

Visual and Performing Arts Program Review

2017

ART, DANCE, FILM & VIDEO, THEATER
COMPTON COLLEGE |

TABLE OF CONTENTS

1. OVERVIEW	2
2. ART	
a. Analysis of Research Data	10
b. Curriculum	26
c. Assessment and Student Learning Outcomes	27
d. Analysis of Student Feedback	36
e. Facilities and Equipment	38
f. Technology and Software	39
g. Staffing	40
h. Direction and Vision	41
3. DANCE	
a. Analysis of Research Data	46
b. Curriculum	69
c. Assessment and Student Learning Outcomes	72
d. Analysis of Student Feedback	82
e. Facilities and Equipment	84
f. Technology and Software	85
g. Staffing	85
h. Direction and Vision	87
4. FILM/VIDEO	
a. Analysis of Research Data	98
b. Curriculum	107
c. Assessment and Student Learning Outcomes	109
d. Analysis of Student Feedback	114
e. Facilities and Equipment	
f. Technology and Software	121
g. Staffing	123
h. Direction and Vision	124
5. THEATER	
a. Analysis of Research Data	129
b. Curriculum	150
c. Assessment and Student Learning Outcomes	154
d. Analysis of Student Feedback	
e. Facilities and Equipment	
f. Technology and Software	
g. Staffing	
h. Direction and Vision	
6. PRIORITIZED RECOMMENDATIONS	
7. APPENDIX	
a. Student Survey Results	

OVERVIEW

Mission Statement

Compton College is a welcoming environment where the diversity of our students is supported to pursue and attain academic and professional excellence. Compton College promotes solutions to challenges, utilizes the latest techniques for preparing the workforce and provides clear pathways for transfer, completion and lifelong learning

The Fine Arts Program is a unique program made up of four departments: Art, Dance, Film/Video and Theater. The Program provides a comprehensive foundation in the study of history, theory and practice of the creative and performing arts. Students completing a course of study within the program acquire observational, technical, interpretive and expressive competence. The curriculum enhances appreciation of the aesthetic expression of diverse cultures.

The City of Compton is a hub for the Arts. It is well-known for producing extraordinary actors, artists, dancers and musicians. The Fine Arts educators are active in their respective fields, and bring years of teaching experience, creative practice and professional expertise to the classroom. Faculty provide a quality learning experience for students despite aging and outdated facilities and equipment. The Program serves a variety of students from Los Angeles County and beyond, including high school students, first time college students, return to education students, students seeking a career change, and those seeking an avenue for creative expression.

Degrees

Art

- AA degree in Art, Art History Option: 26-27 units
- AA degree in Art, Studio Art Option: 27 units
- Art History AA-T degree: 18 units
- Studio Arts AA-T degree: 24 units

Dance

- AA Degree in Dance: 26 units

Film/Video

- No AA Degree in Film/Video is offered at this time
- No Certificate of Achievement in Film/Video is offered at this time

Theater

- No AA Degree in Theater is offered at this time
- No Certificate of Achievement in Theater is offered at this time

Strategic Initiatives

Goal #1. Improve recruitment, enrollment, retention, and completion rates for our students.

Objective 1. Tailor degree and certificate programs to meet the needs of our students. Art offers AA and AA-T degrees in Studio and Art History. The Dance program is in the process of creating two programs in Dance: 1. Certificate of Achievement in Dance and 2. Certificate in Commercial Dance. Film/Video and Theater need to be reestablished to fulfill the requirements for the Certificate and AA degrees.

Objective 2. Educate students about pathways to graduation.

Faculty provide course sequencing information and guidance to students through class discussion and individual advising at least once per semester. Prerequisites are discussed along with possible courses within the department and in other areas that match students' goals.

Objective 3. Enhance student preparation for academic success and completion.

Faculty assess the needs of each class, developing a plan for those students who are underprepared and building on the skills already attained. This might involve instruction on synthesizing textbook information, how to give or take a critique, or strategies for generating authentic creative works.

Objective 4. Provide a student-centered environment that leads to student success.

The fine and performing arts disciplines are by nature student-centered. Student participation is required in each class. Substantive learning occurs when theory is put into practice through exercises, creative expression, and problem solving, requiring students to think critically and make aesthetic choices. Through these experiences students become confident in their skills, and they challenge themselves to go further, reach higher, and exceed expectations.

Goal #2. Support the success of all students to meet their education and career goals.

Objective 1. Attract and retain traditional students, and focus on retaining non-traditional students.

The Visual and Performing Arts areas attract a broad range of students. We serve the traditional student seeking to transfer by offering an AA and AA-T in Art and A.A. in Dance. For those students whose goal is creative exploration and expression we offer a range of classes, many with no prerequisites. For those students interested in career change, we offer opportunities to acquire skills and put them into practice via performances and presentations. This practical experience becomes part of a portfolio, which may lead to professional opportunities. Currently we are not retaining students in Film/Video and Theater due to limited course offerings and absence of programs.

Objective 2. Minimize the equity gap for access, retention and graduation rate.

Underachievers generally do not succeed in material they are not interested in, our goal is to inspire students to succeed with discussions, lectures and assignments that are relevant and current to the field. If students are excited about the material, their investment is greater, and the likelihood of success and retention increases. We are attentive to the needs of our students, accommodating a variety of learning styles with lectures, group projects and readings to ensure students are acquiring appropriate skills and knowledge, and are able to demonstrate them. Where deficiencies are found, individual meetings are scheduled to work with students who need individual help to achieve success.

Objective 3. Identify and provide clear pathways for traditional and non-traditional students to meet their goals.

The Fine Arts Program Art, Dance, Film/Video and Theater offers various pathways for students of all kinds with our unique blend of theory and practical course offerings. These broad offering allow interested students to focus, as well as, mix and match classes that best suit their individual needs.

Goal #3. Support the success of students through the use of technology.

Objective 1. Implement an early alert program to identify and notify students of support services and programs in a timely manner.

The Fine Arts has four close-knit departments: Art, Dance, Film/Video and Theater. As faculty members of Fine Arts, we are dedicated towards counseling and assisting our students on their academic progress. All VPAP educators reach out to students in person, via email, video messaging, and department social media accounts.

Objective 2. Provide robust distance education course and service offerings.

Currently two sections of Art 101 are offered through distance education each semester, plus summer and winter sessions. In fall 2019 all Art History courses are moving to distance education. However, Dance will be offering two online courses in starting spring 2019: Dance 101 *Dance Appreciation*, Dance 103 *History of Dance in the 20th Century*.

Film/Video and Theater are not currently offering distance education courses.

Objective 3. Enhance technology for teaching and learning through professional development.

To best serve our students, faculty must stay current in field. Workshops, conferences and continuing education courses are all avenues to acquire new skills to share with our students. All faculty will undergo Canvas training for distance education and web enhanced courses. In addition, faculty participation in, and attendance at, art exhibitions, dance performances, theater performances and film/video screenings is highly encouraged.

Goal #4. Offer excellent programs that lead to degrees and certificates in Technical fields.**Objective 1. Increase the number of degrees and certificates awarded in Technical fields.**

Fine Arts fields are becoming increasingly digital and technical. We strive to keep our program current by adapting our courses to include changing technologies. This is particularly evident in the Film/Video area where students are working directly with technology. Compton College needs to reestablish a Film/Video program in order to offer degrees and certificates. The Art Department has three digital art courses proposed in this program review that are part of the AA-T and AA in Art, Studio Art. These courses are necessary to update the department, prepare our students for the competitive job market, and remain current in the field. Theater Arts and Dance Arts are also very involved in modern technology. Lighting Design and Sound Engineering and Dance and Theater Videography are three components where it could be applied on our campus with proper course offerings.

Objective 2. Implement a plan to target outreach of working professionals in Visual and Performing Arts. We are fortunate to live in Los Angeles, the entertainment capital of the world. Each department within the Fine Arts area has faculty that are skilled, knowledgeable, and professionally connected to their respective fields. This allows faculty of the Program to invite master instructors,

lecturers and guest artists of unique standing in their field of expertise. The City of Compton is internationally known for producing exceptional talent. Compton College is well positioned to be on the cutting edge of the L.A. professional and creative arts scene, fostering new talents of the future.

Objective 3. Create collaborative partnerships with industry leaders

The Fine Arts Program at Compton College consists of four highly collaborative fields: Art, Dance, Film/Video, Theater. Each of the faculty members are professional practitioners working in the industry as practicing artists with active exhibitions, screenings and performances. Faculty dedication to our students, and their area of expertise exemplify this. We partner with industry leaders and working professionals to broaden both our students' horizons and career outlook through internship information and partnerships.

Goal #5 Establish partnerships in the community and with K-12 schools.

Objective 1. Establish faculty to faculty partnerships with K-12 schools to better align curriculum between the two segments, and improve student preparation.

Fine Arts is well prepared to establish partnerships with K-12 schools. Several area high schools have reached out to Compton College to offer our courses on their campuses. With Compton faculty on site, relationships with high school colleagues are forged, enabling us to develop and better align curriculum to ensure students are prepared for college courses. With the opening of the Student Success Center Gallery and the Little Theater, there is ample opportunity to invite local schools onto campus for events. Our faculty are also exploring off-site workshops, events and non-credit courses.

Objective 2. Continue to develop more Career and Technical Education programs that meet the needs of the community.

The Compton College Fine Arts Program (Art, Dance, Film/Video and Theater Arts) has historically been an important outlet for residents of Compton and surrounding communities. We believe it can be that once again by establishing an open and accessible Fine Arts Program through youth workshops, on-campus public performances and screenings, and public talks with industry professionals.

Objective 3. Strengthen the broader needs of the community served by Compton Community College District.

Our Fine Arts program sits in the City of Compton, a city currently undergoing a cultural renaissance. The Compton College Fine Arts Program can be the hub for

this renaissance if we expand our course offerings and arts programming, and strengthen our partnerships with area schools, adults who are interested in matriculation, and industry professionals. We look forward to growing these programs and our relationship to the community in the coming years.

Status of recommendations from previous programs reviews

Art

1. Identify space for a gallery on campus: Student Success Center Gallery is now open. However, with no set open hours there is no way for students, staff or visitors from the community to visit outside of the day of the opening. To expand outreach and enhance student learning, staffing of the Gallery must be resolved.
2. Remodel art studio, add audio visual equipment, including internet, to all classroom teaching studio art and art history, and add dimmer switches to D-42: Furniture and equipment have been purchased to enable an expansion of course offerings such as tables and tools for Art 160 *Three-Dimensional Design*, and easels for Art 222 *Painting Fundamentals*. These additions increased the functionality of the classroom significantly. All classrooms now have internet access via wifi and/or ethernet cable. The studio room itself (D-42) remains outdated, dirty and aging due to lack of maintenance and lack of smart classroom equipment. Dimmers have not been installed.
3. Identify additional budget resources to support academic activities such as studio models, speakers, supplies, field trips: Funding was secured to purchase some classroom supplies such as paper, paint, tools. No funding for field trips, a vital part of art curriculum, has been found.
4. Hire one full time art instructor: A full time instructor was hired in fall 2014.

Dance

1. New dance studio floor - completed as of January 2018.
2. Hire a full time dance instructor. This recommendation has not been met. The last instructor that was hired was in 2000.
3. Purchase audio equipment for the dance studio – has not been met
4. Purchase a video camera – has not been met
5. Construct walls dividing the dance studio from the gymnasium below – has not been met

6. Dance studio divided into two separate classrooms – has not been met
7. Dance studio needs to be cleaned daily – has not been met
8. Refurbish Little Theater – project was completed in spring 2017. However, a control console and lighting fixtures with dimmers need to be purchased and installed
9. Funding for field trips, master classes, guest artists and lecturers – has not been met
10. Hire four percussionist that are proficient in Latin, Dunham Technique, Modern Dance expressionism and African drumming styles – has not been met

Film/Video

1. Hire full-time faculty member- has not been hired.
 - a. Film/Video needs to be re-established as a program.
2. Renovate the Studio – has not been met.
3. Update the television studio equipment – has not been met
4. Purchase new cameras and equipment - We have purchased some cameras, lighting, and grip equipment to the point we can adequately teach all course necessary for production classes.
5. Secure funding for loss and damages of equipment - We do not have “lost and damages” funding as specified in Objective 1.2.
6. Create internships -We have created internships opportunities for students at Fox Studios and Revry Inc.
7. Establish a series of film screenings and discussions with industry professionals - We have created on-campus screening and discussions with industry professionals via our Film Club.

Theater

1. Renovate Little Theater – theater has been refurbished and opened, but there is no access for Theater students or instructor to this building. In addition, there is no

control console or light fixtures which are necessary for a professional theater production.

2. Hire full time faculty member – has not been met
3. Hire theater technician – has not been met

ART DEPARTMENT

2. ANALYSIS OF RESEARCH DATA

a) Headcount of students in the program:

		Fall Term				Compton Student Population
		2012	2013	2014	2015	Fall 2015
Term Headcount		358	331	329	315	7,428
Gender	F	62.0%	61.9%	61.4%	64.8%	63.1%
	M	38.0%	38.1%	38.6%	35.2%	36.9%
Ethnicity	African-American	41.9%	39.3%	36.5%	34.3%	30.3%
	Amer. Ind. or Alask. Native	0.0%	0.0%	0.0%	0.0%	0.2%
	Asian	2.2%	3.6%	2.1%	1.6%	4.5%
	Latino	50.3%	49.2%	56.8%	60.3%	58.3%
	Pacific Islander	0.8%	0.9%	0.0%	0.3%	0.6%

	White	2.2%	2.1%	2.7%	0.0%	2.9%
	Two or More	2.0%	4.5%	1.5%	3.2%	2.9%
	Unknown or Decline	0.6%	0.3%	0.3%	0.3%	0.4%
Age/ Age Group	<17	0.6%	0.0%	0.0%	0.3%	2.6%
	17	3.1%	0.9%	1.2%	0.6%	2.6%
	18	10.9%	6.6%	9.1%	11.7%	8.4%
	19	18.2%	17.2%	11.6%	12.1%	9.8%
	20	13.4%	17.5%	14.0%	13.0%	9.5%
	21	9.5%	8.5%	12.8%	8.6%	8.7%
	22	10.1%	9.7%	10.0%	9.2%	7.8%
	23	6.4%	5.7%	5.8%	8.3%	5.9%
	24	4.7%	4.2%	6.7%	4.8%	5.1%
	25-29	10.3%	13.6%	13.4%	17.1%	16.8%
	30-39	6.1%	11.5%	8.2%	9.5%	12.9%
	40-49	4.7%	2.4%	2.7%	2.9%	5.7%
	50-64	1.7%	1.5%	4.0%	1.9%	3.7%
	65+	0.3%	0.6%	0.6%	0.0%	0.4%
Class Load	Full-time	42.2%	54.7%	48.6%	49.5%	23.8%
	Part-time	57.8%	45.3%	51.4%	50.5%	76.2%

Academic Level	College degree	3.1%	4.2%	4.6%	3.5%	9.6%
	HS Grad	88.0%	90.9%	89.4%	89.5%	80.5%
	Not a HS Grad	3.6%	0.6%	0.6%	0.6%	0.4%
	K-12 Special Admit	2.5%	0.0%	0.0%	0.3%	4.4%
	Unknown	2.8%	4.2%	5.5%	6.0%	5.1%
Education al Goal	Intend to Transfer	31.3%	36.3%	39.5%	43.8%	44.6%
	Degree/Certificate Only	5.6%	5.4%	3.0%	7.3%	8.6%
	Retrain/recertif.	3.9%	1.8%	2.4%	4.1%	4.6%
	Basic Skills/GED	6.4%	8.2%	6.7%	4.1%	5.4%
	Enrichment	3.1%	2.7%	2.4%	3.5%	3.0%
	Undecided	13.1%	11.8%	11.9%	14.9%	14.7%
	Unstated	36.6%	33.8%	34.0%	22.2%	19.1%

Spring Term	Compton Student Population
--------------------	-----------------------------------

		2013	2014	2015	2016	Spring 2016
Term Headcount		330	317	256	238	6,755
						—
Gender	F	63.0%	59.6%	58.2%	61.3%	63.4%
	M	37.0%	40.4%	41.8%	38.7%	36.6%
Ethnicity	African-American	35.8%	35.6%	29.3%	31.5%	29.1%
	Amer. Ind. or Alask. Native	0.0%	0.0%	0.0%	0.0%	0.1%
	Asian	2.7%	3.2%	2.7%	2.5%	5.1%
	Latino	54.8%	56.2%	63.7%	60.5%	58.9%
	Pacific Islander	0.0%	0.3%	0.4%	0.4%	0.5%
	White	3.3%	2.2%	1.6%	1.7%	3.2%
	Two or More	2.7%	2.5%	2.0%	3.4%	2.9%
	Unknown or Decline	0.6%	0.0%	0.4%	0.0%	0.3%
Age/ Age Group	<17	0.3%	0.3%	0.0%	0.4%	2.3%
	17	0.9%	0.3%	0.0%	0.0%	1.5%
	18	9.1%	6.6%	8.2%	13.9%	6.4%
	19	17.6%	11.7%	14.5%	14.7%	10.4%
	20	15.5%	15.5%	16.8%	13.0%	10.0%
	21	11.8%	11.0%	11.3%	9.7%	9.1%

	22	7.0%	10.4%	10.9%	10.1%	7.9%
	23	5.5%	6.6%	5.9%	6.3%	6.3%
	24	2.7%	6.3%	4.3%	4.6%	5.5%
	25-29	13.3%	12.0%	12.1%	16.0%	18.3%
	30-39	10.3%	8.8%	10.5%	7.6%	12.9%
	40-49	3.0%	7.3%	4.3%	2.5%	5.7%
	50-64	2.7%	2.8%	1.2%	1.3%	3.5%
	65+	0.3%	0.3%	0.0%	0.0%	0.3%
Class Load	Full-time	35.8%	50.8%	51.2%	43.7%	21.4%
	Part-time	61.5%	49.2%	48.8%	56.3%	78.6%
Academic Level	College degree	2.7%	7.3%	2.3%	5.5%	10.2%
	HS Grad	90.6%	86.8%	89.5%	91.6%	79.9%
	Not a HS Grad	1.2%	0.0%	0.4%	0.0%	0.4%
	K-12 Special Admit	1.5%	1.3%	0.0%	0.4%	4.1%
	Unknown	3.9%	4.7%	7.8%	2.5%	5.4%
Educational Goal	Intend to Transfer	33.6%	30.3%	38.7%	52.9%	46.7%
	Degree/Certificate Only	4.5%	8.8%	4.7%	7.1%	9.0%
	Retrain/recertification	2.4%	4.7%	3.1%	2.1%	4.4%
	Basic Skills/GED	7.9%	6.6%	5.1%	6.3%	5.8%
	Enrichment	3.3%	2.8%	1.6%	2.1%	2.9%

Undecided	15.5%	13.9%	12.9%	13.9%	<i>15.1%</i>
Unstated	32.7%	32.8%	34.0%	15.5%	<i>16.2%</i>

Headcount: There has been a 12% decrease in student headcount between fall 2012 and fall 2015. This follows the campus wide (CW) trend of falling enrollment. There is a larger difference between the CW drop between fall and spring semester, with the drop in art course enrollment being closer to 22-24% while the CW trend is closer to 10% drop from fall to spring.

Gender: The number of women taking art courses increased slightly at 2.8%, which also follows the CW trend. There also have traditionally been more women taking art courses than males in American colleges and universities.

Ethnicity: There has been a 7.6% decrease in African Americans taking art courses and 10% increase in Latino students. White students taking art courses dropped to 0. Overall these numbers reflect the change in population of the campus as a whole.

Age: Large drops are seen in the Age category. The percentage of 19 year olds taking art classes decreased 6.1%, from 18.2% in 2012 to 12.1 in 2015. There was a dramatic increase in 25-29 year olds, from 10.3 to 17.1%. The percentage of 30-39 year olds also increased from 6.1 to 9.5%, though this increase is below the campus total percentage in that range of 12.9%. Overall the increase in older students and decrease in younger students are reflective of CW trends.

Class Load: There was a 7.5% increase in the number of full time students enrolled in art courses, from 42% to 49.5%. This is a major difference from the CW trend towards increasing numbers of part time students and decreasing full time students. This can only bode well for the art department as full time students tend to be more serious about completing their education.

Academic Level: There has been a decrease in the number of high school students and those without a high school degree which reflects. Correspondingly, the number of students with unknown academic level increased – both reflect the CW trend. The number of students with a college degree is lower among art students, 3-4% compared to CW 9.6%.

Educational Goal: the Art Department is seeing a larger number of students listing transfer as their educational goal, up to 43.8% from 31%, and a decrease in the number of students with unstated educational goals. This is reflected in the CW trend.

The push towards completion of Ed Plans for each student is likely the cause of this increase.

b) Course grade distribution

Year	COURSE	Method	Weeks	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
2012	ART-1	Distance Ed	16	5	7	5	-	3	7	-	-	-	-	14	41	41.5%	65.9%
		Lecture	16	60	43	38	-	6	5	-	-	-	-	31	183	77.0%	83.1%
	ART-10AB	Lecture	16	9	2	2	-	1	4	-	-	-	-	7	25	52.0%	72.0%
	ART-11ABCD	Lecture	16	5	-	1	-	1	-	-	-	-	-	1	8	75.0%	87.5%
	ART-2	Lecture	14	10	3	3	-	2	3	-	-	-	-	18	39	41.0%	53.8%
	ART-22AB	Lecture	16	8	13	2	-	1	-	-	-	-	-	2	26	88.5%	92.3%
	ART-9	Lecture	16	5	9	11	-	2	1	-	-	-	-	13	41	61.0%	68.3%
2012 Total				102	77	62	-	16	20	-	-	-	-	86	363	66.4%	76.3%
2013	ART-1	Distance Ed	16	21	20	8	-	3	3	-	-	-	-	23	78	62.8%	70.5%
		Lecture	16	13	39	42	-	15	9	-	-	-	-	23	141	66.7%	83.7%
	ART-101	Distance Ed	16	14	10	10	-	3	5	-	-	-	-	37	79	43.0%	53.2%
		Lecture	16	48	41	45	-	18	20	-	-	-	-	16	188	71.3%	91.5%
	ART-102A	Lecture	14	5	5	1	-	3	3	-	-	-	-	4	21	52.4%	81.0%
	ART-10AB	Lecture	16	7	10	4	-	3	-	-	-	-	-	3	27	77.8%	88.9%
	ART-11ABCD	Lecture	16	1	4	4	-	-	-	-	-	-	-	1	10	90.0%	90.0%
	ART-209	Lecture	16	4	8	14	-	7	2	-	-	-	-	8	43	60.5%	81.4%
	ART-3	Lecture	16	16	6	6	-	2	-	-	-	-	-	5	35	80.0%	85.7%
	ART-37AB	Lecture	16	3	8	-	-	-	4	-	1	-	-	5	21	57.1%	76.2%
	ART-38ABCD	Lecture	16	-	1	-	-	-	-	-	-	-	-	1	2	50.0%	50.0%
	ART-6	Lecture	16	15	3	6	-	2	2	-	-	-	-	1	29	82.8%	96.6%
2013 Total				147	155	140	-	56	48	-	1	-	-	127	674	65.7%	81.2%
2014	ART-101	Distance Ed	16	30	28	18	-	7	16	-	-	-	-	63	162	46.9%	61.1%
		Lecture	16	14	66	105	-	34	25	-	-	3	-	67	314	58.9%	78.7%
	ART-102A	Lecture	16	7	6	1	-	-	-	-	-	1	-	3	18	77.8%	83.3%
	ART-102B	Lecture	16	6	7	3	-	-	-	-	-	-	-	4	20	80.0%	80.0%
	ART-106	Lecture	16	10	3	3	-	2	4	-	-	-	-	5	27	59.3%	81.5%
	ART-110	Lecture	16	9	13	2	-	10	2	-	-	-	-	11	47	51.1%	76.6%
	ART-130	Lecture	16	6	2	1	-	-	6	-	-	-	-	4	19	47.4%	78.9%
	ART-209	Lecture	16	4	5	2	-	2	3	-	-	-	-	8	24	45.8%	66.7%
	ART-210	Lecture	16	2	1	1	-	-	-	-	-	-	-	-	4	100.0%	100.0%
	ART-222	Lecture	16	5	2	2	-	3	-	-	-	-	-	-	12	75.0%	100.0%
	ART-223	Lecture	16	3	-	2	-	-	-	-	-	-	-	-	5	100.0%	100.0%
2014 Total				96	133	140	-	58	56	-	-	4	-	165	652	56.6%	74.7%
2015	ART-101	Distance Ed	16	28	30	27	-	9	13	-	-	-	-	63	170	50.0%	62.9%
		Lecture	16	52	68	65	-	18	31	-	-	-	-	62	296	62.5%	79.1%
	ART-102A	Lecture	16	5	5	2	-	-	4	-	-	-	-	10	26	46.2%	61.5%
	ART-110	Lecture	16	6	8	7	-	6	13	-	-	-	-	18	58	36.2%	69.0%
	ART-209	Lecture	16	2	2	6	-	4	1	-	-	-	-	6	21	47.6%	71.4%
ART-210	Lecture	16	2	3	1	-	-	-	-	-	-	-	-	6	100.0%	100.0%	
2015 Total				95	116	108	-	37	62	-	-	-	-	159	577	55.3%	72.4%
2016	ART-101	Distance Ed	16	15	18	11	-	4	5	-	-	-	-	28	81	54.3%	65.4%
		Lecture	16	5	29	26	-	8	11	-	-	-	-	18	97	61.9%	81.4%
	ART-102B	Lecture	16	7	5	7	-	1	2	-	-	-	-	8	30	63.3%	73.3%
	ART-110	Lecture	16	1	1	5	-	1	3	-	-	-	-	12	23	30.4%	47.8%
ART-130	Lecture	16	1	3	5	-	-	-	-	-	-	-	4	13	69.2%	69.2%	
2016 Total				29	56	54	-	14	21	-	-	-	-	70	244	57.0%	71.3%

The majority of students taking Art courses received a passing grade. As an example, the number of As, Bs and Cs in Art 101 *Art and Visual Culture*, was fairly evenly distributed, with about 80% passing the course. Other lecture courses had success

rates between 46.2 and 80%. Success rates went up and down in alternate years, with clear reason for this. Retention rates were mostly in the 80% range, but did vary between 61.5% and 83%. To increase success and retention, students could be required to meet with the instructor after missing or receiving a D or F grade on 2 assignments. This may help correct student performance in time to pass the class.

Studio courses have shown a clear trend of decreased success, but this varied widely between courses. Advanced studio courses saw greater success while beginning level courses tended to have lower success rates. This could be due to the nature of more advanced courses being taken by art majors, while beginning level courses being taken by any student. Another explanation could be that more advanced courses had a smaller number of students, therefore more individual attention. Mandating individual meetings with students not passing the course at weeks 5, 9 and 12 may help raise the success scores, and have been implemented in studio courses as of spring 2016.

c) Success rates

Program Success Standard	60.2%
5-year Program Success Average	64.8%

Year	Total Grades	Success Rate
FA 2012	363	66.4%
2013	674	65.7%
2014	652	56.6%
2015	577	55.3%
SP 2016	244	57.0%

Fall Term Demographic Success (2012-2015)

		Fall 2012		Fall 2013		Fall 2014		Fall 2015	
		Success	N	Success	N	Success	N	Success	N
Ethnicity	African-American	54.7%	150	52.3%	130	38.8%	121	50.9%	110
	Amer. Ind. or Alask. Native	0.0%	-	0.0%	-	0.0%	-	0.0%	-
	Asian	75.0%	-	83.3%	12	57.1%	-	60.0%	-
	Latino	73.0%	185	66.3%	163	57.8%	187	60.1%	193
	Pacific Islander	100.0%	-	33.3%	-	0.0%	-	0.0%	-
	Two or More	100.0%	-	73.3%	15	20.0%	-	70.0%	-
	Unknown or Decline	100.0%	-	0.0%	-	100.0%	-	0.0%	-
	White	75.0%	-	100.0%	-	55.6%	-	0.0%	-
Gender	M	66.0%	141	60.3%	126	40.9%	127	51.3%	113
	F	66.7%	222	62.9%	205	56.2%	203	59.9%	207
	X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Age Group	19 or less	68.6%	118	67.1%	82	55.6%	72	55.0%	80
	20 to 24	67.3%	162	60.9%	151	51.9%	162	57.1%	140
	25 to 49	60.5%	76	58.2%	91	43.8%	80	56.4%	94
	Over 49	71.4%	-	71.4%	-	43.8%	16	83.3%	-

Counts are suppressed for groups with less than 10 students.

Shaded cells indicate groups achieving at a rate less than 80% of the reference group, respectively.

Reference groups are White, male, and 20 to 24 years old.

Spring Term Demographic Success (2013-2016)

		Spring 2013		Spring 2014		Spring 2015		Spring 2016	
		Success	N	Success	N	Success	N	Success	N
Ethnicity	African-American	62.5%	120	46.5%	114	52.0%	75	41.0%	78
	Amer. Ind. or Alask. Native	0.0%	-	0.0%	-	0.0%	-	0.0%	-
	Asian	77.8%	-	70.0%	-	42.9%	-	83.3%	-
	Latino	74.0%	192	74.7%	182	54.6%	163	65.3%	147
	Pacific Islander	0.0%	-	0.0%	-	0.0%	-	0.0%	-
	Two or More	55.6%	-	37.5%	-	33.3%	-	50.0%	-
	Unknown or Decline	50.0%	-	0.0%	-	0.0%	-	0.0%	-
	White	72.7%	11	57.1%	-	100.0%	-	50.0%	-
Gender	M	65.4%	133	62.3%	130	40.7%	108	51.1%	94
	F	71.9%	210	63.5%	192	62.4%	149	60.7%	150
	X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Age Group	19 or less	72.7%	99	70.0%	60	44.8%	58	51.4%	70
	20 to 24	69.2%	146	64.6%	161	49.6%	127	53.7%	108
	25 to 49	63.6%	88	54.4%	90	69.6%	69	68.3%	63
	Over 49	90.0%	-	72.7%	11	0.0%	-	66.7%	-

Counts are suppressed for groups with less than 10 students.

Shaded cells indicate groups achieving at a rate less than 80% of the reference group, respectively.

Reference groups are White, male, and 20 to 24 years old.

African American students fell below the program success standard of 60.2% in 7 out of 8 semesters. Latino students fell below the program success standard in 3 out of 8 semesters. There does not appear to be a trend as the success rates rises and falls alternatively in both groups. However, the African American students appear to be disproportionately affected by low success rates. To correct this, more African and African Diaspora artists could be included in the curriculum. Additionally, a workshop focusing on successful art history study techniques like flash cards would ensure all students know how to study. Study groups have proven to increase student success, but may be difficult to mandate since so many of our students have family and work obligations that prevent them from committing to a set study group schedule. For studio courses, ensuring students are exposed to images of African and African Diaspora artists may help to engage those students further.

Female students had higher success rates than male students most semesters, by as much as 15%. To bring up the success rates of male students more effort could be made to relate the curriculum to the male experience, as well as all-male study groups where practical.

d) Retention rates

Year	<i>Total Grades</i>	Retention Rate
FA 2012	363	76.3%
2013	674	81.2%
2014	652	74.7%
2015	577	72.4%
SP 2016	244	71.3%

Retention rates continue to stay above 70%, but there is room for growth here. Our students face many hurdles on the way to college, and during their time here. Resiliency and perseverance must be stressed in each course if we are to retain students through their hardships and challenges. Each course that is dropped is a missed opportunity. As a community of educators and counselors, we must find ways to reach out to students who are struggling early in the semester so that a downward trajectory can be corrected. To that end, mandatory meetings with instructors is highly recommended at least twice per semester to check progress and address any concerns of the student or instructor. Additionally, many of our students arrive in a lecture courses without understanding how to study art as a subject. The traditional study method for art history courses is flashcards. Spending an hour of class at the beginning of the semester instructing students on how to make flashcards, both digital and handwritten, may help prepare students for success in these courses.

Periodic review of course syllabi and calendars will ensure all faculty are following curriculum. Adhering to the schedule of faculty performance evaluation set out in the faculty contract will ensure the most qualified people are teaching courses, and are teaching them at the college level.

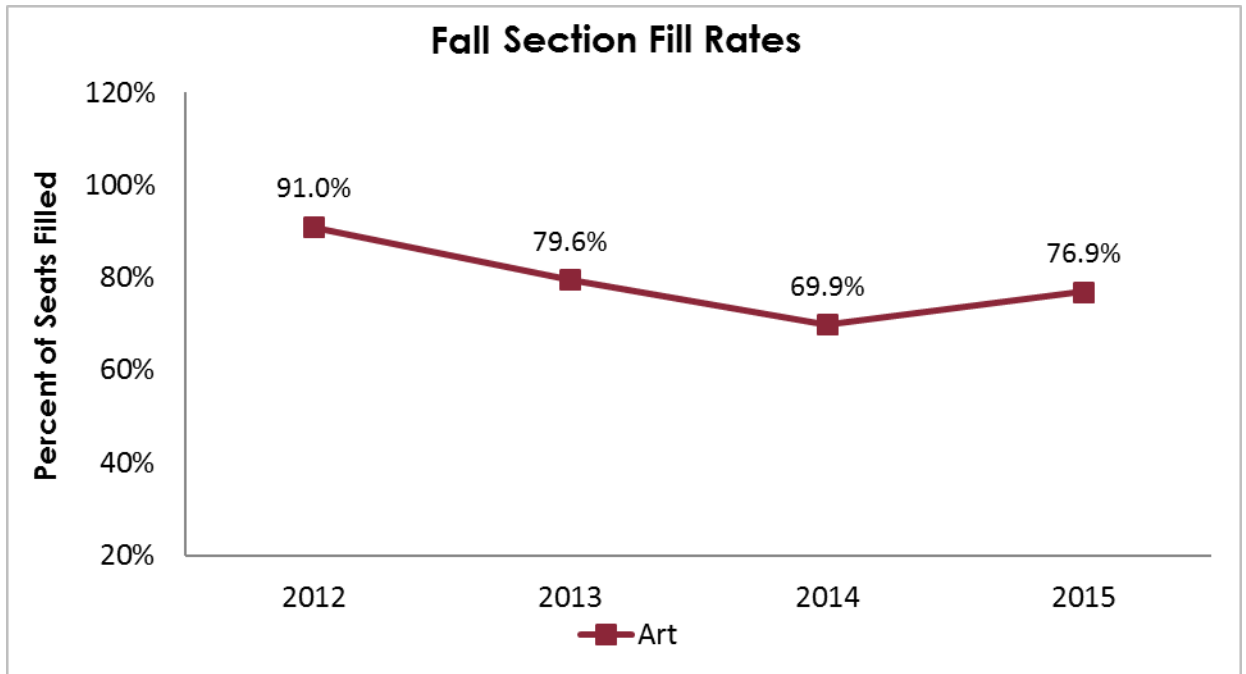
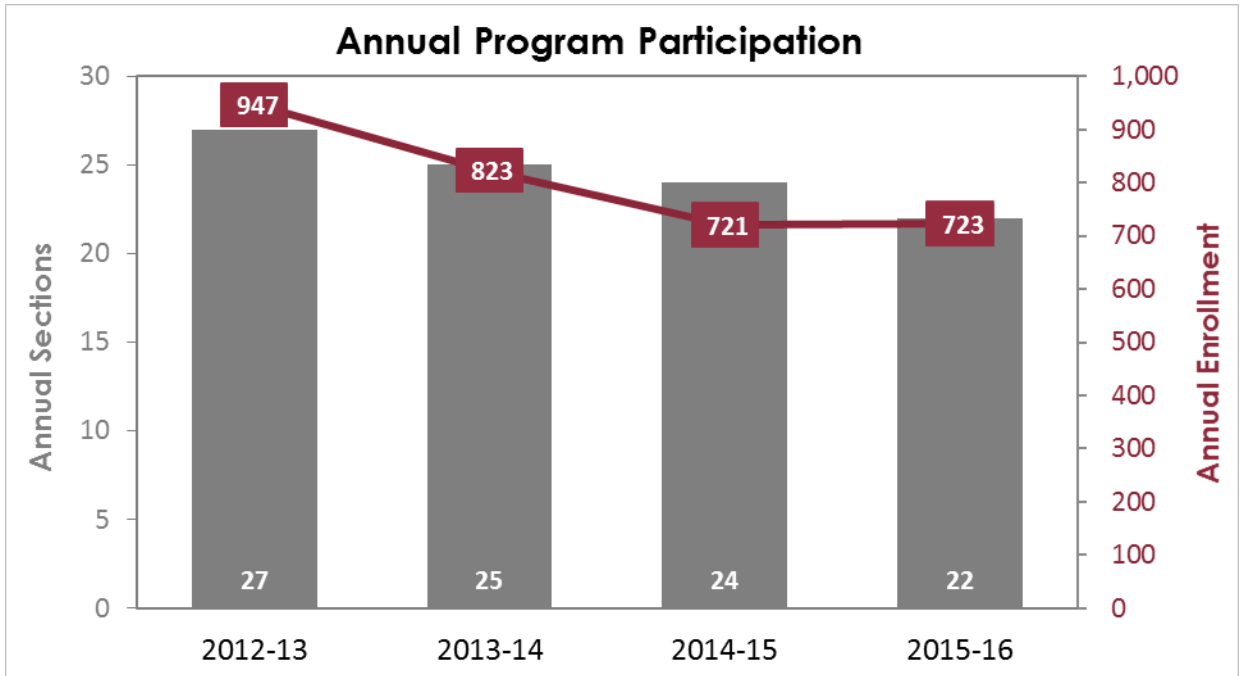
e) A comparison of success and retention rates in face-to-face classes with distance education classes:

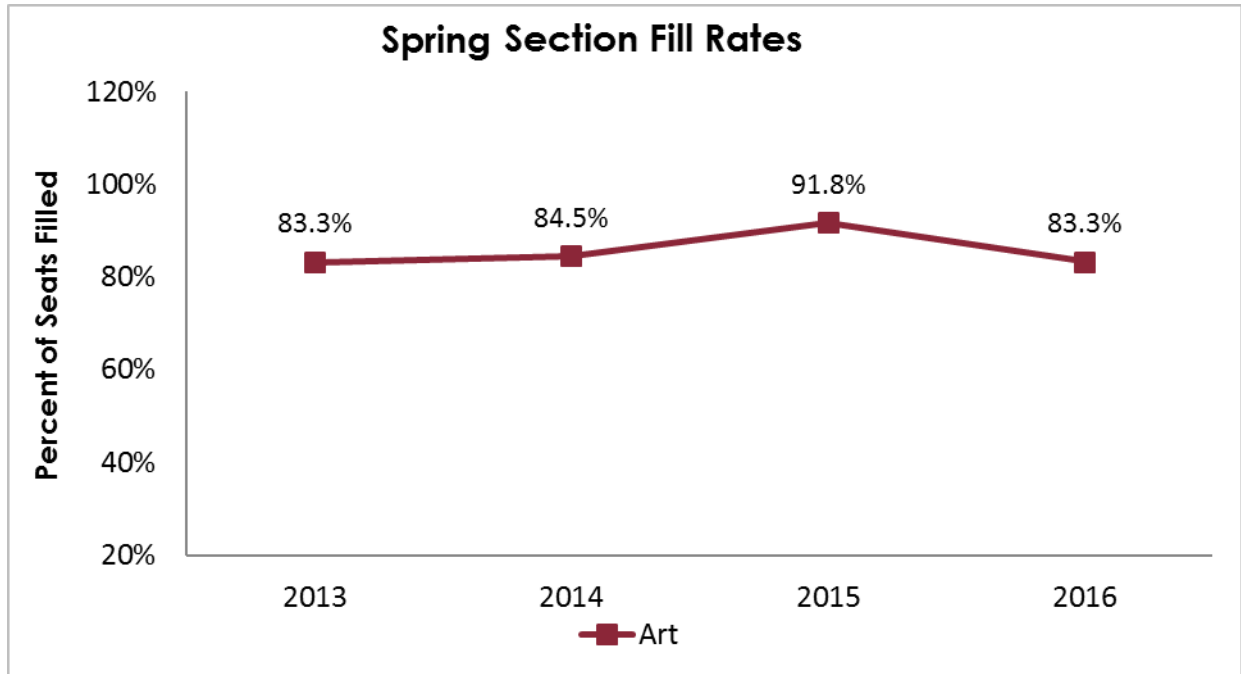
Year	COURSE	Method	Weeks	W's	Grades	Success	Retention
FA 2012	ART-1	Distance	16	14	41	41.5%	65.9%
		Lecture	16	31	183	77.0%	83.1%
2013	ART-1	Distance	16	23	78	62.8%	70.5%
		Lecture	16	23	141	66.7%	83.7%
	ART-101	Distance	16	37	79	43.0%	53.2%
		Lecture	16	16	188	71.3%	91.5%
2014	ART-101	Distance	16	63	162	46.9%	61.1%
		Lecture	16	67	314	58.9%	78.7%
2015	ART-101	Distance	16	63	170	50.0%	62.9%
		Lecture	16	62	296	62.5%	79.1%
SP 2016	ART-101	Distance	16	28	81	54.3%	65.4%
		Lecture	16	18	97	61.9%	81.4%

The success and retention rates of distance education courses continue to lag behind the same lecture courses. However the difference in success rate between in-person and distance courses diminished to 12% difference in 2015 and 2016, down from a high of 35% in 2013. The retention rate has remained around 80% for lecture courses while distance courses have fluctuated widely between 53 and 70%. In each semester distance courses had success rates that were between 13 and 38% points behind in-person lecture courses. One possible reason for this difference is the commitment required to attend class in person. To address this, students could be required to meet with a counselor after missing or receiving a D or F grade on 2 assignments. This would be best done within the first 6 weeks of the semester. Additionally, regular monitoring and evaluation of online courses may provide insight into the discrepancy between in-person courses and online.

Enrollment statistics with section and seat counts and fill rates

	2012-13	2013-14	2014-15	2015-16	4 Yr Average
Annual Enrollment	947	823	721	723	804





The Art program has seen a significant drop in the number of students since 2012. This follows the campus wide trend of lowered enrollment. The fall semester fill rate percentages tend to be lower than spring. This is likely due to offering one fewer Art 101 course during the spring semester compared to fall, ensuring the classes that are offered have higher fill rates.

Overall, Art 101 courses continue to receive high numbers of enrollment. Other art history courses have struggled to find enrollment during some semesters. Students have expressed frustration at having courses canceled, which extends their time before transferring out. Another issues is the lack of a contemporary art history course offered at Compton. In the years covered by this program review, only Art 102A *History of Western Art- Prehistoric to Gothic*, Art 102B *History of Western Art- Proto-Renaissance to 19th Century* and Art 209 *History of African Art*, were offered. This was a hindrance to those students looking to earn an AA or AA-T in Art History. By adding Art 102C *History of Western Art - 19th Century to Contemporary Times* to course offerings in spring 2018, students now have a contemporary art course and the units required for the AA Studio Art Option and Art History AA-T.

Each semester Art 110 *Drawing Fundamentals 1* gets close to full if not full enrollment. The intermediate drawing class, Art 210 *Drawing Fundamentals 2*, is offered once a year with a shared lab with Art 110. This ensures that the next class is available even if it is low enrolled. As these two courses use different media and approaches to drawing, it is essential they remain at least partially separate.

In the design area, Art 130 *2D Design* and Art 160 *3D Design* had enrollment around 14 students per semester. Both of these courses are required for the AA in Art: Studio Art Option, AA in Art: Art History Option, and Studio Arts AA-T; it is imperative that these courses are offered regularly.

A wide variety of students have expressed enthusiasm for our painting classes, Art 222 *Fundamentals of Painting 1* and Art 223 *Fundamentals of Painting 2*. Unfortunately, some of the students interested in the course have yet to take the prerequisite, Art 110 *Drawing Fundamentals 1*. As the studio art program is still growing and finding its students, it's important that this course be offered at least once every 2 years so that our Art majors have enough variety of courses to earn the AA or AA-T in Art. I recommend reducing the class maximum to 22 from 28, to first give each student the space needed to work on medium and large scale paintings, and second, increase the likelihood the course meets the minimum number of students required to keep the course.

g) Scheduling of courses (day vs. night, days offered, and sequence)

Enrollment by Time of Day

Fall Term	2012	2013	2014	2015
Day	78.5%	61.9%	61.9%	62.3%
Night	10.2%	14.2%	14.5%	11.2%
Weekend/Unknown	11.3%	23.9%	23.6%	26.5%

Enrollment by Time of Day

Spring Term	2013	2014	2015	2016
Day	55.4%	59.3%	45.1%	54.5%
Night	21.9%	14.6%	21.8%	12.3%
Weekend/Unknown	22.7%	26.1%	33.1%	33.2%

The number of online courses has increased our percentages in the Weekend/Unknown category. Each semester plus summer session, two sections of

Art 101 *Art and Visual Culture: A Global Perspective* are offered, and one section is offered at night. Every two years a drawing course should also be offered for those students whose schedules preclude daytime attendance.

h) Improvement rates (if applicable)

It is unknown at this time how many students completed an AA or AA-T in Art in 2012-2015. Currently there are 4 students who plan on graduating with one of these degrees in spring 2018. It has come to the attention of art faculty that counselors are advising students to focus on GE classes at Compton, and take their major classes when they transfer. This is extremely detrimental to the Art student who plans on transferring into an art school or 4-year institution. These programs require a portfolio of artworks for admission; by not completing foundation courses at Compton, students may not have artwork to submit, and must extend their time to completion. With the hiring of a Division 2 counselor, students will be steered toward Art courses at Compton, putting them on an equal footing with other transfer students, and giving them guidance on the application process.

i) Additional data compiled by faculty

In a casual survey of students in two studio art classes in Spring 2016, all students were interested in enrolling in Art 141 *Digital Art Fundamentals* (18 students), Art 145 *Web Animation and Games*, and Art 146 *Designing for the World Wide Web*. These courses need to be added to our class offerings if we are to stay current with students' career goals, such as web design, animation, game design and illustration. These courses, especially Art 141 *Digital Art Fundamentals*, are essential foundation classes for the 21st century art student.

List any related recommendations.

1. Add Art 141 *Digital Art Fundamentals* to course offerings in fall 2018 and each fall semester thereafter; offer Art 145 *Web Animation and Games* in spring 2019, and Art 146 *Designing for the World Wide Web* in spring 2020, alternating the two every spring.
2. Recommend to all instructors teaching art history courses cover how to study for the course (flashcards being one way) at the beginning of the semester
3. Mandatory instructor or counselor meeting with any student who receives a D, F or 0 on 2 assignments.
4. Increased coverage of African, African Diaspora and African American artists.
5. Strict adherence to faculty performance evaluation timeline set up in faculty contract.
6. Decrease course cap from 28 to 22 students for Art 222 and Art 223 painting courses.

3. CURRICULUM

Course Review Timeline

ART 101	2016-2017	Full Review
ART 102A	2015-2016	Full Review
ART 102B	2018-2019	Full Review
ART 102C	2012-2013	Full Review
ART 106	2012-2013	Full Review
ART 110	2018-2019	Standard Review
ART 130	2014-2015	Full Review
ART 141	2014-2015	Full Review
ART 160	2012-2013	Full Review
ART 209	2013-2014	Full Review
ART 210	2018-2019	Standard Review
ART 222	2012-2013	Full Review
ART 223	2015-2016	Full Review

All courses were reviewed during the period covered by this program review. As we separate from El Camino College, we will need to implement our own process for reviewing courses.

Additions to course offerings

Art 160 *3D Design Fundamentals* was added to complete the required core for AA - Studio Art Option, AA- Art History Option, and Studio Arts AA-T. Art 102C *History of Western Art: 19th Century to Contemporary Times* was added to complete the required number of units required for the AA- Art History Option and Art History AA-

T degree. Art 106 *Cross-Cultural Art* will be brought back into the curriculum in 2018-2019 to broaden the offerings of courses to both art majors, and non-art majors. This course is both an IGETC Area 3 and General Education Area 3 course, and a major course for art degree students. Art 141 *Digital Art Fundamentals* is proposed for fall 2018 to meet the demands for digital skills.

Course Deletions

There are no course deletions at this time.

Distance Education Course Offerings

Currently only Art 101 *Art and Visual Culture: A Global Perspective* is offered as Distance education. Two sections of this course are offered each semester, as well winter and summer sessions.

Transfer and Career Training Needs

Current course offerings provide students with a strong foundation in Studio Art. Art History students do not have any options; only the bare minimum of courses are offered. With the addition of Art 102C *History of Western Art: 19th Century to Contemporary Times*, and Art 141 *Digital Art Fundamentals*, the Art Department enters the 21st Century. It is essential for art students to learn current art making methodologies, technologies and theory if they are to transfer successfully into 4-year degree programs and be competitive in the art market. In addition, students need to understand current technologies to create and distribute portfolios to potential clients and art programs. Additional digital art courses should be added if we are to prepare our students for the rapidly changing job market, including Art 145 *Web Animation and Games* and Art 146 *Designing for the World Wide Web*.

Course Offerings and Cycle

During the 2012-2015 timeframe there were not enough courses offered to earn a degree or certificate. However, with the addition of Art 160 *3-D Design Fundamentals* in spring 2017 and Art 102C *History of Western Art: 19th Century to Contemporary Times* in spring 2018, it is now possible for a student to earn the following degrees at Compton College:

- AA degree in Art, Art Studio Option
- AA degree in Art, Art History Option
- Art History AA-T degree
- Studio Arts AA-T degree

Studio Courses

Art 110 *Drawing Fundamentals 1* is offered every semester

Art 130 *2-D Design* and Art 160 *3-D Design* are offered in alternating semesters.

Art 141 *Digital Art Fundamentals* will be offered once per year

Art 210 *Drawing Fundamentals 2* is offered once per year in the spring.

Art 222 *Fundamentals of Painting 1* and Art 223 *Fundamentals of Painting 2* are offered once per 2 or 3 semesters.

Lecture courses

Art 101 *Art and Visual Culture: A Global Perspective* is offered in multiple sections every semester plus winter and spring sessions.

Art 102A *History of Western Art – Prehistoric to Gothic*, 102B *History of Western Art – Proto-Renaissance to 19th Century*, and 102C *History of Western Art – 19th Century to Contemporary Times*, are offered sequentially, one per semester.

Art 106 *Cross Cultural Art* will be brought back into the schedule in fall 2018, and offered once per year.

Art 207 *Art History of Mexico, Central America, and South America* will be added back into the schedule and offered once every other year.

Art 209 *History of African Art* is offered once per year.

Issues with Articulation

Art students transferring into the UC system undergo a portfolio review and review of all syllabi of studio courses. We have encountered some feedback in regards to our curriculum not reflecting contemporary art practices. To rectify this, studio courses now incorporate more contemporary art theory and practice to ensure articulation with UC system courses. There are no concerns about courses being articulated into the CSU system.

Degrees and Certificates

During the 2012-2015 period covered by this Program Review it was not possible for El Camino College Compton Center/Compton College students to earn a degree or certificate in Art while only taking classes at our campus. But with the addition of key courses, it is now possible to earn an AA in Art- Art History Option, AA in Art – Studio

Art Option, Art History AA-T and Studio Arts AA-T. Our goal is 5 students earning an art degree in 2018, with increases of 5 students each year.

Recommendations

1. Increase digital art course offerings including Art 141 *Digital Art*, Art 145 *Web Animation and Games*, and Art 146 *Designing for the World Wide Web*
2. Add back into course offering Art 106 *Cross-Cultural Art* and Art 207 *Art History of Mexico, Central America and South America*

4. ASSESSMENT AND STUDENT LEARNING OUTCOMES (SLO)

Institutional (ILO), Program (PLO), and Course (SLO) Alignment

Program: Art	Number of Courses: 12	Date Updated: 11.13.2014	Submitted by: V. Palacios	
---------------------	--------------------------	-----------------------------	------------------------------	--

ILOs	1. Critical Thinking <i>Students apply critical, creative and analytical skills to identify and solve problems, analyze information, synthesize and evaluate ideas, and transform existing ideas into new forms.</i>	2. Communication <i>Students effectively communicate with and respond to varied audiences in written, spoken or signed, and artistic forms</i>	3. Communication and Personal Development <i>Students are productive and engaged members of society, demonstrating personal responsibility, and community and social awareness through their engagement in campus programs and services.</i>	4. Information Literacy <i>Students determine an information need and use various media and formats to develop a research strategy and locate, evaluate, document, and use information to accomplish a specific purpose. Students demonstrate an understanding of the legal, social, and ethical aspects related to information use.</i>
------	--	--	--	--

SLO-PLO-ILO ALIGNMENT NOTES:

Mark boxes with an 'X' if: SLO/PLO is a major focus or an important part of the course/program; direct instruction or some direct instruction is provided; students are evaluated multiple times (and possibly in various ways) throughout the course or are evaluated on the concepts once or twice within the course.

DO NOT mark with an 'X' if: SLO/PLO is a minor focus of the course/program and some instruction is given in the area but students are not formally evaluated on the concepts; or if the SLO/PLO is minimally or not at all part of the course/program.

PLOs

PLO to ILO Alignment

	1	2	3	4
--	---	---	---	---

<p>PLO #1 Create/Use of Form Upon completion of the art program, students will have the ability to create artworks that demonstrate competency in the use of form, media, and technique.</p>		X	X	
<p>PLO #2 Critiquing Form and Content Upon completion of the art program, students will demonstrate the ability to comprehend, identify, analyze, and critique art works in terms of form, medium, style, and content.</p>	X			
<p>PLO #3 Content Knowledge Upon completion of the art program, students will demonstrate the ability to critically communicate ideas about art by oral, visual, and/or written methods.</p>	X	X		
<p>PLO #4 Researching and Analyzing Art Upon completion of the art program, students will be able to research and analyze the historical, geographical, and chronological context of art and visual culture.</p>	X	X		X

SLOs	SLO to PLO Alignment				COURSE to ILO Alignment			
	P1	P2	P3	P4	1	2	3	4
<p>ART 101 Art and Visual Culture in Modern Life: SLO #1 Analysis of Content Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of art and visual culture.</p>				X				
<p>ART 101 Art and Visual Culture in Modern Life: SLO #2 Comprehend and Critique Students will be able to demonstrate the ability to comprehend and critique art and visual culture in terms of form, medium, and style.</p>		X			X	X		
<p>ART 101 Art and Visual Culture in Modern Life: SLO #3 Communication Students will be able to demonstrate the ability to effectively communicate ideas about art and visual culture verbally or by written methods.</p>			X					X
<p>ART 102A History of Western Art - Prehistoric to Gothic: SLO #1 Analysis of Content Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of prehistoric through gothic art.</p>				X				
<p>ART 102A History of Western Art - Prehistoric to Gothic: SLO #2 Comprehend and Critique Students will be able to demonstrate the ability to comprehend and critique prehistoric through gothic art works in terms of form, medium, and style.</p>		X			X	X		
<p>ART 102A History of Western Art - Prehistoric to Gothic: SLO #3 Communication Students will be able to demonstrate the ability to</p>			X					

effectively communicate ideas about prehistoric through gothic art verbally or by written methods.							
ART 102B History of Western Art - Proto-Renaissance to 19th Century: SLO #1 Analysis of Content Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of renaissance through nineteenth-century art.			X				X
ART 102B History of Western Art - Prehistoric to Gothic: SLO #2 Comprehend and Critique Students will be able to demonstrate the ability to comprehend and critique renaissance through nineteenth-century art works in terms of form, medium, and style.		X			X	X	
ART 102B History of Western Art - Prehistoric to Gothic: SLO #3 Communication Students will be able to demonstrate the ability to effectively communicate ideas about renaissance through nineteenth-century art verbally or by written methods.			X				
ART 102C History of Western Art - 19th Century to Contemporary Times: SLO #1 Analysis of Content Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of renaissance through nineteenth-century art.			X				X
ART 102C History of Western Art-19th Century to Contemporary Times: SLO #2 Comprehend and Critique Students will be able to demonstrate the ability to comprehend and critique renaissance through nineteenth century art works in terms of form, medium, and style.		X			X	X	
ART 102C History of Western Art - 19th Century to Contemporary Times: SLO #3 Communication Students will be able to demonstrate the ability to effectively communicate ideas about renaissance through nineteenth-century art verbally or by written methods.			X				
ART 106 Cross-Cultural Art: SLO #1 Analysis of Content Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of cross-cultural art.			X				X
ART 106 Cross-Cultural Art: SLO #2 Comprehend and Critique Students will be able to demonstrate the ability to comprehend and critique cross-cultural art works in terms of form, medium, and style.		X			X	X	
ART 106 Cross-Cultural Art: SLO #3 Communication Students will be able to demonstrate the ability to effectively communicate ideas about cross-cultural art verbally or by written methods.			X				
ART 110 Drawing Fundamentals I: SLO #1 Analysis of Form in Space A student will be able to demonstrate the ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion, and perspective in a unified composition.	X						

ART 110 Drawing Fundamentals I: SLO #2 Critiquing a Drawing A student will be able to demonstrate the ability to judge a drawing in terms of its line, value, volume, proportion, perspective and composition.		X			X			
ART 110 Drawing Fundamentals I: SLO #3 Assembling a Portfolio A student will prepare a portfolio of drawings that demonstrates the fundamental skills needed to succeed in 200-level studio art courses.			X					
ART 130 Two-Dimensional Design I: SLO #1 Formal Analysis Students will be able to demonstrate an understanding of the principles and elements of design and the ability to use the formal vocabulary in the evaluation and analysis of works of art.		X						
ART 130 Two-Dimensional Design I: SLO #2 Self-Critique Students will be able to demonstrate the ability to analyze and assess their own design projects.		X						
ART 130 Two-Dimensional Design I: SLO #3 Two-Dimensional Composition Students will be able to design and execute original two-dimensional compositions, using professional tools and materials.	X							
ART 160 Three-Dimensional Design: SLO #1 Elements and Principles Students will be able to demonstrate the ability to fabricate a three-dimensional project by appropriately applying an understanding of the elements and principles of design.	X							
ART 160 Three-Dimensional Design: SLO #2 Utilizing Materials Students will be able to demonstrate basic competency in utilizing materials and methods appropriate for three-dimensional design.	X				X			
ART 160 Three-Dimensional Design: SLO #3 Problem-Solving Students will be able to demonstrate basic problem-solving skills appropriate for the challenges inherent in each three-dimensional design project.		X						
ART 209 History of African Art: SLO #1 Analysis of Content Students will be able to analyze and explain content through the historical, geographical, and chronological context of African art.				X				X
ART 209 History of African Art: SLO #2 Comprehend and Critique Students will demonstrate the ability to comprehend and critique African art works in terms of form, medium, and style.		X			X	X		
ART 209 History of African Art: SLO #3 Communication Students will demonstrate the ability to effectively communicate ideas about African art verbally or by written methods.			X					
ART 210 Drawing Fundamentals II: SLO #1 Organization of Visual Information Upon successful completion of this course, students will be able to select, crop, layout, and compose geometric and organic forms utilizing accurate proportion, placement, and value to create the illusion of volume.	X							

ART 210 Drawing Fundamentals II: SLO #2 Creative Drawing Upon successful completion of this course, students will be able to create compositions utilizing image manipulation techniques and creative invention in order to deconstruct, reformulate, and translate single and groups of objects into effective compositions employing the principles and elements of pictorial organization.	X							
ART 210 Drawing Fundamentals II: SLO #3 Critiquing a Drawing Analyze and critique drawings in terms of value and volume, proportion and placement, theme and concept, composition and structure, improvisation and expression, and technique and craft.		X						
ART 222 Fundamentals of Painting I: SLO #1 Light and Volume Upon successful completion of this course, students will be able to paint natural and manufactured forms correctly applying highlight, core shadow, half-light, cast shadow, and reflected light to create the illusion of volume.	X							
ART 222 Fundamentals of Painting I: SLO # 2 Paint Manipulation Upon successful completion of this course, students will be able to demonstrate paint manipulation techniques such as dry-brush, blends and transitions, texture and pattern, dry-brush, and alla prima.	X				X			
ART 223 Fundamentals of Painting II: SLO #1 Exploration and Invention Upon successful completion of this course, students will be able to demonstrate exploration and invention strategies consistent with selected themes and concepts.	X							
ART 223 Fundamentals of Painting II: SLO # 2 Environmental Elements Upon successful completion of this course, students will be able to invent contextual and environmental elements consistent with selected themes and concepts.	X				X			
ART 223 Fundamentals of Painting II: SLO # 3 Form Upon successful completion of this course, students will be able to create theme-related paintings that adapt various color harmonies, and incorporate hue, value, intensity, mood, light, and space	X							

SLO Assessment Timeline

	SLO #1	SLO #2	SLO #3
ART 101	spring 2015 spring 2019 fall 2020	spring 2017 spring 2018 fall 2019	spring 2017 fall 2018 spring 2020

ART 102A no SLO evaluation data prior to 2017 available	fall 2017 spring 2019 fall 2020	spring 2018 fall 2019	fall 2017 fall 2018 spring 2020
ART 102B no SLO evaluation data prior to 2017 available	fall 2017 spring 2019 fall 2020	fall 2017 spring 2018 fall 2019	fall 2019 fall 2018 spring 2020
ART 102C course first offered in spring 2018	spring 2018 fall 2018 spring 2019	spring 2018 fall 2018 fall 2019	fall 2017 spring 2018 fall 2018
ART 106 no data prior to 2017 available	fall 2017 fall 2018 spring 2020	fall 2017 fall 2018 spring 2020	fall 2017 spring 2019 fall 2020
ART 110	fall 2017 spring 2019 fall 2020	spring 2018 fall 2019	spring 2017 fall 2018 spring 2020
ART 130	spring 2018 fall 2019	fall 2018 fall 2020	fall 2017 spring 2019 spring 2020
ART 160 course first offered in spring 2017	fall 2018 spring 2019	fall 2018 fall 2019	fall 2018 spring 2020
ART 209	fall 2017	spring 2018	fall 2017 spring 2019
ART 210	spring 2017 spring 2019	spring 2017 spring 2020	spring 2018
ART 222	fall 2017 spring 2019 fall 2020	fall 2017 spring 2018 fall 2019	fall 2017 fall 2018 spring 2020
ART 223	fall 2017 spring 2019 fall 2020	fall 2017 spring 2018 fall 2019	fall 2017 spring 2018 fall 2019

--	--	--	--

Completion Rates

Of the 9 courses offered during the time period covered by this Program Review, 4 courses had SLOs evaluated, 5 did not. This translates into about 44% of courses being assessed, and about 55% not being assessed. While Art 101, Art 110, Art 130 and Art 210 all had SLOs evaluated in 2012-2016, Art 102A, 102B, Art 209, Art 222 and Art 223 did not. This is likely due to a misalignment between evaluation scheduling and course offering, or no enforcement of SLO assessment during this time. Moving forward, all courses have at least one SLO evaluation per semester to ensure within 6 years all SLOs are evaluated for each course we offer. Art 161 is not owned by Compton in TracDat, so no SLOs were evaluated. This has been called to the attention of the SLO coordinator, so in future that course will be included in the review schedule.

Results

- What we have learned in reviewing SLOs is that writing assignments need to be very clear in both their requirements and importance in all art courses. It is suggested that all instructors use a rubric for the written assignments, and if possible, provide examples of A grade papers. We have found that providing these examples is a very effective way to communicate expectations.
- We highly recommend field trips to see artworks in person to increase understanding and appreciation. Also, pairing a writing assignment with a field trip such as a museum report analyzing artworks, increases completion rates of the assignment. For smaller classes, the school van could be used to transport students to and from area cultural institutions. Experiencing work in person is a vital part of the art curriculum, and should be emphasized in each class.
- As an example of SLO assessment driving success, one of the SLOs for Art 110 *Fundamentals of Drawing I* is to put together a portfolio of drawings that indicate readiness to advance to the next course. In spring 2015 the portfolios were weak, showing a lack of understanding in how to select works to include; the portfolios themselves were flimsy. To improve student understanding, in spring 2017 one class session was dedicated to instruction on how to select works for a portfolio, and how to construct a sturdy portfolio from found boxes and duct tape. Dedicating a full class to this ensured that most students completed this task satisfactorily. In fall 2017 students will be creating digital portfolios of their work by uploading them onto [Portfolioium](#), an online digital portfolio site for students. In summary, after identifying a weakness in our program, a change was made to increase success in subsequent

semesters, better preparing them for the competitive art school application process and art job market.

Improvements to SLO/PLO Assessment Process

The goal of SLO/PLO assessment is to find out what's working, and where there is room for improvement. Ideally all instructors would be engaged in this process. At this time there is very little communication between art instructors. If SLO assessments were shared between instructors teaching the same course, the results would be more accurate, and beneficial to all instructors. Guidance from Division Dean and Division Chair is recommended to foster a culture of cooperation among art instructors, and increase the success of the art program overall.

5. ANALYSIS OF STUDENT FEEDBACK

Student Survey Results

Student Support

The feedback on student support was overall very positive with at least 84% of students selecting strongly agree or agree for instructor support, instructor keeping students on track, student contributions being valued, and opportunities for active participation. A bit lower was a sense of community with 73% selecting strongly agree or agree.

Curriculum

Feedback indicates students are less satisfied with the range of courses offered, with 57% of students selecting strongly agree or agree. About 43% of students are either neutral about our offerings or strongly disagree. The availability of extracurricular activities was rated slightly better, with 64% of students indicated they agree or strongly agree that there is a variety of art extracurricular activities. 67% of students indicated that library resources related to art helped them succeed in the program.

Facilities, Equipment and Technology

Only 53% of students strongly agreed or agreed that buildings and classrooms are satisfactory. Equipment, computers and software used in the program were rated even lower, with only about 49% strongly agreeing or agreeing that they are satisfied.

Program Objectives

88% of students indicated that they are aware of course outcomes.

Implications of the Survey

Survey results indicate students feel supported in the art program overall. Areas that need improvement mostly center on facilities and equipment. As there is only one studio classroom, and it has undergone very little change or maintenance over the last thirty years, students see the sad state of the facility, and how little space is dedicated to the Art program. Most of the lecture courses are taught in equally dated and decrepit classrooms. We do the best with what we have, and students indicate they feel supported in their academic goals by their instructors. However, if we do not modernize, we will lose students to other colleges with more modern facilities. Making all rooms smart classrooms with computers and projectors, and adding a second studio classroom would show students we are investing in the program, and them.

We could also create a better sense of community. Studio art courses tend to be very social, lively environments, with many students becoming friends. Lecture courses tend to be less social, and this is an area that could be improved upon with more group exercises and discussions.

In the area of course scheduling, some students indicated we do not provide an appropriate range of courses. To respond to our students' needs, and to grow and modernize the program, digital art courses need to be offered on our campus, such as Art 141 *Digital Art Fundamentals*, Art 145 *Multimedia Design*, and Art 146 *Designing for the World Wide Web*. We need to look at the convenience of class scheduling to determine if afternoon, evening or weekend classes should be added to the course schedule.

We should be using the library more as a resource. Only 67% of students agreed or strongly agreed that the library helped them succeed in the art program. To ensure students are aware of this resource, a library orientation geared toward the art student should be scheduled.

Recommendations

1. Add computers and projectors to all classrooms teaching art courses.
2. Add digital art courses to the list of class offerings.
3. Dedicate another classroom to studio art classes and storage.
4. Integrate more group exercises into lecture courses to foster community.
5. Schedule library orientation geared toward the art student for each art class.
6. Survey students about class times and days to determine if schedule changes are needed.

6. FACILITIES AND EQUIPMENT

a. Existing Facilities and Equipment

Studio Courses - The existing facility for the studio art courses is a single classroom in an old row building. The room has no ventilation – a problem for painting courses that require fume removal. The furniture is in need of painting and repair. 10 wood easels were purchased in fall 2014, yet only eight have casters. The remaining two are in pieces, unable to be used until the casters are attached. The room contains a large kiln which is unusable in the building due to lack of ventilation and power requirements, and several smaller kilns for enameling and glass slumping. To make better use of the space the kilns need to be removed and stored until an appropriate facility is constructed to house them. There is no projector in this classroom.

Art History Courses – The facilities available for these courses vary due to scheduling. As these courses rely heavily on projected images of artworks, all art history courses should be taught in smart classrooms, which is not currently the case.

Immediate Needs

Installation of the Adobe Creative Suite onto computers in one of the updated computer classroom for digital art courses: Art 141 *Digital Art Fundamentals*, Art 145 *Multimedia Design* and Art 146 *Designing for the World Wide Web* - \$0

Installation of ventilation system for fume removal, addresses classroom safety hazard - \$6000

Step-on red steel can with lid for oily waste materials, addresses classroom safety hazard - \$70

Flammable liquid storage cabinet, 12 gallon capacity, addresses classroom safety hazard - \$400

Paper roll dispenser, addresses classroom safety hazard - \$60

2 side mount bench vises for wood projects will allow more students to work in class at the same time \$150 each = \$300

Cordless drill to install artworks in gallery and for use in wood projects - \$100

Ceiling mounted projector for classroom lectures and student presentations- \$1000

iMac computer for classroom lectures and student presentations - \$1450

DVD player for playing of instructional videos - \$70

Classroom speakers for instructional video sound and music during lab, which helps students focus on their work and tune out incidental sounds- \$80

Magnetic paint and painting supplies to create a wall to critique student artwork - critique is a major part of learning in an art studio class, as are reflected in course SLOs - \$200

Disassembly and removal of kiln from classroom - \$0

Removal of clay slab roller from classroom - \$0

Long Range Needs

The studio art program needs a new classroom. The current facility is decrepit and insufficient to meet the needs of the program. A new facility is on the horizon but likely will not manifest within the 3-4 year range covered by this Program Review. The following are long term facility and equipment needs other than a new studio classroom:

1. Storage for art furniture for better use of current classroom space. Currently there are drawing horses, easels, tables and chairs all together in one room. If the easels and drawing horses were stored in a nearby classroom then the classroom would be more flexible for the needs of each classroom situation. The ideal storage location is D-41. Cost - \$0
2. Digital Art courses will require a computer classroom with the Adobe creative suite (Photoshop and Illustrator) and web animation and game design programs installed, with sufficient memory to handle large files. Apple computers are the industry standard, so long term we will need a dedicated Mac computer lab classroom for these courses, which could be shared with the Film/Video area.

D. Additional Recommendations

Classroom maintenance: floors need a thorough cleaning and wax, window interior and exterior cleaned, ceiling tiles replaced, cabinet and cork wall repainted.

7. TECHNOLOGY AND SOFTWARE

The Art Department currently does not use software or computers. However, for the department to keep current with trends in the job market and creative fields we will need to offer digital art courses that include vector and raster based programs, web animation and game design programs, and website design programs. For the Program to offer these courses, there needs to be a computer lab with the Adobe creative suite installed on each computer, with enough storage for large digital files. In the short term, PCs can be used. In the long term, a dedicated Mac computer lab is required to bring our facilities up to industry standard. The first digital art course, Art 141 *Digital Art Fundamentals* is proposed for Fall 2018, with Art 145 *Web Animation and Games* and Art 146 *Designing for the World Wide Web* proposed in subsequent semesters.

Short term needs:

1. **Computer lab for digital art courses.** Digital art courses require a computer lab with the Adobe creative suite installed on each computer, with enough storage for large digital files. In the short term, PCs can be used. In the long term, Mac computers will need to be purchased to bring our facilities up to industry standard. The first digital art course, Art 141 *Digital Art Fundamentals* has been proposed for the 2018-19 school year. The IT Department has stated the Adobe suite can be deployed in any of our classrooms. While there is no cost for the software, there may be added cost to expand memory and storage to accommodate large data files on classroom computers. **Cost: \$0-2500**
2. **iMac computer, digital projector, speakers and DVD player in D-42.** Most studio art classes have a lecture component that includes projected digital images, videos or internet websites. Currently, the instructor must bring in a personal projector for these presentations and lectures. To modernize the classroom, a computer, speakers, digital projector and DVD player must be installed. **Cost: \$2500**

Long term needs:

1. **3-D printing software and printer.** The Machine Tool Department on campus already has 3-D printers and software. That area has agreed to share resources, therefore the cost is minimal. **Cost: \$200 per year**
2. **Mac computer lab.** 30 iMac computers with web animation, game design, website design and Adobe creative suite installed. Sample software includes Gamemaker, Autodesk Maya, Pixologic ZBrush, Avid Media Composer, Digi Design Pro Tools. This lab could be shared with the Film/Video department. **Cost: \$100,000**

8. STAFFING

The Art Department is a small department on a small campus. One full time faculty member and 4-6 adjunct faculty teach the 10-13 courses offered each semester. Additional instructors will be needed to teach digital art, and to modernize and diversify our course offerings.

To ensure the best instructors are teaching our students, current faculty need to be regularly evaluated. The Art program needs faculty committed to teaching curriculum to ensure our courses stay transferable and articulated. Keeping faculty on staff who do not adhere to curriculum jeopardizes the program as we move forward as a separate institution.

We would like to offer Art 141 *Digital Art Fundamentals*, in the fall of 2018. Currently, no instructor is qualified to teach digital arts. There is growing demand for digital instruction. Additional faculty must be added to teach these specific skills.

We are in the process of converting all traditional in-person Art History courses to online. Low enrollment has resulted in cancellation of Art 102A, 102B and 102C courses during the last four semesters, with students opting to take the classes online via El Camino. To meet the scheduling needs of our students, all Art History courses, including Art 207 *Art History of Mexico, Central America and South America*, and Art 209 *History of African Art*, will be moved to Distance Education. Art 101 *Art and Visual Culture - A Global Perspective* will continued to be offered in the traditional and online formats. This move to Distance Education requires hiring additional adjunct instructors who are qualified to teach on the Canvas platform. Implementation of Guided Pathways on our campus will increase enrollment in the Art History courses as they are electives in other majors besides Art, including Ethnic Studies and History.

The current studio art classroom and furniture are in need of repair and maintenance. To ensure the safety of students easels, drawing horses and tables need upkeep every semester. A student worker brought in 2 hours per week and directed by art faculty would be sufficient to address this need.

Short term recommendations:

1. Hire an adjunct instructor to teach Art 141 *Digital Art Fundamentals*.
2. Hire faculty to teach Art History online courses, including Art 102A, 102B, 102C, and Art 207 and Art 209.
3. Evaluate current faculty to determine competency
4. Hire a student worker to maintain studio equipment, tools and facility

Long term recommendations:

1. Hire a full time instructor to build the digital art area, including Art 141 *Digital Art Fundamentals*, Art 145 *Web Animation and Games*, and Art 146 *Designing for the World Wide Web*

9. DIRECTION AND VISION

EMERGING TRENDS

Creative industry employment will grow by 5.1% from 2015 to 2020 according to the [2017 Otis Report on the Creative Economy](#). Growth will vary across creative industries with the largest percentage gains occurring in those areas with a strong technology component. To meet the rising demand for artists and designers with digital skills, the Art Department must add technology courses. Even areas that were not previously digital now require these skills. For example, a fine artist with a studio practice needs to create a digital portfolio of artwork to share with potential clients and galleries, usually on a website or other online platform.

Entertainment continues to be the largest creative industry in Los Angeles County. All Fine Art areas can be found within the entertainment industry, so this chart applies across our Program. If we look exclusively at visual and performing arts providers, the growth rate is forecast to grow 7.8% between 2015 and 2020.

LOS ANGELES COUNTY CREATIVE INDUSTRIES EMPLOYMENT FORECAST, 2015–2020

CREATIVE INDUSTRY	Number of Jobs (Thousands)		Change 2015-2020		Average Annual Growth Rate
	2015	2020f	Number	Percent	
Architecture and Interior Design	12,100	13,300	1,200	9.9%	1.9%
Art Galleries	840	910	70	8.3%	1.6%
Communication Arts	20,900	23,000	2,100	10.0%	1.9%
Digital Media	7,200	8,600	1,400	19.4%	3.6%
Entertainment	141,400	151,200	9,800	6.9%	1.3%
Fashion	87,600	87,800	200	0.2%	0.0%
Furniture and Decorative Arts	29,600	31,000	1,400	4.7%	0.9%
Industrial Design Services	430	470	40	9.3%	1.8%
Publishing and Printing	33,800	34,100	300	0.9%	0.2%
Toys	4,700	4,700	0	0.0%	0.0%
Visual and Performing Arts Providers	32,200	34,700	2,500	7.8%	1.5%
TOTALS:	370,770	389,780	19,910	5.1%	1.0%

Sources: Bureau of Labor Statistics, QCEW; Forecasts by IAE

Creativity is a highly valued and recognized professional attribute. Along with the ability to think critically, collaborate with coworkers, and communicate effectively, creativity is a

sought-after quality in a prospective employee. The salaries received by many creative individuals working in the Los Angeles region bear this out. The wages for these workers is significantly above the Los Angeles County median wage of \$38,560.

SELECTED ANNUAL MEDIAN WAGES FOR CREATIVE OCCUPATIONS IN LOS ANGELES COUNTY, 2015

Software Developers, Applications	\$109,540
Producers/Directors	\$96,100
Film/Video Editors	\$94,130
Architects	\$87,800
Multimedia Artists/Animators	\$83,940
Landscape Architects	\$83,600
Art/Drama/Music Teachers	\$80,010
Fashion Designers	\$68,540
Commerical/Industrial Designers	\$64,100
Sound Engineering Technicians	\$62,590
Interior Designers	\$59,210
Graphic Designers	\$52,140
Fabric/Apparel Patternmakers	\$48,640
Median Wage All Los Angeles Occupations	\$38,560

Source: Bureau of Labor Statistics, OES

DIRECTION and VISION

The Compton College Art Department embraces the global community, and the study of art and its creation as a central aspect of all human knowledge. We strive to engage our students, the college and the wider community in experiences that bring art to life. The Department offers outstanding instruction in Studio Art and Art History, guiding our students to success in whatever they endeavor: transfer to a 4-year degree program or art school, career enhancement or change, and personal enrichment and expression.

The Art Department’s primary responsibility is to prepare students for upper division study at a four-year college, university or art school. Almost all of our courses are UC transferable and the vast majority are articulated to the UC and Cal State system. Each semester we offer several sections of Art 101 - a GE area 3 and IGETC Area C course. Therefore many of our students have a major outside of Art. We serve students pursuing general education, those looking to transfer to a CSU or UC system school (IGETC) and the art major. We also give lifelong learning opportunities to the extended Compton community with the Studio Arts and Art History course offerings.

The hiring of a full-time instructor to develop and grow the Art department was a primary goal of the last Program Review in 2013-14. Accordingly, a full-time instructor was hired in 2014. Having a faculty member on campus full time enabled the Art program to become a very visible presence.

Students draw and paint at easels all over campus. They paint on tables in grassy areas between row buildings, and work on sculptures both in and outside the classroom. They frequently interact with fellow students, answering questions about what they're learning. Annual student exhibitions were held in May 2015, 2016, 2017 and 2018. Since 2016 the exhibits have been on display in the Student Success Center gallery. Over 130 people attended the reception for the 2017 annual student art exhibition, including students' friends and family members, faculty from all divisions, top administrators and Board members. The response to the student exhibition has been overwhelmingly positive. There is tremendous potential for community outreach with additional gallery programming. Scheduling open hours for the gallery and adding additional programming will increase visibility and access to art to Compton and the surrounding communities.

A new Art Club was formed in spring 2016, drawing in more students and increasing awareness of the Art Program. Annual events, such as the chalk drawing event and contest in celebration of Earth Day, has brought even greater visibility to the Art Department. These extracurricular art activities add to a vibrant college community.

In spring 2017, Art 160 *Three-Dimensional Design* was added to the course schedule. This addition ensured that students have all of the core classes required to complete an AA or AA-T in Art. The class was a resounding success. Two guest artists came to campus to lead workshops in wood carving and cardboard construction techniques. For another project, welding and art students were matched to create abstract steel and aluminum sculptures. The pairs worked closely together to choose designs from models made by art students, made plans, and chose materials. The welding students fabricated the design. This project created a unique opportunity for students in both departments to have a real-life experience as a professional.

"Silicon Beach" as the area around Playa Vista, Culver City and Venice is called, is only 21 miles from Compton. This hub of new media, animation and internet programming is our neighbor, affording Compton College an opportunity to forge partnerships at these firms such as Electronic Arts, Hulu, and Google. As job market data shows, firms such as these value digital skills as essential ones. To meet these needs, Compton College will enter the Digital Art age during the 2018-19 school year with the offering of Art 141 *Digital Art Fundamentals*. This marks a turning point for the Art Department. Additional offerings in web design, animation and game design will follow as the number of art students grows. With assistance from Outreach, the Art Department should grow as we are better able to meet

the needs of our students who want to enter the workforce with digital as well as traditional art skills.

The Art Department is a vital part of Compton College. It's grown from a few studio and art history courses in 2014 to a sequence of courses that can lead to an AA or AA-T in Art. Our curriculum provides a strong foundation in studio art and art history, preparing students to transfer into a 4-year institution, prepare for a career in the arts, or explore the arts as a life enriching activity. Upcoming courses in digital art will update and modernize our program, leading to more opportunities in the job market. Shared resources and collaborative projects with other Fine Arts programs and CTE areas like Welding, Machine Tool Technology, and Automotive Collision Repair, ensures the Art Department is current, flexible, and highly responsive to the needs of the 21st century art student.

DANCE

Analysis of Research Data

Student Headcount

		Fall Term				Compton Student Population
		2012	2013	2014	2015	Fall 2015
Term Headcount		7 18	44 1	41 1	139	8 7,42
Gender						
	F	87.7%	83.3%	83.0%	74.1%	63.1%
	M	12.3%	16.7%	17.0%	25.9%	36.9%
Ethnicity						
	African-American	64.7%	62.5%	58.9%	38.8%	30.3%
	Amer. Ind. or Alask. Native	0.0%	0.7%	0.0%	0.7%	0.2%

	Asian	2.1%	0.0%	0.7%	1.4%	4.5%
	Latino	27.8%	29.2%	35.5%	56.1%	58.3%
	Pacific Islander	1.6%	0.7%	0.7%	0.0%	0.6%
	White	0.0%	1.4%	0.0%	0.7%	2.9%
	Two or More	3.7%	4.2%	4.3%	2.2%	2.9%
	Unknown or Decline	0.0%	1.4%	0.0%	0.0%	0.4%
Age/ Age Group	<17	0.0%	0.0%	0.7%	0.0%	2.6%
	17	2.7%	0.7%	2.1%	0.7%	2.6%
	18	7.0%	4.2%	14.9%	15.8%	8.4%
	19	15.0%	15.3%	12.1%	22.3%	9.8%
	20	13.4%	13.2%	13.5%	12.9%	9.5%
	21	8.6%	9.7%	10.6%	7.9%	8.7%

	22	6.4%	11.8%	5.7%	7.2%	7.8%
	23	8.0%	6.3%	6.4%	3.6%	5.9%
	24	3.7%	4.2%	5.0%	4.3%	5.1%
	25-29	10.7%	10.4%	12.1%	10.1%	16.8%
	30-39	9.6%	9.7%	7.1%	10.1%	12.9%
	40-49	9.1%	10.4%	5.0%	1.4%	5.7%
	50-64	5.9%	4.2%	5.0%	3.6%	3.7%
	65+	0.0%	0.0%	0.0%	0.0%	0.4%
Class Load	Full-time	35.3%	49.3%	56.0%	63.3%	23.8%
	Part-time	64.7%	50.7%	44.0%	36.7%	76.2%
	College degree	5.3%	6.3%	2.1%	2.9%	9.6%

Academic Level	HS Grad	86.1%	86.8%	89.4%	91.4%	80.5%
23		8.0%	6.3%	6.4%	3.6%	5.9%
24		3.7%	4.2%	5.0%	4.3%	5.1%
25-29		10.7%	10.4%	12.1%	10.1%	16.8%
30-39		9.6%	9.7%	7.1%	10.1%	12.9%
40-49		9.1%	10.4%	5.0%	1.4%	5.7%
50-64		5.9%	4.2%	5.0%	3.6%	3.7%
65+		0.0%	0.0%	0.0%	0.0%	0.4%
Full-time		35.3%	49.3%	56.0%	63.3%	23.8%
Part-time		64.7%	50.7%	44.0%	36.7%	76.2%

College degree	5.3%	6.3%	2.1%	2.9%	9.6%
HS Grad	86.1%	86.8%	89.4%	91.4%	80.5%

a) Analysis of Headcount Fall Terms.

Numbers continued to decline in 2013-2015. This was due to low enrollment campus wide. This falls on the institutional enrollment recruitment methods which were somewhat out of the hands of the Compton campus. During this time Compton College was under the administration of El Camino College. Money for recruitment was limited, therefore, low campus FTES equals low enrollment across the board. Also, during class time, there were always some of repairs being done in the gymnasium and the gym had to be closed during regular scheduled class hours. The technique classes had to be moved and classroom availability had to be addressed. A small portion of students became disenchanted and went elsewhere -but the majority of the students remained. However, the data shows that women were more apt to attend school than males.

Assessment

During the fall of 2012 the data showed that the female population had a 75% greater average in attendance than the male students. Fall 2013 data showed that the females had a 66.6% greater attendance average than the male students. Fall 2014 data showed females had a 48% greater average in attendance that the male students. The total data shows that the females had a higher percentage rate for classroom attendance than the males (63.1%) vs the males (36.9%). However, the percentage for male classroom attendance did increase during the fall of 2015.

Ethnicity

During the Fall semesters 2012-2015, African American students classroom attendance for the duration of a four year period began declining at rate of 4% each fall semester. The percentage over a 4 year period data showed that 30.3% of the student remained in class. Enrollment remained at an average of 60% from 2012-2014 and attendance began to decline 2015. However, data shows that the Latino population between the fall of 2012- 2015 continued to increase at a rate of 1.4% - 20.6% over the 4 year period. Data showed Latino students were more apt to attend class on a regular bases. This can also be related to the “First Year Experience”

Program. White students did not attend Compton in 2012 or 2014 but during 2013 and 2015 the percentage increased by 2.1% which accounted for 2.9% of the student population.

Age/Age group

The data shows that between 2012- 2015 students in attendance were as follows:

- Ages 25-29 averaged about 16% attendance- came to class regularly.
- Ages 30-39 averaged about 12% attendance- came to class regularly.
- Ages 19 and 20 averaged about 9.3% attendance - came to class regularly.
- Ages 18 and 21 averaged about 8.2% attendance- came to class regularly.

What the data shows is that the combined age groups 25-39 attended class regularly. Whereas, the younger students were not as consistent.

Class Load

- Full-Time Students: Over a 4 year assessment period Fall 2012-2015 data shows that 23.8% of the students were enrolled full- time.
- Part-Time Students: Over a 4 years assessment period Fall 2012-2015 data shows that 76.2% of the students we enrolled part-time.
- Data shows that there are 52.4% more part-time students that full-time students.

Academic Level-Educational Goals

Data shows that between 2012 -2015 students in attendance 80% of them were high school graduates. Students that had attained a college degree was at 9%. Students that were in attendance were there to get retrained/recertified for their jobs or to start new careers 4.6%. 3.0% were there for self-edification. And 33.8% of the students were undecided/unstated. The data shows that 66.2% of the students enrolled and attending class had educational goals.

Compton Student Population

		Spring Term				
		2013	2014	2015	2016	Spring 2016
Term Headcount		38 ¹	118	95	98	6,755
Gender	F	89.1%	90.7%	80.0%	88.8%	63.4%
	M	10.9%	9.3%	20.0%	11.2%	36.6%
Ethnicity	African-American	66.7%	65.3%	58.9%	37.8%	29.1%
	Amer. Ind. or Alask. Native	0.0%	0.0%	0.0%	2.0%	0.1%
	Asian	0.7%	0.0%	1.1%	1.0%	5.1%
	Latino	21.7%	32.2%	35.8%	55.1%	58.9%
	Pacific Islander	0.7%	0.0%	0.0%	0.0%	0.5%

					Compton Student Population	
Spring Term						
		2013	2014	2015	2016	Spring 2016
Term Headcount		138	118	95	98	6,755
Gender	F	89.1%	90.7%	80.0%	88.8%	63.4%

	M	10.9%	9.3%	20.0%	11.2%	36.6%
Ethnicity	African-American	66.7%	65.3%	58.9%	37.8%	29.1%
	Amer. Ind. or Alask. Native	0.0%	0.0%	0.0%	2.0%	0.1%
	Asian	0.7%	0.0%	1.1%	1.0%	5.1%
	Latino	21.7%	32.2%	35.8%	55.1%	58.9%
	Pacific Islander	0.7%	0.0%	0.0%	0.0%	0.5%
	White	0.7%	1.7%	0.0%	1.0%	3.2%
	Two or More	8.0%	0.8%	4.2%	3.1%	2.9%
	Unknown or Decline	1.4%	0.0%	0.0%	0.0%	0.3%
Age/ Age Group	<17	0.0%	0.0%	0.0%	0.0%	2.3%
	17	0.7%	0.8%	0.0%	0.0%	1.5%

18	8.7%	5.9%	7.4%	5.1%	6.4%
19	13.8%	13.6%	17.9%	17.3%	10.4%
20	19.6%	11.0%	15.8%	18.4%	10.0%
21	11.6%	10.2%	9.5%	12.2%	9.1%
22	8.0%	6.8%	2.1%	6.1%	7.9%
23	1.4%	2.5%	3.2%	2.0%	6.3%
24	3.6%	2.5%	9.5%	4.1%	5.5%
25-29	13.0%	21.2%	9.5%	17.3%	18.3%
30-39	9.4%	8.5%	10.5%	9.2%	12.9%
40-49	6.5%	8.5%	3.2%	2.0%	5.7%
50-64	3.6%	8.5%	9.5%	6.1%	3.5%
65+	0.0%	0.0%	2.1%	0.0%	0.3%

Class Load	Full-time	30.4%	47.5%	49.5%	48.0%	21.4%
	Part-time	66.7%	52.5%	50.5%	52.0%	78.6%
Academic Level	College degree	7.2%	3.4%	6.3%	6.1%	10.2%
	HS Grad	83.3%	89.8%	87.4%	86.7%	79.9%
	Not a HS Grad	0.0%	0.0%	0.0%	1.0%	0.4%
	K-12 Special Admit	0.7%	0.8%	0.0%	0.0%	4.1%
	Unknown	8.7%	5.9%	6.3%	6.1%	5.4%
Educational Goal	Intend to Transfer	42.8%	35.6%	36.8%	42.9%	46.7%
	Degree/Certificate Only	5.8%	12.7%	8.4%	11.2%	9.0%
	Retrain/recertif.	6.5%	4.2%	6.3%	5.1%	4.4%
	Basic Skills/GED	10.9%	9.3%	8.4%	4.1%	5.8%

	Enrichment	2.2%	0.8%	2.1%	2.0%	2.9%
	Undecided	15.2%	8.5%	7.4%	15.3%	15.1%
	Unstated	16.7%	28.8%	30.5%	19.4%	16.2%

b). Analysis of Headcount Springs Terms

Spring

During the Spring 2013 the data shows that the female students population had a 79% greater attendance average than male students. Spring 2014 the data shows that the female students had an 81.4% greater attendance average than male students. 2015 data shows that female students had a 40% greater attendance average than male students (2015 data showed an increase in male students' attendance of about 10% and then in 2016 declined by 8.8%). 2016 the data shows that the female students had a 77.6% greater attendance average than male students.

During 2013-2016 the data shows that the female students were in attendance on average of 86% of the time. The male students during this time period were in attendance on average of 12% of the time. This shows a great differential in attendance with the female students in attendance with an average 74% more than male students.

Average	2013	2014	2015	2016
Female	89.9%	90.7%	80.0%	88.8%
Male	10.9%	9.3%	20.0%	11.2%

Gender Assessment:

Spring 2013 data showed that the female students had a 78% greater attendance average than the male students. Spring 2014 data shows that the female students had 81% greater attendance average than the male students. Spring 2015 data shows that the female students had a 60% greater attendance average than the male students. Spring 2016 data shows that the female students had a 77.6% greater attendance average than the male students. The data shows between 2013-2016 there were more female students participating in class on a regular percentage.

Ethnicity:

During the Spring semesters 2013-2016 African American students classroom attendance began to decline each year by an average of 1.4 to 21.1%. Classroom attendance: 2013 - 2014 decreased by 1.4%. 2014-2015 decreased by 6.4%. 2015-2016 decreased by 21.1%. The data shows that the overall percentage for African American students remaining in class was 29.1%.

During the Spring semesters of 2013-2016 Latino students classroom attendance increased at a rate of 10.5%-19.3% over the 4 year period. Data showed that Latino students were more apt to attend class on a regular bases. This could also be related to the ' first year student' program.

Age/Age Group:

Age Group Attended Class Regularly %

25-29	18.3%
30-39	12.9%
19-20	10%
21-23	7.5%

Data shows that between 2013-2016 students in attendance were as follows:

Ages 25-29 averaged about 18.3% attendance rate.

Ages 30-39 averaged about 12.9% attendance rate.

Ages 19-21 averaged about 10.0% attendance rate.

Age 18 years - averaged about 6.4% attendance rate.

What the data revealed was the combined ages 25-29 and 30-39 were more constant and attended class on an average of 17% of the time. Whereas, the 18 year old and younger students were not as constant.

4. Class Load:

Full-time Students: Over a 4 year period assessment: Spring 2013-2016 data showed that 21.4% of the students were enrolled in the dance program courses.

Part-Time Students: Over a 4 year period assessment: Spring 2013-2016 data shows that 78.6% of the students enrolled in the dance program courses. Data shows that 56.8% more part-time students than full-time students.

Data shows that there were 57.2% more part-time students enrolled than full-time students.

Academic Level/ Educational Goals

Data shows that during the spring semesters 2013-2016 students in attendance 79% of them were high school graduates. Students that had attained a college degree was 16.2%. Students that were in attendance to be retrained/recertified for their jobs or to start a new career 4.4%. 3.0% were there for self–edification of the students and 15.1% of the students were undecided/unstated. The data shows that 68.8 % of the students were enrolled and attending class had educational goals.

Grade Distribution:

Year	COURSE	Method	Week	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
2012	DANC-1	Lecture	16	11	23	11	-	-	4	-	-	-	-	4	53	84.9%	92.5%
	DANC-16A B	Laboratory	16	6	4	1	-	2	1	-	-	-	-	10	24	45.8%	58.3%
	DANC-17A BCD	Lecture	16	2	-	1	-	-	-	-	-	-	-	-	3	100.0%	100.0%
	DANC-19A B	Lecture	16	18	1	2	-	2	-	-	-	-	-	8	31	67.7%	74.2%
	DANC-21A BCD	Lecture	16	22	14	4	-	2	1	-	-	-	-	11	54	74.1%	79.6%
	DANC-22A B	Lecture	16	4	5	3	-	2	-	-	-	-	-	13	27	44.4%	51.9%
	DANC-23A BCD	Lecture	16	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%
	DANC-42A B	Lecture	16	5	2	5	-	2	3	-	-	-	-	10	27	44.4%	63.0%
	DANC-43A BCD	Lecture	16	2	-	1	-	-	-	-	-	-	-	-	3	100.0%	100.0%
2012 Total				71	49	28	-	10	9	-	-	-	-	56	223	66.4%	74.9%
2013	DANC-1	Lecture	16	5	16	3	-	1	-	-	-	-	-	6	31	77.4%	80.6%
	DANC-101	Lecture	18	20	11	5	-	5	3	-	-	-	1	2	47	76.6%	95.6%
	DANC-103	Lecture	16	11	7	3	-	1	5	-	-	-	-	4	31	67.7%	87.1%
	DANC-110	Lecture	16	12	-	-	-	3	-	-	-	-	-	9	24	50.0%	62.5%
	DANC-140	Lecture	16	3	6	2	-	1	-	-	-	-	-	6	18	61.1%	66.7%
	DANC-165	Laboratory	16	6	2	-	-	-	-	-	-	-	-	4	12	66.7%	66.7%
	DANC-16A B	Laboratory	16	2	2	4	-	-	3	-	-	-	-	4	15	53.3%	73.3%
	DANC-19A B	Lecture	16	9	4	6	-	1	7	-	-	-	-	8	35	54.3%	77.1%
	DANC-21A BCD	Lecture	16	19	9	6	-	1	1	-	-	-	-	16	52	65.4%	89.2%
	DANC-250	Lecture	16	9	6	4	-	2	2	-	-	-	-	7	30	63.3%	76.7%
	DANC-42A B	Lecture	16	4	2	1	-	-	6	-	-	-	-	1	14	50.0%	92.9%
	DANC-43A BCD	Lecture	16	2	3	1	-	-	-	-	-	-	-	-	6	100.0%	100.0%
2013 Total				102	68	35	-	15	27	-	-	-	1	67	315	65.1%	78.4%
2014	DANC-101	Lecture	16	37	14	17	-	13	24	-	-	-	-	12	117	58.1%	89.7%
	DANC-110	Lecture	16	18	14	7	-	3	3	-	-	-	-	9	54	72.2%	83.3%
	DANC-120A	Lecture	16	6	1	4	-	-	-	-	-	-	-	1	12	91.7%	91.7%
	DANC-130A	Lecture	16	10	2	1	-	1	1	-	-	-	-	3	18	72.2%	83.3%
	DANC-170	Lecture	16	8	1	6	-	-	-	-	-	-	-	3	18	83.3%	83.3%
	DANC-220A	Lecture	16	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%
	DANC-230A	Lecture	16	-	-	-	-	-	-	-	-	-	-	1	1	0.0%	0.0%
	DANC-250	Lecture	16	29	5	5	-	2	2	-	-	-	-	12	55	70.9%	78.2%
2014 Total				109	37	40	-	19	30	-	-	-	41	276	67.4%	85.1%	
2015	DANC-101	Lecture	16	34	31	27	-	6	25	-	-	-	-	11	134	68.7%	91.8%
	DANC-110	Lecture	16	4	5	7	-	1	5	-	-	-	-	1	23	69.6%	95.7%
	DANC-165	Laboratory	16	8	5	5	-	3	-	-	-	-	-	2	23	78.3%	91.3%
	DANC-250	Lecture	16	33	12	9	-	4	5	-	-	-	-	4	67	80.6%	94.0%
2015 Total				79	53	48	-	14	35	-	-	-	18	247	72.9%	92.7%	
2016	DANC-101	Lecture	16	14	29	11	-	9	7	-	1	-	-	6	77	71.4%	92.2%
	DANC-165	Laboratory	16	-	10	-	-	-	-	-	-	-	-	3	13	76.9%	76.9%
	DANC-250	Lecture	16	10	5	2	-	-	-	-	-	-	-	3	20	85.0%	85.0%
2016 Total				24	44	13	-	9	7	-	1	-	12	110	74.5%	89.1%	

Distribution of Grades Assessment:

Courses in the Dance Program are Lecture and Lab or both. The grading process differs according to the dance genre and level of movement based classes. . All lecture class are either theory, historical content or appreciation of the art form. With that being addressed here is the breakdown of the grading process.

Lecture Classes offered: Dance Appreciation and Dance History of the 201th Century.

Combined: Lecture and Lab (movement based/technique) classes.

Students receiving A’s were at 89%.

Students receiving B's were at 65%

Students receiving C's were at 22%

Students receiving grade D's or below 10%

Lab and Performance Courses: Ballet, Modern Dance, Jazz Dance, Ethnic dance forms, Pilates Mat, Concert and Performance.

9. Success Rates

(Discuss your program's rates, demographic success characteristics and set a success standard for your program.)

Program Success Standard	68.5%
5-year Program Success Average	70.0%

Data shows that the success standard for the dance program based on demographic characteristics for five years assessment period exceeds the standard projection by 1.5%. Fall term demographic success 2012-2015 fell below the set standard 68.5%. However, during the fall semesters 2015-2016 surpassed the program success rate two years in a roll average 72.9%, which was an increase of 2.9% over the standard. Spring 2016 was 74% success rate which was an increase of 4%.

Year	Total Grades	Success Rate
Fall 2012	223	66.4%
2013	315	65.1%
2014	279	67.4%
2015	247	72.9%
Spring 2016	110	74.5%

Fall Term Demographic Success (2012-2015)

		Fall 2012		Fall 2013		Fall 2014		Fall 2015	
		Success	N	Success	N	Success	N	Success	N
Ethnicity	African-American	57.9%	152	58.8%	102	63.7%	91	69.1%	55
	Amer. Ind. or Alask. Native	0.0%	-	100.0%	-	0.0%	-	50.0%	-
	Asian	100.0%	-	0.0%	-	100.0%	-	100.0%	-
	Latino	82.7%	52	77.3%	44	72.5%	51	65.0%	80
	Pacific Islander	100.0%	-	100.0%	-	0.0%	-	0.0%	-
	Two or More	77.8%	-	100.0%	-	57.1%	-	100.0%	-
	Unknown or Decline	0.0%	-	100.0%	-	0.0%	-	0.0%	-
	White	0.0%	-	0.0%	-	0.0%	-	100.0%	-
Gender	M	69.4%	36	76.9%	26	62.5%	24	69.4%	36
	F	65.8%	187	64.4%	135	66.9%	127	67.6%	108
	X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Age Group	19 or less	66.0%	53	58.8%	34	73.3%	45	72.7%	55
	20 to 24	73.4%	94	73.2%	71	58.1%	62	64.2%	53
	25 to 49	59.4%	64	60.0%	50	69.4%	36	74.2%	31
	Over 49	50.0%	12	83.3%	-	75.0%	-	20.0%	-

Counts are suppressed for groups with less than 10 students.

Shaded cells indicate groups achieving at a rate less than 80% of the reference group, respectively.

Reference groups are White, male, and 20 to 24 years old.

Fall 2012-2016

2012 -The success rate was at an average of 79% and a retention rate of approximately 92%. Lecture class success rate was 84.9% and the retention rate was 92.5%

2013- The success rate was an average of approximately 62% in the lab class due to repair being done in the gymnasium. There were many room changes: F-15, student lounge and finally the staff lounge. From day to day students were not sure where their classes were held. The Lecture classes' success rate averaged 76.2%.

2014-The success rate was an average of approximately 89% with a retention rate of approximately 84%. The lecture class success rate declined to 58.1% yet the retention rate was 89.7%.

2015 -2016- The success rate began to increase. The success rate for these two years combined average was 73% and the retention rate average was 90%.

The students in the lecture classes were able to comprehend the subject matter better due to exposure to the ‘*Smart Room*’ classrooms which have audio and visual technology to help with instruction.

Spring Term Demographic Success (2013-2016)

		Spring 2013		Spring 2014		Spring 2015		Spring 2016	
		Success	N	Success	N	Success	N	Success	N
Ethnicity	African-American	63.1%	103	64.6%	82	70.5%	61	65.9%	44
	Amer. Ind. or Alask. Native	0.0%	-	0.0%	-	0.0%	-	100.0%	-
	Asian	100.0%	-	0.0%	-	100.0%	-	100.0%	-
	Latino	73.3%	30	77.5%	40	91.7%	36	80.4%	56
	Pacific Islander	100.0%	-	0.0%	-	0.0%	-	0.0%	-
	Two or More	57.1%	14	100.0%	-	100.0%	-	60.0%	-
	Unknown or Decline	50.0%	-	0.0%	-	0.0%	-	0.0%	-
White	0.0%	-	50.0%	-	0.0%	-	100.0%	-	
Gender	M	80.0%	15	81.8%	11	66.7%	21	76.9%	13
	F	62.3%	138	67.5%	114	82.9%	82	74.2%	97
	X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Age Group	19 or less	65.6%	32	73.1%	26	80.8%	26	65.2%	23
	20 to 24	65.3%	72	68.3%	41	83.3%	42	72.1%	43
	25 to 49	62.8%	43	66.0%	47	70.8%	24	94.3%	35
	Over 49	50.0%	-	72.7%	11	81.8%	11	33.3%	-

Counts are suppressed for groups with less than 10 students.

Shaded cells indicate groups achieving at a rate less than 80% of the reference group, respectively.

Reference groups are White, male, and 20 to 24 years old.

Spring Term Demographic Success Rate: Spring 2016:

Factors that may have contributed to low enrollment. Students are more likely to discontinue their education due to lack of course offerings, finances, homelessness, transfer to another learning institution or quit all together.

However, with that being said here are the findings:

Spring 2013- success rate was an average of 70% overall.

Spring 2014- success rate was an average of 85% % overall. Success rate increased by 36.4%. Adults over 49 years of age, the success rate increased 22.7% over the previous year.

Spring 2015- success rate was an average of 85%. The students over 49 years of age success rate increased by 9.1%. Whereas, male success rate declined by 15 % over the previous year.

Spring 2016- success rate was an average 82% overall. The male success rate declined by 8.7% from the previous year. The age group over 49 years of age declined by 55.5%. However, the age group of students 25-49 years increased by 24.5% from the previous year.

A review of the data regarding success rates shows that even with widely fluctuating student numbers the average trend is still about 89.1%. However, the dance program director feels that number could be higher, once we offer students the full cycle of courses needed for an AA degree. By adding a full-time faculty to guide the program, additional adjuncts dance educators who are proficient in beginning and advanced skills and schools of thought.-in the following areas (Ballet, Modern Dance, Jazz Dance, Ethnic Dance forms , Theory and Production and Performing Skills) and Performing Arts Assistants to assist with the performance capability, we will provide students the full range of training, including academics, transfer and performance

10. Retention Rate

Year	Total Grades	Retention Rate
FA 2012	223	74.9%
2013	315	78.3%
2014	276	85.1%
2015	276	92.7%
SP 2016	110	89.1%

A. What is your program doing or planning to do to retain students who are disproportionately impacted?

The retention rate for the Dance Program has been approximately 80% over the 5 year assessment period. Which means that 20% of the students enrolled in the dance classes (lecture and lab or both) are not completing the courses.

Compton College District has a desperate situation surrounding the community which directly affects the retention rate outcomes of the college. I have discovered the following through personal contact with the students which is not reflected in the data gathered in the Retention Rate data. based on empirical and data gathered there were four factors noted:

- 1. Socio-Economic status:** lack of income and resources.
- 2. Transportation:** The students do not own or have access to a vehicle. The students are unable to afford public transportation (or both).
- 3. Family and child care issues:** With a lack of affordable health care and money to fund child care the female and sometimes the male student has to be the caretaker for their families. Which leads to making choices- either stay in school or leave to seek employment.
- 4. Housing Issues:** A large population of our students are homeless. Their concerns are rooted in their ability to attain food and housing. To address this issue, I have directed my students to the appropriate agencies (on and off campus) that can assist them with their urgent needs. This has helped the student free themselves of some their concerns. Which allows them to stay in school and make better academic decisions towards attaining a degree or certificate.

Comparison of success and retention rates in face-to-face classes.

The Compton College Dance Program all classes are taught in a face -to-face learning environment (in the future some of the lecture courses will be taught online). Data gathered during the Fall 2012-2015 and Spring 2013-2016 semesters shows that the retention rate for four years of assessing retention rate percentages was greater that the success rate percentages. The statistics also showed the Fall semesters that were analyzed- male students were more likely to succeed vs. the female students. This may have been due to family and child care issues as stated earlier. What the data does not show is that due to the lack of course offerings and vigorous class cancelations (and low enrollment campus wide) the dance majors had to continue their education on the El Camino College Campus or seek knowledge elsewhere.

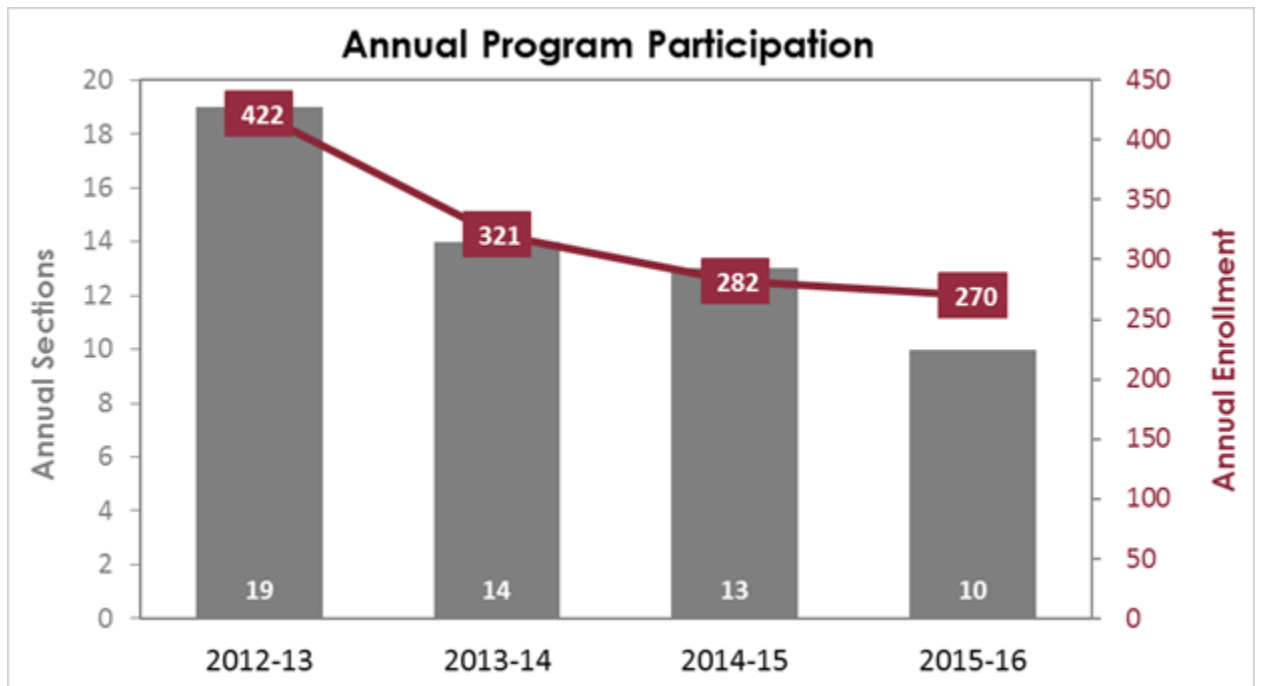
With that being said overall as noted in the chart above the average for the retention rate for dance classes we approximately at 80% for the four years as the data shows

11. Enrollment Statistics with Section and Seat Counts and Fill Rates

Annual Program Participation

Annual Enrollment

	2012-13	2013-14	2014-15	2015-16	4 Yr Average
Annual Enrollment	422	321	282	270	324



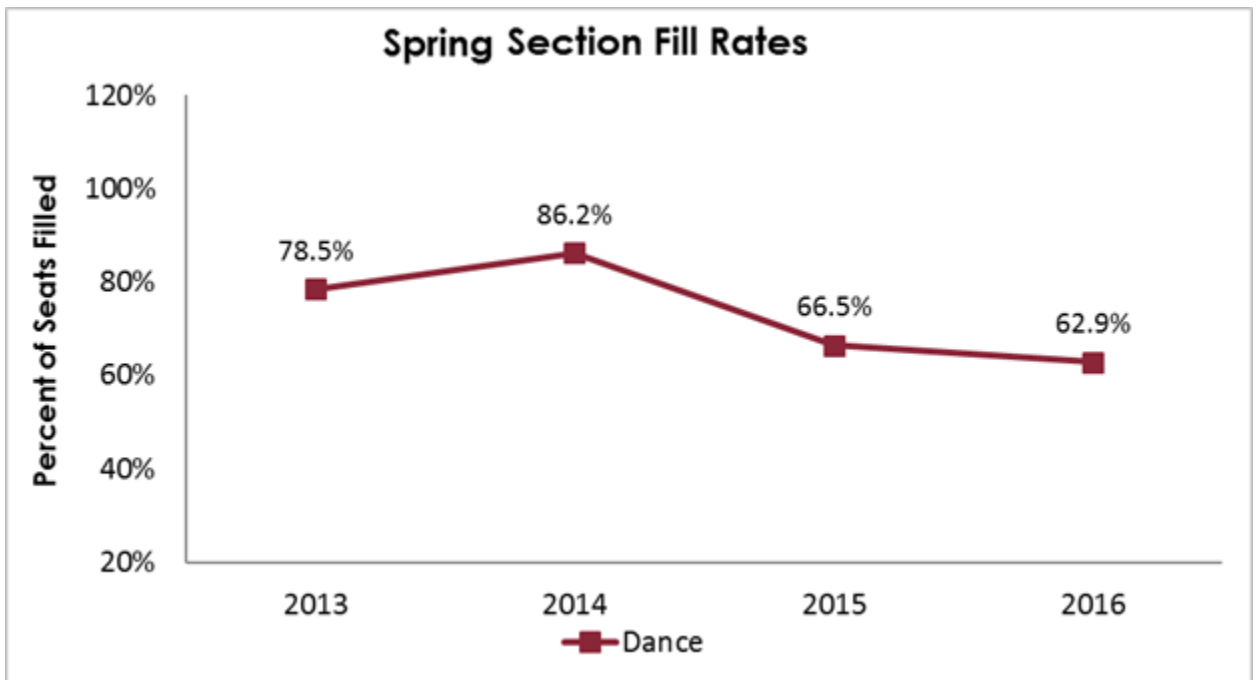
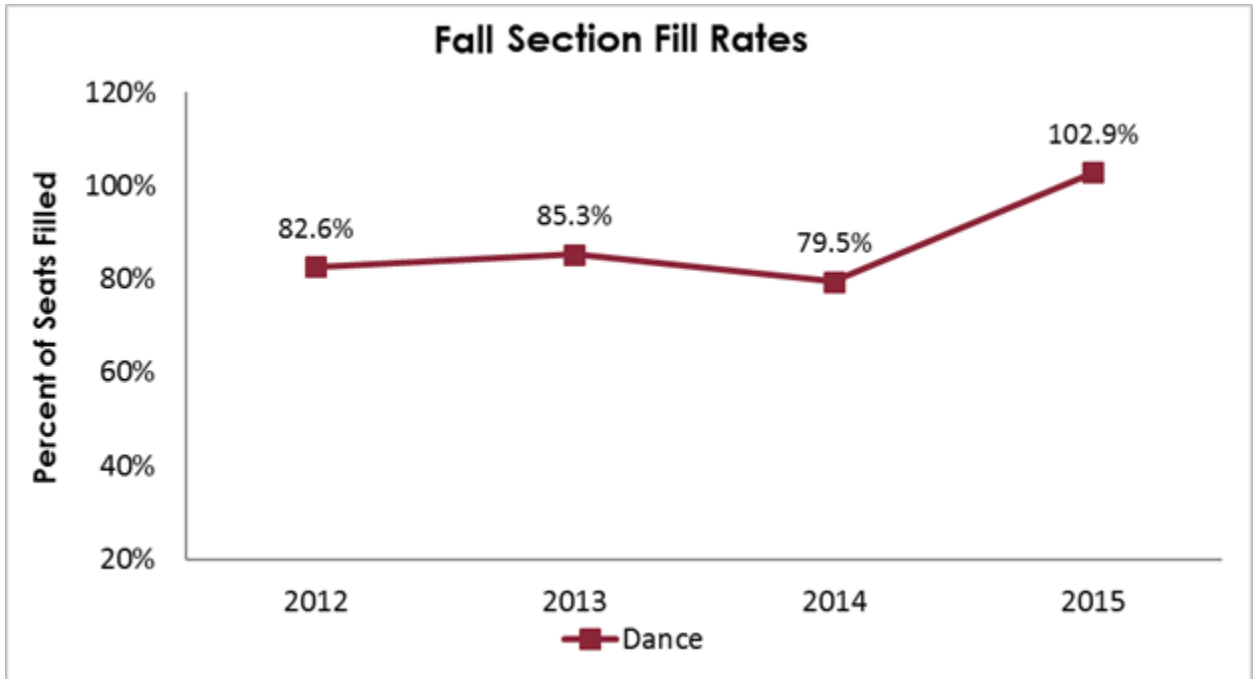
2012-2013 data shows that 422 students enrolled that year and there were 18 sections offered.

2013-2014 data shows that 321 students enrolled that year and there were 14 sections offered.

2014-2015 data shows that 282 students were enrolled and there were 13 sections offered.

2015-2016 data shows that 270 students were enrolled and there were 11 sections offered.

2013-2016 The trend show that due to less sections being offered the number of students enrolled each year decreased. this was due to constant room changes due to the gymnasium floor being repaired, which affected the dance studio’s environment (the dance studio is located in the mezzanine above the gymnasium (this space is not divided by walls it is a opened shared venue).



Fall Sections Fill Rate:

Data shows that between 2012-2013 all classes that were filled had an average of 83%. There was a decline in 2014, the rate was 79.5% which was a minus 3.5% from the previous year. During 2015 there was a surge in sections filled- 102% which was an increase of 23.4% from the previous year.

Spring Sections Filled Rate:

Data shows that Spring 2013-1014 had a average sections filled at 83%. 2015-16 section began to decline by 19.7% compared to 2014 sections rate of 86.2%. Between 2015 -2016 there was a decline of 3.6%.

12. Scheduling of Courses (day vs. night, days offered, and sequence)**Enrollment by Time of Day**

Fall Term	2012	2013	2014	2015
Day	87.9%	92.6%	88.2%	100.0%
Night	12.1%	7.4%	11.8%	0.0%
Weekend/Unknown	0.0%	0.0%	0.0%	0.0%

Enrollment by Time of Day

Spring Term	2013	2014	2015	2016
Day	90.2%	100.0%	100.0%	100.0%
Night	9.8%	0.0%	0.0%	0.0%

Weekend/Unknown	0.0%	0.0%	0.0%	0.0%
-----------------	------	------	------	------

- a) Improvement rates (if applicable)
1. Fall Enrollment Day Classes 2012 -2013 increased by 4.7%. However, 2013 -2014 there was a deficit of 4.4% in enrollment. Enrollment for 2015 was at 100% therefore the average for all three years was 92.6 % enrollment.
 2. Fall Enrollment Night classes 2012-2013 declined by 4.7%. By 2014 classes increased by 4.4% . Evening enrollment 2012-2014 average was 8.1%. This was due to time scheduling and classroom availability. There were no evening classes scheduled Fall 2015.
 3. Spring Term Enrollment Day Classes average 99.9% enrollment. Night class were 9.8%. There were no evening class taught 2014-2016.
 4. From the data gathered daytime enrollment maintains a higher FTES stability.
 5. Additional data compiled by faculty: N/A
 6. List any related recommendations. There should be more classes offered between the hours of 2:00PM and 7:00Pm. There has been a large request for the scheduling of afternoon and evening classes. Weekend classes were also requested. Classroom availability and staffing are paramount to fulfill students' requests. This will help facilitate the students reach their goals and service the communities at large.

3. Dance Curriculum:

The Dance Program curriculum at the Compton College offers a wide variety of courses geared towards helping the student attain an A.A. Degree in Fine Arts and/or transfer to a college or university of their choice (these courses will also fulfill the requirements for the future Dance Certificate) . The coursework will allow the student to further their education and pursue a career in: Concert Dance Performance, Choreography, Dance History, Dance Anthropology, Dance Ethnology, Dance Filmography/Videography, Labon Notation, Dance Medicine, Dance Therapy, Commercial Dance, Dance Education, Dance Education Philosophy, Dance Administration, Pilates, Dance History.

Curriculum Offerings:

Theory: 10 units: Dance Appreciation -101, History of Dance 20th Century-103 , Music for Dance -105, Improvisation-170, Mat Pilates- 250.

Choreography: 4 units History of Dance 20th Century -103, Dance Appreciation- 101, Music for Dance -105,

Choreography -271A and 271B

Ballet Techniques: 6 units

Intermediate Ballet- 220 A and 220B

Ballet Variations- 221

Modern Dance Techniques: 4 units

Modern Dance -230A and 230B

Performance:4 units

Dance Workshop Ensemble 183ab*,

Concert Dance Ensemble 287ab*.

Advanced Dance Theater (Musical Theater)289 ab*.

Electives: 2 units

Beginning Dance 110

Jazz Dance 140-240

Tap Dance 161-261

Hip Hop Dance 162

World Dance 164

African Dance 165-265,

Latin Social Dance 168

Commercial Dance 262

The dance courses that are offered at Compton College fulfill the requirements for the Dance Major (and Minor) which allows the student to pursue an A.A. Degree in Fine Arts and transfer to a college or university of their choice.

Review and Discuss the Curriculum:

The courses that have been offered at Compton College have been limited due to staffing and classroom availability. However, the core courses have been offered in a timely manner to achieve success.

Curriculum Timeline:

Due to a lack of staffing and classroom availability it will take our students at least 4 years to complete the program. The following courses are offered at Compton College:

Discuss how will the courses, degrees meets student's transfer or career training needs.

The Dance Program instructor teaches from a classical, theatrical, commercial industry perspective, therefore all courses and teaching methodology geared towards educating and training the dancer for success in the industry -dance pedagogy or both.

The course offerings fulfills the academic requirements for student to attain a Fine Arts Degree or transfer. The coursework is geared towards educating the whole student and ensuring them entry into a college, university or academy of their choice. Theory, Performance skills /

The program will provide a standard- based learning experience for our students, which will culminate into an appreciation of Art, Dance, Theater and Film/Videography. The students will have a theoretical and practical modalities, including a fundamental aesthetic and creative element , as well as, historical and critical perspective.

B. Possible three semesters cycle: These courses support the Dance Major/Minor

Fall Semester 2017:

Dance 101- Dance Appreciation	3 units.
Dance 250- Pilates Mat	3 Units
Dance 230A -Modern Dance	2 units
Dance 110- Beginning Dance	2 units

Spring Semester 2018:

Dance 101 -Dance Appreciation	3 units
Dance 103- History of Dance in the 20th Century	3 units
Dance 140 -Jazz Dance	2 units
Dance 170 -Improvisation	2 units

Dance 183ab- Dance Workshop 1 unit

Dance 287ab-Concert Dance Ensemble 1 unit

Fall Semester 2018:

Dance 101- Dance Appreciation 3 units

Dance 230A-Intermediate Modern Dance 2 units

Dance 250- Pilates Mat 3 units

Dance 165-African Dance 1 unit

Concerns: There is a staffing and facility availability concern. There needs to be a more vigorous recruitment effort for the whole campus not just for a few chosen courses or programs. The students in the Compton Community College District deserves the best quality and learning environment an institution has to offer.

Assessment of PLO, ILO, SLO

<p>DIVISION 2</p> <p>Institutional (ILO), Program (PLO), and Course (SLO) Alignment</p>			
<p>Program:</p> <p>Dance</p>	<p>Number of Courses:</p> <p style="text-align: center;">11</p>	<p>Date Updated:</p> <p style="text-align: center;">10.23.2015</p>	<p>Submitted by:</p> <p style="text-align: center;">K. Radcliffe, ext. 2212</p>

IL Os	1. Critical Thinking	2. Communication	3. Community and Personal Development	4. Information Literacy
	<i>Students apply critical, creative and analytical skills to identify and solve problems, analyze information, synthesize and evaluate ideas, and transform existing ideas into new forms.</i>	<i>Students effectively communicate with and respond to varied audiences in written, spoken or signed, and artistic forms.</i>	<i>Students are productive and engaged members of society, demonstrating personal responsibility, and community and social awareness through their engagement in campus programs and services.</i>	<i>Students determine an information need and use various media and formats to develop a research strategy and locate, evaluate, document, and use information to accomplish a specific purpose. Students demonstrate an understanding of the legal, social, and ethical aspects related to information use.</i>

SLO-PLO-ILO ALIGNMENT NOTES:

Mark boxes with an 'X' if: SLO/PLO is a major focus or an important part of the course/program; direct instruction or some direct instruction is provided; students are evaluated multiple times (and possibly in various ways) throughout the course or are evaluated on the concepts once or twice within the course.

DO NOT mark with an 'X' if: SLO/PLO is a minor focus of the course/program and some instruction is given in the area but students are not formally evaluated on the concepts; or if the SLO/PLO is minimally or not at all part of the course/program.

PLOs	PLO to ILO Alignment (Mark with an X)			
	1	2	3	4
PLO #1 Appreciation of the Arts Demonstrate a standards-based appreciation of theatre, dance, art and film in theoretical and practical modalities, including fundamental aesthetic and creative elements as well as historical and critical perspectives.	X	X		

4. Program Learning Outcomes (PLO)

PLO#1 – Analyzing and Critiquing Dance

Upon successful completion of this program the student will be able to analyze and critique dance styles, music and artist within the cultural, relevant and historical events. This PLO aligns with

ILO# 1: Critical Thinking

PLO#2- Terminology, Skills and Artistry

Students will have a mastery of terminology, technical skills, and the performance of the specific theatrical dance styles. This PLO aligns with

ILO#4 - Information Literacy

PLO# 3-Culture, Skills and Vocabulary

Students will have knowledge of various cultures, technical skills and vocabulary that are germane to the dance styles that are under-study. This PLO aligns with

ILO#3- Community and Personal Development

PLO #4-Social Etiquette

Students will have knowledge of technical skills, social etiquette and specific vocabulary that are germane to social dance styles, as well as, classical dance genres. This PLO aligns with

ILO#2: Communication

PLO#5- Goal of Performance Artistry

.

5. Student Learning Outcomes : Course Level SLO

Course to ILO Alignment

Dance

SLOs	S L O t o P L O	COURSE to ILO Alignment *FOR OFFICE USE ONLY*
-------------	--	--

	Alignment <i>(Mark with an X)</i>				
	P1	2	3	4	
<p>DANC 101 Dance Appreciation: SLO #1 Critiquing Dance Styles</p> <p>Upon successful completion of this course, the student will be able to critique dance styles through a variety of mediums including live dance concert attendance and video analysis.</p>	X	X	X		
<p>DANC 101 Dance Appreciation: SLO #2 Compare and Differentiate Styles of Dance</p> <p>Upon successful completion of this course, the student will be able to compare and differentiate between theatrical, social and world styles of dance.</p>	X	X			
<p>DANC 101 Dance Appreciation: SLO #3 Identifying Elements Used in the Choreographic Process</p> <p>Upon successful completion of this course, the student will be able to identify the elements used in the choreographic process and distinguish between narrative, thematic, and abstract choreographic works.</p>	X	X			
<p>DANC 103 History of Dance in the 20th Century: SLO #1 Recognizing the Various Periods of Dance Developments Upon successful completion of this course, the student will be able to recognize and differentiate between the various periods of dance development in the 20th Century.</p>	X	X			
<p>DANC 103 History of Dance in the 20th Century: SLO #2 Distinguishing the Various Styles of Dance</p> <p>Upon successful completion of this course, the student will be able to distinguish the various styles of dance relevant to the evolution of technology during the 20th Century.</p>	X				
<p>DANC 103 History of Dance in the 20th Century: SLO #3 Identifying major Dancers and Choreographers</p>	X	X			

<p>Upon successful completion of this course, the student will be able to identify the major dancers and choreographers of the 20th Century.</p>					

<p>SLOs</p>	<p>S L O t o P L O Align me nt <i>(Mark with an X)</i></p>	<p>COURSE to ILO Alignment <i>*FOR OFFICE USE ONLY*</i></p>			
		<p>P1</p>	<p>2</p>	<p>3</p>	<p>4</p>
<p>DANC 110 Beginning Dance: SLO #1 Dance Terminology to Movement Sequences</p> <p>Upon successful completion of this course the student will be able to apply dance terminology to specific movement sequences in order to demonstrate skill proficiency.</p>	<p>X</p>	<p>X</p>	<p>X</p>		
<p>DANC 110 Beginning Dance: SLO #2 Identifying Primary Theatrical Dance Styles</p> <p>Upon successful completion of this course the student will be able to identify and differentiate between the three primary theatrical dance styles of ballet, modern dance and jazz dance.</p>	<p>X</p>	<p>X</p>			
<p>DANC 110 Beginning Dance: SLO #3 Analyzing/Critiquing Primary Theatrical Dance Styles</p>	<p>X</p>	<p>X</p>			

<p>Upon successful completion of this course the student will be able to analyze and critique the three primary theatrical dance styles of ballet, modern dance and jazz dance in a live dance concert environment.</p>					
---	--	--	--	--	--

<p>DANC 120A Ballet I: SLO #1 Demonstrate Steps/Positions of Basic Ballet Vocabulary</p> <p>Upon successful completion of this course the student will be able to demonstrate the steps and positions of basic ballet vocabulary.</p>	X	X	X		
<p>DANC 120A Ballet I: SLO #2 Ballet Exercises at a Basic Level</p> <p>Upon successful completion of this course the student will be able to differentiate between and exhibit the various barre work and center work ballet exercises at a basic level.</p>	X				
<p>DANC 120A Ballet I: SLO #3 Basic Ballet Terminology</p> <p>Upon successful completion of this course the student will be able to translate the codification of the basic ballet terminology.</p>	X	X	X		
<p>DANC 130A Modern Dance I: SLO #1 Movement Sequences</p> <p>Upon successful completion of this course the student will be able to demonstrate movement sequences of basic modern dance vocabulary.</p>	X	X	X		
<p>DANC 130A Modern Dance I: SLO #2 Differentiating Basic Level Exercises</p> <p>Upon successful completion of this course the student will be able to differentiate between and exhibit warm-up and center work modern dance exercises at a basic level.</p>	X	X			
<p>DANC 130A Modern Dance I: SLO #3 Codification of Modern Dance Terminology</p> <p>Upon successful completion of this course the student will be able to interpret the codification of basic modern dance terminology.</p>	X	X	X		

SLOs	S L O t o P L O Alig nme nt (Mark with an X)	COURSE to ILO Alignment <i>*FOR OFFICE USE ONLY*</i>			
		P1	2	3	4
<p>DANC 140 Jazz Dance I: SLO #1 Movement Sequences</p> <p>Upon successful completion of this course the student will be able to demonstrate movement sequences of the basic jazz dance vocabulary.</p>	X		X		
<p>DANC 140 Jazz Dance I: SLO #2 Warm-Up and Center Work</p> <p>Upon successful completion of this course the student will be able to differentiate between and exhibit warm -up and center work jazz dance exercises at a basic level.</p>	X				
<p>DANC 140 Jazz Dance I: SLO #3 Codification of Jazz Dance Terminology</p> <p>Upon successful completion of this course the student will be able to translate and interpret the codification of basic jazz dance terminology.</p>	X				
<p>DANC 165 African Dance: SLO #1 Polyrhythmic Body Movements</p> <p>Upon successful completion of this course the student will be able to demonstrate the coordination of polyrhythmic body movement sequences of the African Dance music.</p>	X	X	X		
<p>DANC 165 African Dance: SLO #2 Social and Religious Significance</p> <p>Upon successful completion of this course the student will be able to recognize and demonstrate the social and religious significance in the African Dance cultures at a basic level.</p>	X	X			

<p>DANC 165 African Dance: SLO #3 Regional Customs</p> <p>Upon successful completion of this course the student will be able to distinguish and give examples of various music, art, costumes, and regional customs of African Dance from a cultural perspective.</p>	<p>X</p>	<p>X</p>	<p>X</p>		
<p>DANC 220A Ballet II: SLO #1 Combinations of Ballet Vocabulary</p> <p>Upon successful completion of this course the student will be able to compile combinations of complex ballet vocabulary.</p>	<p>X</p>	<p>X</p>	<p>X</p>		
<p>DANC 220A Ballet II: SLO #2 Complex Ballet Barre Work Exercises</p> <p>Upon successful completion of this course the student will be able to reproduce complex ballet barre work exercises.</p>	<p>X</p>	<p>X</p>	<p>X</p>		
<p>DANC 220A Ballet II: SLO #3 Complete Center Ballet Combinations</p> <p>Upon successful completion of this course the student will be able to demonstrate complex center ballet combinations.</p>	<p>X</p>	<p>X</p>	<p>X</p>		

<p>SLOs</p>	<p>S L O t o P L O</p> <p>Alig nme nt</p> <p><i>(Mark with an X)</i></p>	<p>COURSE to ILO Alignment *FOR OFFICE USE ONLY*</p>			

<p>DANC 230A Modern Dance II: SLO #1 Movement Sequences</p> <p>Upon successful completion of this course the student will be able to demonstrate movement sequences of complex modern dance vocabulary.</p>	X	X	X		
<p>DANC 230A Modern Dance II: SLO #2 Complex Warm-Up and Center Work Exercises</p> <p>Upon successful completion of this course the student will be able to reproduce complex warm-up and center work modern dance exercises.</p>	X	X	X		
<p>DANC 230A Modern Dance II: SLO #3 Codification of Dance Terminology</p> <p>Upon successful completion of this course the student will be able to interpret the codification of complex modern dance terminology.</p>	X	X			
<p>DANC 240 Jazz Dance II: SLO #1 Movement Sequences</p> <p>Upon successful completion of this course the student will be able to demonstrate movement sequences of complex jazz dance vocabulary.</p>	X	X			
<p>DANC 240 Jazz Dance II: SLO #2 Warm-Up and Center Work Exercises</p> <p>Upon successful completion of this course the student will be able to reproduce complex warm-up and center work jazz dance exercises.</p>	X		X		
<p>DANC 240 Jazz Dance II: SLO #3 Codification of Dance Terminology</p> <p>Upon successful completion of this course the student will be able to translate and interpret the codification of complex jazz dance terminology.</p>	X	X	X		
<p>DANC 250 Pilates Mat Class: SLO #1 Pilates Terminology</p> <p>Upon successful completion of this course the student will be able to categorize terminology specific to the concepts and exercises developed by Joseph H. Pilates.</p>	X	X			
<p>DANC 250 Pilates Mat Class: SLO #2 Utilizing Exercises</p> <p>Upon successful completion of this course the student will be able to utilize exercises that emphasize body alignment, strength, flexibility, muscle control, coordination and breathing.</p>	X		X		

<p>DANC 250 Pilates Mat Class: SLO #3 Dance Technique and Injury Prevention</p> <p>Upon successful completion of this course the student will be able to design combinations that enhance dance technique and injury prevention.</p>	<p>X</p>	<p>X</p>	<p>X</p>		
---	----------	----------	----------	--	--

Dance SLO Timeline: To date all Student Learning Outcomes for the Dance Program are at 100% completion.

The Next SLO Timeline:

Dance Course	SLO #1	SLO#2	SLO #3
Dance Appreciation 101	Fa 2018-19 Due Fall 2018	Fa 2017-18 Due Fall 2017	Fa 2019-20 Due Fall 2019
Beg. Dance-110	Sp 2018-19 Due Sp 2018	Sp 2019-2020 Due Sp 2019	Sp 2017-18 Due Sp 2018
Jazz Dance I- 140	Sp 2017-18 assessed Sp 2017	X	x
African Dance I	Sp 2016-17 assessed Sp 2016	Sp 2018-19 Sp 2018	Sp 2019-20 Sp 2019

Pilates Mat	Sp 2018-19 Due Sp 2018	Sp 2019-20 Due Sp 2019	Sp 2020-21 Due Sp 2020
Latin Social Dance	Sp 2017-18 Assessed Sp 2017	Unknown	Unknown

Summarize the SLO AND PLO assessment results over the past four years:

The Data Shows: Dance

The purpose of the SLO, PLO, ILO'S are to work in concert to determine how the future educational goals of the programs and coursework can help facilitate the students need to create a constant learning pathway to meet their educational goals. With their educational goals in alignment- the programs can guarantee the students a A.A. degree, transfer and/or employment. The SLO's are designed by each program to assist the instructor as a way to assess what students have learned, instructional teaching and improvement. While making sure that the vision and course objectives are aligned to meet the students learning needs. It is a contract between the students and the program letting them know what to expect from each course taken. Data shows that all SLO's for the Dance Program has been completed as of Spring 2017.

5. Analysis of Student Feedback

Instructors in the program have helped me achieve my academic goals. The data shows 49 out of 50 students were helped with their academic needs.

- a. Instructors in the program have helped me stay on track. Data shows that 46 students moved upward and onward with the assistance of their instructors' assistance. Two did not agree or disagree.
- b. Instructor in this program provided opportunities to actively participate in my class. Data shows that 48 out of 50 students agreed that the instructor encouraged the students to be an active involved learner.
- c. I have felt a sense of community within the program. Data reveals that 45 out of 50 students felt a sense of the learning community. Instructor used alternative learning

methodology which allow the student to free to ask questions as well as answer questions of their peers.

- d. Students' contributions have been valued by instructors in this program. Data shows that 46 out of 50 students surveyed express and contribute to the class. The students found that the instructor respected their input and enthusiasm.
- e. There is an appropriate range of courses offered in this program. Data shows that 40 out of 50 students surveyed showed that there were adequate courses offered. However this also showed that with adequate staffing and classroom availability the program can provide more courses so that the students can obtain their goals.
- f. Courses were scheduled on days and times that were convenient for me. Data shows that 47 out of 50 agreed that the time schedule fit their needs.
- g. I have been able to register for the classes I needed within the program. Data shows that 47 out of 50 students were able to register in a timely manner. The courses in the program have helped me meet my academic goals. Data shows that 46 of the 50 students surveyed were able to meet their academic goals in the Dance Program. 92% agreed. 92%
- h. There is a variety of extracurricular activity related to the program. Data show that 37 out of 50 students agreed. However, all students within the program are required to attend a live dance performance during the semester. 76% agreed
- i. The library has the resources to help me succeed. Data shows that 42 out of 50 students utilized the library resources that were available to them. 84% agreed.
- j. The building and classrooms used by this program are satisfactory. Data shows that 37 out 50 students agreed with a percentage of 74%. This is due to the poor classroom conditions in rooms V-70 and Y-99.
- k. I am satisfied with the equipment used in the program. Data shows that 31 out of 50 students were satisfied with the equipment. As stated earlier rooms V-70 and Y-99 are not smart rooms and are not equipped with audio and visual equipment that is necessary for teaching lecture courses in the program.
- l. I am satisfied with the computers and software used in this program. Data shows that 37 out of 50 students agreed. 74% agreed. However, the class utilizes the resource centers software and the computer facilities.
- m. I am aware of the course outcomes- what I should be able to learn and what skills I should posse after completing courses in the program. Data shows that 45 out of 50 students agreed. 90% agreed.

Noteworthy patterns of student feedback:

1. Students were able to be more engaged in the classroom activities when classes were taught in a 'Smart Classroom' vs. a classroom that was not equipped with audio and visual aids. This was also reflective in the success and retention rates.
2. Room V-70 was not equipped with audio-visual aids. This made it difficult to explain some of the subject matter.
3. Students asked for evening classes- lecture and lab. This will require hiring a qualified adjunct dance educator.

6. Facilities and Equipment

Facilities:

1. The dance studio is located above the gymnasium in the mezzanine. This space is shared by the Physical Education Department. The P.E. department is using the studio for boxing and yoga classes. The scheduling of classes are dependent on the two programs' needs. This is why it is paramount to separate the studio -into two separate classrooms. By constructing the necessary walls and barriers-it will allow for better class scheduling and will increase FTES for the college.
2. Since the last Program Review there has been a new dance floor constructed and has not been totally completed. The flooring is not designed for a dance studio. It more or less for pedestrian traffic. All dance floors **MUST be** 4-6 inches raised above the existing floor to allow for impact and absorption- a sprung floor.
3. The dance studio needs to be divided into two separate dance studios to accommodate more classes for the fine arts program. This will create FTES for the institution.
4. Most important there needs to be a wall constructed that separates the gym from the mezzanine. This will provide a professional classroom environment. It will help to alleviate the noise from below and will help the student concentrate on their class.

Equipment:

1. The Dance studio is in dire need of a stereo system. Cost \$2500.00

The one that the instructor is using was purchased in 1996.

2. Two-video cameras. The cameras will serve two purposes:
 - a. To record all dance performances.
 - b. A study aid for choreography and class projects. Cost for video equipment: \$4,545.70.

Total cost for 2 units equipment: **Total** \$9,091.40

Panasonic HC-X1 4K Ultra HD Professional Camcorder	3,197.99	1	PAHCX1	3,197.99	327.79	Purchase via B&H Photo. Free Shipping; Tax Free; Educator discount.
Panasonic 7.28V 65Wh Lithium-Ion Battery for DVX200	279.95	1	PAAGVBR89	279.95	28.69	
Porta Brace Cargo Case Camera Edition	136.95	1	POCAR2CAM	136.95	14.04	
Delkin Devices 64GB Power UHS-II SDXC Memory Card	99.95	2	DESD200064G	199.90	20.49	
Manfrotto MVH500A Fluid Drag Video Head with MVT502AM Tripod and Carry Bag	308.29	1	MAMVH500AM	308.29	31.60	
		6		Total	4,545.70	

3. Pilates equipment for the Pilates Mat classes.
4. Mats. 15- of each-Kettle Balls 5-10 pound weights. Cost \$600.00.
5. Marley tape for the Marley flooring 10 rolls @ \$20.00 per roll = \$200.00

7. Technology and Software

Short Term Need: Monies to have guest educator come and share their talent and expertise in the fields of pedagogy, master dance classes and lectures. This will enhance the student's learning experience. Cost \$5000.00 per year.

Long Term Needs: (3-5 years) The dance program's long term needs will be to have a performing arts center constructed. This facility should be a state of the arts -technological-cutting edge building. This facility should house: Art, Dance, Film/Video, Music and Theater Arts. This will allow for the arts to continue to cultivate the up and coming talent of Compton and the surrounding cities. The city of Compton is a breeding place for talent (as everybody knows) and Compton College must be in the fore-front to educate this talent. Our talented future students should be coming to Compton College to hone in on their artistic dreams. Cost \$50,000,000.00.

8. Staffing

Hire two full-time and one adjunct instructors. This will allow for more course offerings.

Rationale: The hiring of more faculty personal will assist the students' goal to complete course work and their degree in dance. (A.A. Fine Arts and transfer).

Two Full-timed dance educators will teach lecture as well as technique classes.

1. Dance101 -Dance Appreciation (Arts and Humanities)
2. Dance 103 – History of Dance in the 20th Century
3. Dance 105- Music for Dance
4. Dance250 -Pilates Mat
5. Dance 183 ab Dance Workshop Ensemble
6. Dance 187& 287ab - Concert Dance Ensemble
5. All technique classes

Cost Estimate: Full-time educator \$90,000.00 per year. Adjunct \$75.00 per hour.

6. Hire four percussionist for various cultural and traditional dance classes and performances as need:

Rationale:

Musicians for the dance classes: Drummers that are proficient and expressionist in the following areas: Modern Dance, Jazz Dance. Latin rhythms, Haitian rhythms, Katherine Dunham Technique, and African rhythms that cover the Western hemisphere of African and the Congo (musicians would be under contract to Compton College per semester and as needed for performances). The program would also like to hire a pianist for the Ballet and Modern Dance classes. 16 weeks contract @ \$55.00 per hour twice a week= \$3,532.00

The musician/educators would be needed two days a week or as need for classes (16 weeks semester).

Four drummers are need per class session @ \$100.00 per. Person. \$100.00 x8= \$800.00 per week for all four drummers.

The semester is 16 weeks. Total cost \$12,800.00. This cost does not include concert performances which would be an additional \$250.00 per person -per performance (for performances there would be at least 5-6 drummers /musicians for 2 days).

Percussionist for the dance classes: The percussionist are proficient in the following areas:

Latin rhythms, Haitian rhythms, Katherine Dunham Technique rhythms, Modern Dance and African diaspora rhythms. The musicians would be under contract to the institution as need per semester and performance.

Total Cost Estimate for the Dance Program:

The musician/educators would be needed two days a week (16 week semester).

Four drummers are need per class session @ \$45.00 x4 = \$180. Totals for entire semester

Short Term Recommendations:

1. Hire an adjunct dance educator to teach off campus classes and on weekends.
2. Increase course offerings to fulfill the necessary requirements to complete the AA Degree in Dance.
3. Began teaching Online Canvas courses. Dance Appreciation and 20th Century Dance History.

Long term Recommendations:

1. Hire a full-time dance educator/lecturer capable of teaching theory and the major dance techniques that are required for the dance major along with being a dance technician.
2. Hire a dance educator who is certified to teach Canvas Online courses in Dance Appreciation and Dance History.

9. Direction and Vision

There is such great potential for the development and training of students in dance arts, dance education, choreography, performance, musical theater, commercial dance at Compton College. Dance arts continues to grow in popularity and there is a real need for trained and degreed dancers-choreographers and dance educators.

Here are the statistic to show growth in the industry and educational systems.

For many people dance is simply a theatrical performance in ballet, contemporary dance or musical-theatre; but dance is wider and there are other career routes which need a passion and considerable of dance in its many forms, equal dedication, hard work and perseverance.

The following is a list of possible careers in dance:

1. Performing

To be a performing artist, it is important that you have an attractive appearance, skill to interpret roles and facial expression. A career as a performer requires daily training. Besides professional instruction, perseverance, talent and the right contacts help a performer become well established.

2. Teaching dance

A career as a dance teacher proposes a growing range of opportunities. Depending on the job, teachers may also need to be able to choreograph dances, know about the [history of dance](#) and aspects such as the history of dance, anatomy, physiology and dance notation. They can work with people of all ages and teach many diverse forms of dance.

The dance teachers can choose to work in:

- o Private dance schools
- o Community centers
- o State and independent schools

- o Colleges
- o Gyms.

Outside the state school system, teachers could work in:

- o Training prospective performers
- o Teaching people to become specialist dance teachers
- o Teaching dance as a form of recreation.

3. Choreography

Choreography (literally "dance-writing" also known as "dance composition"). The artistic creation of innovative movements which make up a dance or gymnastics routine with different elements as pirouettes, jumps, etc.

The people who create choreographies are called choreographers. Sometimes the choreographers are dancers; however they do not have to be a dancer to choreograph professionally.

The choreographers may also need to have a detailed knowledge of different dance techniques and a skill to communicate ideas either in movement and/or words.

Some vocational training and degree courses propose choreography as component of their preparation but are also necessary to develop your skills through experience.

9. Community dance

This comprises working for the community as a workshop leader or teacher. This career usually includes working in a specific geographical area as part of regional arts and community agencies teaching, choreographing and organizing dance programs and projects. They usually work with a range of groups which may include young people, people with disabilities, the elderly as well as schools. Community dance provides essential opportunities for people to express themselves artistically in kinesthetic ways, releasing their creativity physically.

Community dance is an extensive range of activities that bring dance artists in contact with the public: local dance classes, dance in public settings, dance with older people, dance and youth, dance with caregivers and toddlers, dance artists in

schools, dance in hospitals, mixed skill dance, dance artists-in-residency, master classes, open rehearsals, dance as education.

5. Administration/management

As the dance industry develops there is a need for people to organize and manage all the activities related with dance. The Administrator organizes performance tours and outreach programs. Also, the Administrator is responsible for the financial aspects, business and legal problems. This could comprise working for dance companies, in theatres, regional arts/dance groups and the many dance organizations around the country which set up and manage seasonal festivals and community dance projects.

6. Dance notation

Dance notation is the method which offers choreographers and dancers with a "choreographic score" by recording movement using symbols in order to analyze, understand dance and conserve dances for the future. There are two main systems of recording movement: Labanotation and Benesh Notation.

7. Journalism/criticism

Some journalists work on a freelance basis writing for national newspapers as a dance critic or publications. The journalism and criticism watches the dance performances then writes analysis for a newspaper or magazine describing and/or giving an opinion about the company or individual pieces.

Many dance journalists have concluded a dance degree but many others have a general interest in the arts, have a first degree in English or Humanities topics and then decide to specialize in dance.

8. Technical production

The technical production involves a number of jobs within the technical aspects of production in dance performances. Education is not essentially necessary to dance and there are a number of technical theatre and stage management lessons offered at theatre schools.

The technical production career includes:

- The Production Manager
- The Stage Manager
- Stage Hands
- The Electrician
- The Carpenter
- The Lighting technicians

Visual design

Designing the costumes or lighting for dance performances is an extremely specialized occupation. Most lighting designers work in theatres and in the performing arts usually before focused on dance and working for a specific dance company or theatre. Probably costume designers also have studied costume design at art school before developing expertise in dance.

Dance movement therapy

Dance therapists usually work within community groups or help people with physical, mental health and emotional difficulties through dance movement. Those working in Dance Therapy generally need to follow a Master of Arts (MA) programs after having concluded a first degree.

Dance movement therapy includes:

- A Dance Therapist
- The Physical Therapist
- Dance Medicine

Dancers Salary based in the U. S. Labor Bureau of Labor Statistics: Based on years of experience and education

The average starting pay for a Dancer is \$ 40,000. per year.

\$12,780 - \$99,613

\$13K

\$22K

\$34K

\$52K

\$100K

MEDIAN: \$40,000

Percentage growth

10%

25%

50%

75%

90%

Range

Salary

\$40,780 - \$160.00

Bonus

\$14.850 - \$10,234

Total Pay

\$40,235 - \$160,240

Country: United States

Currency: USD

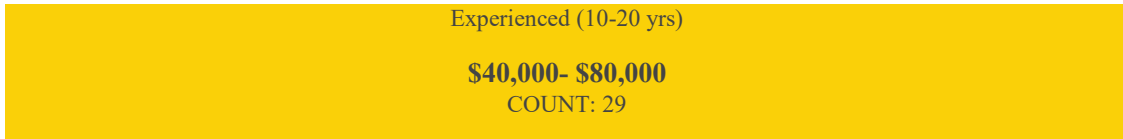
Updated: 23 Sep 2018

Individuals Reporting: 100

Pay by Experience Level for Dancer

\$40K- \$50K- \$60K- \$70K- \$80K- \$90K- \$100K -\$160K

Entry-Level 1-5 yrs. Mid-Career 5-10 yrs. Experienced 10-20yrs. Late-Career 20 yrs.



Pay by Experience for a Dancer has a positive trend. An entry-level Dancer with less than 5 years of experience can expect to earn an average total compensation of \$40,000 based on 50 salaries provided by anonymous users. A Dancer with mid-career experience which includes employees with 5 to 10 years of experience can expect to earn an average total compensation of \$70,000 based on 37 salaries. An experienced Dancer which includes employees with 10 to 20 years of experience can expect to earn an average total compensation of \$80,000 based on 29 salaries. A Dancer with late-career experience which includes employees with greater than 20 years of experience can expect to earn an average total compensation of \$90,000-160,000 based on 6 salaries.

United States Department of Labor

Bureau of Labor Statistics

Job Outlook

Dancers and Choreographers

Percent change in employment, projected 2016-26

Entertainers and performers, sports and related workers



Total, all occupations



Note: All Occupations includes all occupations in the U.S. Economy.

Source: U.S. Bureau of Labor Statistics, Employment Projections program

Employment of dancers is projected to grow 5 percent from 2016 to 2026, about as fast as the average for all occupations. Employment of choreographers is projected to grow 3 percent from 2016 to 2026, slower than the average for all occupations.

Positions in large dance companies are competitive, so dancers may find positions in smaller companies or in companies that stage professional dance competitions. There may be better opportunities for dancers and choreographers in large cities, such as New York and Las Vegas, or for dancers who join a traveling company.

A continued interest in dance and in pop culture may provide opportunities in venues outside of dance companies, such as TV or movies, casinos, and theme parks, or as judges in dance competitions. Many dancers and choreographers, nonetheless, struggle to find opportunities to express themselves; dance companies rely on word of mouth, grants, and public funding.

Job Prospects

Dancers and choreographers face intense competition, and the number of applicants is expected to vastly exceed the number of job openings.

Dancers who attend schools or conservatories associated with a dance company may have a better chance of finding work at that company than other dancers have.

Employment projections data for dancers and choreographers, 2016-26						
Occupational Title	SOC Code	Employment, 2016	Projected Employment, 2026	Change, 2016-26		Employment by Industry
				Percent	Numeric	
SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program						
Dancers and choreographers	27-2030	20,400	21,200	4	800	xlsx
Dancers	27-2031	13,500	14,100	5	600	xlsx
Choreographers	27-2032	6,900	7,100	3	200	xlsx

Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Dancers and Choreographers, on the Internet at <https://www.bls.gov/ooh/entertainment-and-sports/dancers-and-choreographers.htm> (visited September 23, 2018)

Direction

The Dance Program at Compton College emphasizes both creative work and technical growth by providing an environment which stimulates and fosters inventive thinking through the language of dance. Dance Arts provides many opportunities for the development of independent and critical thinking, an essential part of the creative process and scholarly inquiry. The faculty shares a desire to provide an environment where students are able to take risk and mature in an atmosphere that is both supportive and challenging. The direction of the program is to prepare diverse- forward thinking students to enrich our world through their creativity, skill, and vision. The offering of the Dance Certificate of Achievement and the Commercial Dance Certificate within the next year.

The Dance Program Vision:

To provide a comprehensive program and curriculum that will help the student attain a A.A. degree with an emphasis in dance education/performance, choreography or commercial dance. The focus is to direct the student towards an AA degree in Dance or transfer to a 4 year college or university or a dance conservatory of their choice.

To create and enhance awareness and understanding of artistic, cultural and aesthetic differences by utilizing the framework and medium of dance. Therefore, promoting-fostering and cultivating excellence in the dance and performing arts community. Which will contribute to their employment in the entertainment industry, studio ownership and management and dance arts administration.

Compton College Dance Program is dedicated to providing a high quality of dance pedagogy. Dance Arts not only develops and enhances the student's ability to study: Dance Theory, Dance History, Dance Anthropology, Dance Ethnology, Dance Medicine, Laban Notation and a variety of dance techniques, but it also goes beyond the mere aesthetics and expertise of dance. Dance gives the student -artist the permission to think critically and engage with the world at large. Compton College Dance Program respects and values our students and theses four primary ideas:

1. To prepare the students to move forward in their chosen area of dance by means of attaining a A.A. Degree in Fine Arts and/or transfer to a institution of higher learning.
2. To provide an opportunity for students to study dance for the first time or to build on previous training and to help students recognize the range of aesthetics in the field of dance.
3. To offer students an in-depth experience of the choreographic process while developing their technical/performance skills and providing a historical framework for the Dance Major/Minor.
4. To stimulate an interest in the art of dance by bringing regular performances of original choreography, dance workshops and lectures to the college and local community. Student performers and choreographers develop a sense of responsibility for the artistic works that are presented in both student and faculty concerts.
5. To connect with the local high schools and middle schools through outreach programs that will offer dance workshops and dance conferences for the students and teachers, that will be held on our campus during the spring semesters. This will be known as '*Dance Arts Seminar*'. This seminar will be for secondary school educators in the Compton Community College District. The seminar will be held for one weekend during the spring semester. The seminar will offer information about the Dance Program and offer master dance classes and a discussion session. Also during the spring semester the Compton College campus will host the '*Dance Jubilation*' Conference and Workshops. This conference and workshops are

designed to invite the local churches in the Compton Community College District to study the art of praise dancing.

Film/Video

2. Analysis of Research Data

Provide and analyze the following statistics/data.

a) Headcount of students in the program

					Compton Student Population				
					Fall Term				
					2012	2013	2014	2015	Fall 2015
Term Headcount					126	151	84	74	7,428
Gender	F				34.9%	36.4%	25.0%	40.5%	63.1%
	M				65.1%	63.6%	75.0%	59.5%	36.9%
Ethnicity	African-American				54.0%	47.0%	41.7%	31.1%	30.3%
	Amer. Ind. or Alask. Native				0.0%	0.0%	0.0%	0.0%	0.2%
	Asian				2.4%	1.3%	1.2%	2.7%	4.5%
	Latino				37.3%	41.7%	51.2%	60.8%	58.3%
	Pacific Islander				0.0%	1.3%	1.2%	2.7%	0.6%
	White				0.8%	3.3%	0.0%	1.4%	2.9%
	Two or More				4.0%	4.6%	4.8%	1.4%	2.9%
	Unknown or Decline				1.6%	0.7%	0.0%	0.0%	0.4%
Age/ Age Group	<17				0.0%	0.0%	0.0%	0.0%	2.6%
	17				0.8%	0.7%	1.2%	0.0%	2.6%
	18				10.3%	9.3%	10.7%	12.2%	8.4%

	19	22.2%	15.2%	15.5%	10.8%	9.8%
	20	11.9%	17.9%	19.0%	20.3%	9.5%
	21	7.9%	11.9%	16.7%	13.5%	8.7%
	22	10.3%	7.3%	9.5%	13.5%	7.8%
	23	6.3%	7.3%	3.6%	4.1%	5.9%
	24	4.0%	3.3%	3.6%	5.4%	5.1%
	25-29	10.3%	9.9%	6.0%	9.5%	16.8%
	30-39	7.1%	7.9%	4.8%	6.8%	12.9%
	40-49	5.6%	5.3%	4.8%	4.1%	5.7%
	50-64	3.2%	4.0%	4.8%	0.0%	3.7%
	65+	0.0%	0.0%	0.0%	0.0%	0.4%
Class Load	Full-time	40.5%	53.6%	58.3%	58.1%	23.8%
	Part-time	59.5%	46.4%	41.7%	41.9%	76.2%
Academic Level	College degree	3.2%	6.6%	1.2%	4.1%	9.6%
	HS Grad	88.1%	86.8%	95.2%	94.6%	80.5%
	Not a HS Grad	6.3%	0.7%	0.0%	0.0%	0.4%
	K-12 Special Admit	0.0%	0.0%	0.0%	0.0%	4.4%
	Unknown	2.4%	6.0%	3.6%	1.4%	5.1%
Educational Goal	Intend to Transfer	35.7%	27.8%	34.5%	44.6%	44.6%
	Degree/Certificate Only	3.2%	5.3%	0.0%	5.4%	8.6%
	Retrain/recertif.	3.2%	4.6%	2.4%	2.7%	4.6%
	Basic Skills/GED	4.0%	6.6%	6.0%	8.1%	5.4%
	Enrichment	2.4%	3.3%	1.2%	2.7%	3.0%

	Undecided	14.3%	9.3%	14.3%	10.8%	14.7%
	Unstated	37.3%	43.0%	41.7%	25.7%	19.1%

		Spring Term				Compton Student Population
		2013	2014	2015	2016	Spring 2016
Term Headcount		115	100	81	102	6,755
Gender						
	F	33.9%	29.0%	28.4%	31.4%	63.4%
	M	66.1%	71.0%	71.6%	68.6%	36.6%
Ethnicity						
	African-American	46.1%	37.0%	50.6%	21.6%	29.1%
	Amer. Ind. or Alask. Native	0.0%	0.0%	0.0%	0.0%	0.1%
	Asian	2.6%	1.0%	1.2%	2.0%	5.1%
	Latino	40.9%	54.0%	45.7%	68.6%	58.9%
	Pacific Islander	0.0%	0.0%	1.2%	2.0%	0.5%
	White	6.1%	3.0%	0.0%	1.0%	3.2%
	Two or More	2.6%	5.0%	1.2%	4.9%	2.9%
	Unknown or Decline	1.7%	0.0%	0.0%	0.0%	0.3%
Age/ Age Group						
	<17	0.0%	0.0%	0.0%	2.0%	2.3%
	17	0.0%	0.0%	0.0%	23.5%	1.5%
	18	8.7%	18.0%	7.4%	7.8%	6.4%
	19	16.5%	20.0%	13.6%	12.7%	10.4%

	20	13.9%	17.0%	18.5%	10.8%	10.0%
	21	8.7%	11.0%	18.5%	5.9%	9.1%
	22	12.2%	9.0%	9.9%	5.9%	7.9%
	23	7.0%	1.0%	4.9%	4.9%	6.3%
	24	4.3%	5.0%	4.9%	3.9%	5.5%
	25-29	10.4%	11.0%	11.1%	13.7%	18.3%
	30-39	7.8%	3.0%	4.9%	4.9%	12.9%
	40-49	7.0%	2.0%	4.9%	1.0%	5.7%
	50-64	3.5%	3.0%	1.2%	2.9%	3.5%
	65+	0.0%	0.0%	0.0%	0.0%	0.3%
Class Load	Full-time	37.4%	53.0%	45.7%	21.6%	21.4%
	Part-time	60.9%	47.0%	54.3%	43.1%	78.6%
Academic Level	College degree	7.8%	5.0%	2.5%	2.9%	10.2%
	HS Grad	85.2%	92.0%	92.6%	60.8%	79.9%
	Not a HS Grad	0.9%	0.0%	0.0%	0.0%	0.4%
	K-12 Special Admit	0.0%	0.0%	0.0%	34.3%	4.1%
	Unknown	6.1%	3.0%	4.9%	2.0%	5.4%
Educational Goal	Intend to Transfer	31.3%	40.0%	44.4%	41.2%	46.7%
	Degree/Certificate Only	4.3%	7.0%	3.7%	5.9%	9.0%
	Retrain/recertif.	2.6%	2.0%	4.9%	5.9%	4.4%
	Basic Skills/GED	1.7%	5.0%	8.6%	7.8%	5.8%
	Enrichment	5.2%	0.0%	7.4%	4.9%	2.9%
	Undecided	18.3%	15.0%	6.2%	19.6%	15.1%

	Unstated	36.5%	31.0%	24.7%	14.7%	16.2%
--	----------	-------	-------	-------	-------	--------------

b) Course grade distribution

Year	COURSE	Method	Weeks	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
2012	FILM-1	Lecture	16	9	15	14	-	2	4	-	-	-	-	7	51	74.5%	86.3%
	FILM-20	Lecture	16	7	11	6	-	2	2	-	-	-	-	9	37	64.9%	75.7%
	FILM-24	Lecture	16	2	3	5	-	1	11	-	-	-	-	4	26	38.5%	84.6%
	FILM-28AB	Lecture	16	18	1	1	-	-	-	-	-	-	-	6	26	76.9%	76.9%
2012 Total				36	30	26	-	5	17	-	-	-	-	26	140	65.7%	81.4%
2013	FILM-1	Lecture	16	15	27	17	-	9	15	-	-	-	-	14	97	60.8%	85.6%
	FILM-20	Lecture	16	13	15	11	-	4	11	-	-	-	-	28	82	47.6%	65.9%
	FILM-22	Lecture	16	9	3	-	-	-	1	-	-	-	-	2	15	80.0%	86.7%
	FILM-24	Lecture	16	3	3	5	-	7	7	-	-	-	-	7	32	34.4%	78.1%
	FILM-3	Lecture	14	7	4	2	-	-	-	-	-	-	-	2	15	86.7%	86.7%
	FILM-32AB	Lecture	16	14	2	1	-	-	-	-	-	-	-	3	20	85.0%	85.0%
	FILM-34	Lecture	16	5	2	1	-	-	-	-	-	-	-	2	10	80.0%	80.0%
	FILM-52	Lecture	16	6	6	5	-	1	3	-	-	-	-	5	26	65.4%	80.8%
	FILM-95ABCD	Work Exp	16	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%
2013 Total				73	62	42	-	21	37	-	-	-	-	63	298	59.4%	78.9%
2014	FILM-1	Lecture	16	21	11	7	-	6	11	-	-	1	-	2	59	66.1%	96.6%
	FILM-110	Lecture	16	7	5	15	-	3	5	-	-	-	-	7	42	64.3%	83.3%
	FILM-120	Lecture	16	3	5	5	-	-	3	-	-	-	-	10	26	50.0%	61.5%
	FILM-124	Lecture	16	3	2	3	-	3	-	-	-	-	-	5	16	50.0%	68.8%
	FILM-128	Lecture	16	5	1	-	-	1	-	-	-	-	-	4	11	54.5%	63.6%
	FILM-20	Lecture	16	5	5	4	-	3	12	-	-	-	-	2	31	45.2%	93.5%
	FILM-24	Lecture	16	3	2	3	-	1	7	-	-	-	-	2	18	44.4%	88.9%
2014 Total				47	31	37	-	17	38	-	-	1	-	32	203	56.7%	84.2%
2015	FILM-110	Lecture	16	16	22	14	-	6	23	-	-	-	-	20	101	51.5%	80.2%
	FILM-113	Lecture	16	2	3	5	-	1	3	-	-	-	-	6	20	50.0%	70.0%
	FILM-120	Lecture	16	7	10	8	-	-	7	-	-	-	-	14	46	54.3%	69.6%
2015 Total				25	35	27	-	7	33	-	-	-	-	40	167	52.1%	76.0%
2016	FILM-110	Lecture	14	15	14	9	-	1	4	-	-	-	-	1	44	86.4%	97.7%
			16	5	5	6	-	2	2	-	-	-	-	4	24	66.7%	83.3%
	FILM-113	Lecture	16	5	2	2	-	-	-	-	-	-	-	3	12	75.0%	75.0%
	FILM-120	Lecture	16	8	8	3	-	-	2	-	-	-	-	5	26	73.1%	80.8%
2016 Total				33	29	20	-	3	8	-	-	-	-	13	106	77.4%	87.7%

c) Success rates (Discuss your program’s success rates, addressing any performance gaps and setting a success standard for your program.)

Program Success Standard	53.6%
5-year Program Success Average	60.7%

Year	Total Grades	Success Rate
FA 2012	140	65.7%
2013	298	59.4%
2014	203	56.7%
2015	167	52.1%
SP 2016	106	77.4%

Fall Term Demographic Success (2012-2015)

		Fall 2012		Fall 2013		Fall 2014		Fall 2015	
		Success	N	Success	N	Success	N	Success	N
Ethnicity	African-American	59.3%	81	46.8%	79	50.0%	38	68.0%	25
	Amer. Ind. or Alask. Native	0.0%	-	0.0%	-	0.0%	-	0.0%	-
	Asian	100.0%	-	66.7%	-	100.0%	-	100.0%	-
	Latino	74.5%	47	60.6%	71	59.2%	49	80.9%	47
	Pacific Islander	0.0%	-	0.0%	-	0.0%	-	50.0%	-
	Two or More	60.0%	-	71.4%	-	83.3%	-	100.0%	-
	Unknown or Decline	50.0%	-	100.0%	-	0.0%	-	0.0%	-
	White	100.0%	-	83.3%	-	0.0%	-	100.0%	-
Gender	M	61.3%	93	48.1%	106	51.4%	70	76.1%	46
	F	74.5%	47	66.7%	63	72.0%	25	78.1%	32
	X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Age Group	19 or less	65.9%	44	56.1%	41	41.7%	24	77.8%	18
	20 to 24	57.1%	56	51.3%	80	57.7%	52	77.3%	44
	25 to 49	80.0%	35	61.0%	41	71.4%	14	75.0%	16
	Over 49	60.0%	-	57.1%	-	80.0%	-	0.0%	-

Counts are suppressed for groups with less than 10 students.

Shaded cells indicate groups achieving at a rate less than 80% of the reference group, respectively.

Reference groups are White, male, and 20 to 24 years old.

Spring Term Demographic Success (2013-2016)

		Spring 2013		Spring 2014		Spring 2015		Spring 2016	
		Success	N	Success	N	Success	N	Success	N
Ethnicity	African-American	59.6%	57	52.4%	42	24.4%	45	60.9%	23
	Amer. Ind. or Alask. Native	0.0%	-	0.0%	-	0.0%	-	0.0%	-
	Asian	100.0%	-	100.0%	-	100.0%	-	50.0%	-
	Latino	61.5%	52	52.7%	55	36.6%	41	83.3%	72
	Pacific Islander	0.0%	-	0.0%	-	0.0%	-	50.0%	-
	Two or More	66.7%	-	100.0%	-	0.0%	-	83.3%	-
	Unknown or Decline	100.0%	-	0.0%	-	0.0%	-	0.0%	-
	White	90.9%	11	75.0%	-	0.0%	-	100.0%	-
Gender	M	60.5%	86	53.3%	75	30.8%	65	72.6%	73
	F	74.4%	43	63.6%	33	29.2%	24	87.9%	33
	X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Age Group	19 or less	51.6%	31	51.3%	39	11.1%	18	83.0%	47
	20 to 24	74.6%	59	66.7%	45	34.6%	52	71.4%	35
	25 to 49	62.9%	35	47.4%	19	38.9%	18	76.2%	21
	Over 49	50.0%	-	40.0%	-	0.0%	-	66.7%	-

Counts are suppressed for groups with less than 10 students.

Shaded cells indicate groups achieving at a rate less than 80% of the reference group, respectively.

Reference groups are White, male, and 20 to 24 years old.

Our success rate is good, but it can be much better by better providing the students with items they need. For example, Film 110 requires the book “Short History of Film”, which is not available in the library. We need to ensure that even students

who cannot afford the book or are waiting for funds to purchase will not fall behind by having the book available in the library.

Film 124 should have an uptick in success rates because that course has teamed up with Entertainment Partners (EP). It's a company that specializes in film and television production software. EP Scheduling and Budgeting is now available in the Student Success Center. Access to this software means our students no longer must manually complete assignments. Also, the software aligns with software that of industry professionals. We believe this software will improve the quality of their work, while reducing the time it takes to complete it.

d) Retention rates (Discuss your program's retention rates, addressing any student equity issues as applicable.)

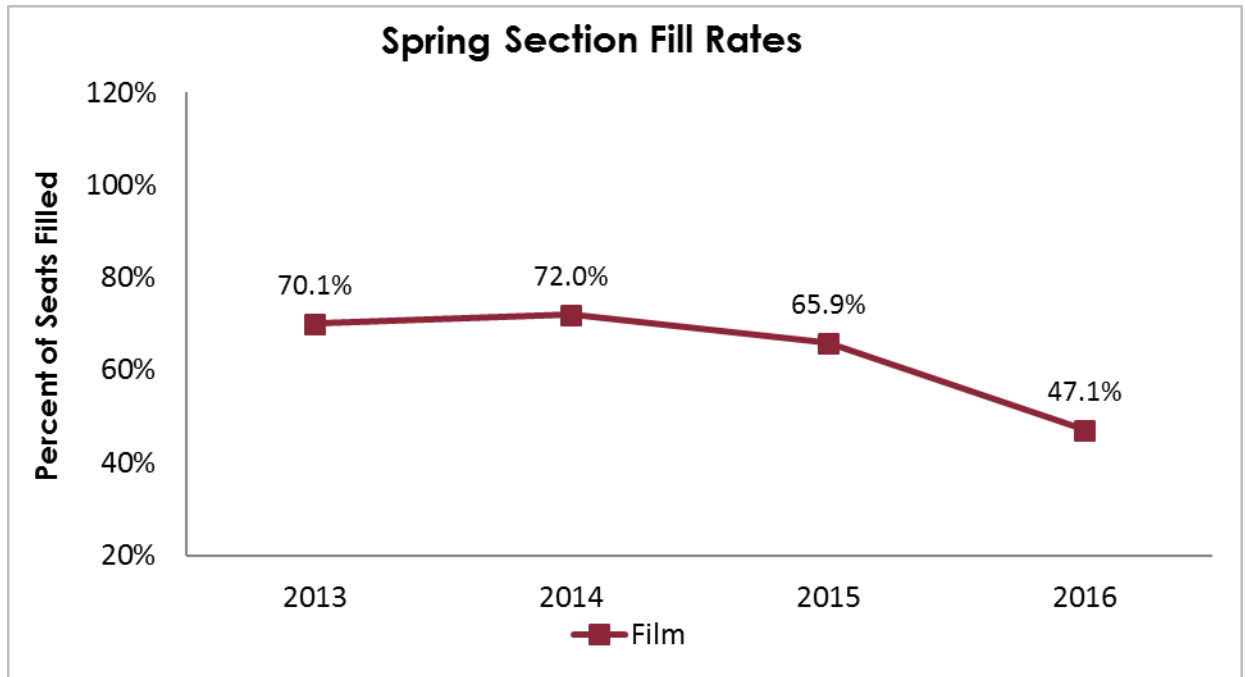
Year	Total Grades	Retention Rate
FA 2012	140	81.4%
2013	298	78.9%
2014	203	84.2%
2015	167	76.0%
SP 2016	106	87.7%

At last reporting, our retention rate was nearly 87.7%, which is the highest it's been the previous five years, and we believe we can maintain this number, if not improve it by re-establishing the program and hiring a full-time faculty member. Having a full-time faculty member available and on campus will provide the students with an instructor who has dedicated office hours. If a student has issues in class, he/she will know exactly when and where to find the instructor. The instructor can also arrange mandatory meetings with students who fall behind.

e) A comparison of success and retention rates in face-to face classes with distance education classes.

We do not have any statistics for this because we do not offer distance education classes.

f) Enrollment statistics with section and seat counts and fill rates



g) Scheduling of courses (day vs. night, days offered, and sequence)

Enrollment by Time of Day

Fall Term	2012	2013	2014	2015
Day	100.0%	100.0%	100.0%	100.0%
Night	0.0%	0.0%	0.0%	0.0%
Weekend/Unknown	0.0%	0.0%	0.0%	0.0%

Enrollment by Time of Day

Spring Term	2013	2014	2015	2016
Day	99.2%	100.0%	100.0%	100.0%
Night	0.0%	0.0%	0.0%	0.0%
Weekend/Unknown	0.8%	0.0%	0.0%	0.0%

h) Improvement rates (course success by placement method, if applicable)

At the moment, we do not have any statistics for this.

i) Additional data compiled by faculty

j) List any related recommendations.

The chief recommendations we'd offer in order of importance is to re-establish the program and hire a full-time faculty member who cannot only oversee the continued growth of the Compton College's Film/Video Program, but also provide opportunities for a diverse student body that extend beyond campus i.e. internships and PA positions.

Secondly, we need to establish an annual budget for the program that considers the costs of equipment and software purchases, repair, and maintenance. Film/Video is a hands-on program. It's important that our students have that hands-on experience with equipment that is fully operational and free of defects.

3. Curriculum Review and discuss the curriculum work done in the program during the past four years, including the following:

a) Provide the curriculum course review timeline to ensure all courses are reviewed at least once every 6 years.

We will review all our courses Spring 2018.

b) Explain any course additions to current course offerings.

Summer 2018, the department added Film 105 (Media Aesthetics) to more closely align with film/video transfer requirements of Cal State Long Beach. Film 105 examines artistic techniques and theories media creators employ. For example, in Film 105, students will learn why a film director might choose close-up shot over wide shot. Film 105 differs from Film 110 in that Film 110 examines how socio-political events helped shaped Cinema and not the individual choices content creators make.

c) Explain any course deletions and inactivations from current course offerings.

As of Summer 2018, Film 120 (Intro to Film/Video Production) became inactive so we could create Film 105. Film 120 was an ill-suited course. It needed to be taught as if it were a production course - lecture and lab. It was not. It was solely a lecture course about production which is very difficult to do. Film 120 also overlapped aspects of Film 122 (Production I), making it feel repetitive, too redundant, and unnecessary. Anything taught in Film 120 could be taught more successfully in Film 122.

d) Describe the courses and number of sections offered in distance education. (Distance education includes hybrid classes.)

We do not offer distance education courses, however at times, we have off-site offerings of Film 110 (Film Analysis and Appreciation) at select high schools in our district. Film 110 examines how socio-political events helped shaped Cinema from its inception to present day. It's a 3-unit lecture class.

e) Discuss how well the courses, degrees, or certificates meet students' transfer or career training needs.

1. Have all courses that are required for your program's degrees and certificates been offered during the last two years? If not, has the program established a course offering cycle?

Most of the courses needed to obtain a Certificate or A.A. have not been offered in the previous four years, let alone the previous the two. In the previous two years, our course offerings have been reduced to Film 110, Film 113, Film 120 (no longer active), Film 124, and Film 128. Those are essential courses for both a certificate and A.A., however, students need to take additional three courses (Film 122, plus any two courses of Film 121, 232, 234, or 236) to obtain a certificate. To obtain an A.A., a student must take Film 122 plus an additional two classes, assuming they choose to Film 124 and Film 128. The latter two courses are major electives as are (Film 95 153, 154, 232, 234, and 236).

Right now, the only route students have is to take some of these courses at a different campus if they can. Therefore re-establishing the program is vital.

2. Are there any concerns regarding program courses and their articulation to courses at other educational institutions?

We do have concerns about our program course and their articulation at other institutions, mainly El Camino College. We have had courses canceled on our campus that are offered at El Camino College, thus forcing our student to attend classes off-site. That poses two issues. The first being it artificially depresses our class numbers. The second issue is we have found - through our students' confessions - that they would prefer to take classes on Compton College's campus because the other campus is not as welcoming and understanding as we are.

3. How many students earn degrees and/or certificates in your program? Set an attainable, measurable goal related to student completion of the program's degrees/certificates.

We do not have an accurate record of the number of students who obtain degrees and/or certificates in our Film/Video program.

4. Are any licensure/certification exams required for program completion or career entry? If so, what is the pass rate among graduates? Set an attainable, measurable goal for pass rates and identify any applicable performance benchmarks set by regulatory agencies.

There are no certification exams needed to enter a career in film and video. However, if a student would like to specialize in a skill while in the industry, there may be some certification required. Usually, a B.A. degree in our field suffices.

f) List any related recommendations.

4. Assessment and Student Learning Outcomes (SLOs)

a) Provide a copy of your alignment grid, which shows how course, program, and institutional learning outcomes are aligned.

SLOs	SLO to PLO Alignmen t <i>(Mark with an</i>	COURSE to ILO Alignment <i>*FOR OFFICE USE ONLY*</i>
-------------	--	--

	X)			
	P1	1	2	3
FILM 110 Film Analysis and Appreciation: SLO #1 Rise of American Film Industry At the end of this course, students will be able to identify key innovators and inventions that led to the rise of the American film industry circa 1890.	X	X		
FILM 110 Film Analysis and Appreciation: SLO #2 Rise of European Film Industry At the end of this course, students will be able to identify key innovators and inventions that led to the rise of the European film industry circa 1890.	X	X		
FILM 110 Film Analysis and Appreciation: SLO #3 Golden Age of Hollywood At the end of this course, students will be able to describe the key factors that led to the major film studios controlling the American film industry during the Golden Age of Hollywood.	X	X	X	
FILM 113 Screenplay Analysis: SLO #1 Act Structure At the end of this course, students will be able to graph the act structure of a given Hollywood narrative film.	X	X		
FILM 113 Screenplay Analysis: SLO #2 Central Character At the end of this course, students will be able to identify the central character of a given Hollywood narrative film and describe the character's arc.	X	X		
FILM 113 Screenplay Analysis: SLO #3 Story Concept At the end of this course, students will be able to create a story concept for an original screen story that includes the story idea combined with the dramatic problem.	X	X		
FILM 114 Story Development: SLO #1 Logline, Pitch, and Synopsis At the end of this course, students will be able to write a logline, pitch, and synopsis for an original screen story.	X	X	X	
FILM 114 Story Development: SLO #2 Treatment	X	X	X	

<p>At the end of this course, students will be able to write a 8-10 page treatment in industry standard format based on their own original idea.</p>				
<p>FILM 114 Story Development: SLO #3 The Major Sequence At the end of this course, students will be able to outline the major sequences in their original screen story and describe the dramatic incident that unifies each sequence.</p>	X	X	X	

SLOs	SLO to PLO Alignment (Mark with an X)	COURSE to ILO Alignment <i>*FOR OFFICE USE ONLY</i>		
	P1	1	2	3
<p>FILM 120 Introduction to Film/Video Production: SLO #1 Key Preproduction Roles At the end of this course, students will be able to identify key film preproduction roles and explain each job's responsibilities.</p>	X	X		
<p>FILM 120 Introduction to Film/Video Production: SLO #2 Key Production Roles At the end of this course, students will be able to identify key film production roles and explain each job's responsibilities.</p>	X			
<p>FILM 120 Introduction to Film/Video Production: SLO #3 Key Post Production Roles At the end of this course, students will be able to identify key film postproduction roles and explain each job's responsibilities.</p>	X			
<p>FILM 122 Production I: SLO #1 Calculating Exposure and White Balance At the end of this course, students will be able to demonstrate how to properly calculate exposure, white balance, and focus on selected camcorders</p>	X			
<p>FILM 122 Production I: SLO #2 Outputting Picture and Sound Tracks</p>	X			

At the end of this course, students will be able to demonstrate how to capture, edit, and output picture and sound tracks utilizing supplied software and hardware.				
FILM 122 Production I: SLO #3 Master Shot Technique At the end of this course, students will be able to demonstrate how to plan, shoot, and edit a scene using master shot technique.	X			
FILM 124 Production Planning: SLO #1 Budget At the end of this course, students will be able to create a budget for a given screenplay.	X	X		
FILM 124 Production Planning: SLO #2 Schedule At the end of this course, students will be able to create a shooting schedule for all departments (camera, sound, art, talent) for a given screenplay.	X	X		
FILM 124 Production Planning: SLO #3 Call Sheet At the end of this course, students will be able to create a professional call sheet for a given shoot date to include location, arrival times, projected weather, nearest hospital, directions, parking, scenes to be shot, break and wrap times.	X			
FILM 128 Television Production: SLO #1 Camera Techniques At the end of this course, students will be able to demonstrate basic studio camera operating techniques including pan, tilt, dolly, pedestal, and zoom.	X			
FILM 128 Television Production: SLO #2 Lighting Grid At the end of this course, students will be able to demonstrate how to utilize the lighting grid to set up a studio for a basic news broadcast.	X			
FILM 128 Television Production: SLO #3 Basic Interview At the end of this course, students will be able to plan, shoot, record, and playback a basic interview with a live subject using multiple camera technique.	X			

	SLO to PLO Alignment <i>(Mark with an</i>	COURSE to ILO Alignment
--	---	--------------------------------

SLOs	X)	*FOR OFFICE USE ONLY		
	P1	1	2	3
FILM 232 Production II: SLO #1 Advance Digital Cameras At the end of this course, students will be able to demonstrate how to operate advanced digital cinema cameras and DSLRs (digital single lens reflex cameras) including setting exposure, white balance, focus, ISO.	X			
FILM 232 Production II: SLO #2 Mixing Music At the end of this course, students will be able to demonstrate how to effectively mix music under dialog to enhance the dramatic needs of a given scene.	X	X	X	
FILM 232 Production II: SLO #3 Shooting a Scene At the end of this course, students will be able to demonstrate how to shoot a scene using both double-system and single- system sound production techniques.	X			
FILM 234 Camera and Lighting: SLO #1 Calculating Exposure At the end of this course, students will be able to demonstrate how to properly use an 18% gray card to calculate exposure for film and digital cinema cameras.	X			
FILM 234 Camera and Lighting: SLO #2 Measuring Lighting Ratios At the end of this course, students will be able to demonstrate how to measure lighting ratios using an incident light meter.	X			
FILM 234 Camera and Lighting: SLO #3 Style Described by Director At the end of this course, students will be able to plan, light, and shoot a given scene based on the style described by the director.	X			

b) Provide a timeline for your course and program level SLO assessments.

Film/Video SLO assessments are due at the end of the Fall 2017 and Spring 2018 semesters. Their assessments are on a rotating four-year schedule.

c) State the percent of course and program SLO statements that have been assessed.

As of now, 100% of SLO statements have been.

d) Summarize the SLO and PLO assessment results over the past four years and describe how those results led to improved student learning. Analyze and describe those changes. Provide specific examples.

e) Describe how you have improved your SLO/PLO assessment process and engaged in dialogue about assessment results.

Until this semester, we have been unable to improve our SLP/PLOs because they have linked with El Camino College. Any improvements would have to go through El Camino College's Film/Video program until Film/Video becomes a program at Compton College.

f) List any related recommendations

5. Analysis of Student Feedback Provide a copy of any feedback reports generated by Institutional Research and Planning or your program. Review and discuss student feedback collected during the past four years including any surveys, focus groups, and/or interviews.

a) Describe the results of the student survey in each of the following areas:

i. Student support

Students who have taken course in Film/Video at Compton College seen to be very pleased with us professors, a department, and a community. This evident by have more than:

- 87% of students agreeing that as instructors, we have helped them achieved their academic.
- 93% of students agreeing that as instructors, provide opportunities to actively participate in my classes.
- 92% of our students feel valued in our program.
- 81% of students feel a sense of community.

We are worked hard for these numbers.

ii. Curriculum

When the survey turns to the curriculum, we see slight dip in enthusiasm. We'd like to point out that only 64% of students agree or strongly agree that our program offers the appropriate range of course, and a resounding 21% disagree or strongly disagree. We believe this is because classes such as Film 113 and Film 122 are consistently canceled. When that happens, students are forced to take classes at another campus, assuming the class fits their schedule. Furthermore, since Film/Video is not a program at Compton College, some prospective students take courses at Compton College not knowing they cannot fulfil an A.A. nor Certificate of Achievement here because of limited course offerings. Again, they are forced to attend another institution to complete a degree. For many students, it's an obstacle too steep to hurdle.

iii. Facilities, Equipment, and technology

Another sore part of the student surveys is with facilities and technology. While 44% of students agree or strongly agree that buildings and classrooms for our program is satisfactory, it's contrast by more than 26% of students declaring they are not satisfactory. The number is leaves a lot to be desired, but it's understand giving the state of television and our lecture hall (E20).

As with technology, 24% of students disagree or strongly disagree that the computers and software used in the program is satisfactory. This is because we do not have a dedicated lab of computers with professional film/video software such as editing and audio programs. This forces students to use their own computers and programs, assuming they have access. We do believe these numbers may shift for Fall 2018 because of agreements our program professors have forged with companies such as Entertainment Partners. That agreements allows our program students to use professional film software at no cost in the Student Success Center.

iv. Program objectives

Students feel that our program helps them achieve their academic goals by a margin of 78% agreeing or strongly agreeing against 4.5% who disagree or strongly disagree.

b) Discuss the implications of the survey results for the program.

All these numbers are from Spring 2017. Our students feel we support their educational goals well.

Our students also feel our curriculum suffices, though suffices is not enough. There are several courses we need to routinely offer our students, such as Film 122 and Film 132, which are not offered at the rate we'd like to see. This forces our students to take courses elsewhere, however, the fear is Compton College students will no longer have options at ECCCC. Furthermore, offering these courses on-site is vital to create a culture of film and video production on campus.

Again, our students do not overwhelmingly believe our facilities are great, and we agree. Currently, our television studio is generations old. The cameras and control room are non-functional. The equipment is obsolete. The lighting grid and power distribution in the television is outdated by a generation - it does not have Edison nor 20amp bates connectors. With the Rows on Compton College's campus scheduled to be demolished, our future television studio is unknown at this time. That creates great uncertainty about where we will house our equipment and what will be the future hub of our program. Currently, E20 to E22 works well, even with its shortcomings that need to be addressed. (Film 128 is Television Production and it is needed to obtain a Certificate of Achievement in Film/Video. Without a proper location and multi-camera equipment, this course becomes difficult to offer.)

c) Discuss the results of other relevant surveys.

d) List any related recommendations.

We recommend re-establishing the program and hiring a full-time faculty member who can oversee the current future location of the Film/Video Program. We also recommend ensuring the required repairs to the facilities if we cannot find a suitable long-term location on Compton College's campus. E20 to E22 is a unique space that many community colleges do not have. It, or a similar facility, is important for Compton College's Film/Video Program needs.

6. Facilities and Equipment

a) Describe and assess the existing program facilities and equipment.

Currently, the Film/Video Program is on solid ground as far as video equipment goes. Last year we applied for and were granted a CTEA Grant. We used that grant to dramatically upgrade our video equipment, however the amount granted was half

of the requested amount, so there were a lot of concessions made. We were not able to upgrade our lighting and editing equipment like we had hoped. Our audio equipment is still short some vital pieces, and we still need a few accessories for the camera equipment we did receive.

The facilities need the most help. Currently, our television studio does not have operational cameras nor a control center. The studio’s electrical system is outdated, and we need more space to securely store our equipment. Furthermore, the E Row that is hub of our department is slated to be demolished within the next two years. We are not uncertain of our future location, and it is important that that location acts as hub for our program.

b) Explain the immediate (1-2 years) needs related to facilities and equipment. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

The immediate 1-2 year needs for equipment is to solidify our current video and lighting lot. We currently have enough cameras for all our single-camera production classes (Film 122, 232, 234), however we need more accessories to properly teach Film 232 and 234. The need is particularly stark for Film 232 because this is an important course for students looking to create short films often required for transferring to four-year film programs. We do not have lighting equipment to properly teach Film 234.

TOTAL:					112,236	
	<i>cost</i>	<i>#</i>	<i>years</i>	<i>sub-total</i>	<i>taxes</i>	
Zoom F8 Multi-Track Field Recorder	1,000.00	4		4,000	390.00	Purchase via B&H Photo & Mole Richardson
Porta Brace AR-Z8 Case for Zoom F8 Digital Recorder	119.00	4		476	46.41	
Sennheiser HP 02-100 On-Ear Headphones	25.00	26		650	63.38	
Lectrosanics UCR100 Wireless Microphone Kit	1,508.00	8		12,064	1,176.24	
5822 Mole Richardson Tweenie Kit	2,940.80	5		14,704	1,433.64	

Sekonic L-308DC-U DigiCineMate Light Meter	279.00	2		558	54.41
Canon Cinema EOS C300 Mark II (EF Lens Mount)	9,999.00	1		9,999	974.90
Canon C300mkII Unified Accessory Kit (Pro)	2,071.00	1		2,071	201.92
UFF-1 Universal Follow Focus (Pro)	1,995.00	1		1,995	194.51
UMB-1 Universal Mattebox (Pro)	1,995.00	1		1,995	194.51
TVLogic VFM-056WP 5.6" Lightweight	990.00	4		3,960	386.10
Denecke TS-3 Time Code Slate	1,520.00	1		1,520	148.20
Sound Devices 633 Compact Field Mixer Kit with Carrying Case	4,099.00	5		20,495	1,998.26
K-Tek KE-89CC Boompole	179.56	6		1,077	105.04
Rode VideoMic Pro Shotgun	214.00	2		428	41.73
Sennheiser MKE-600 Shotgun kit	329.98	2		660	64.35
Audio-Technica AT875R	169.00	2		338	32.96
Audio-Technica AT8314 Premium Microphone Cable - 6' (1.83m)	15.99	10		160	15.59
Audio-Technica AT8314 Premium Microphone Cable - 15' (4.6m)	11.53	10		115	11.24
For Guest Speakers	500.00	10		5,000	487.50
Expendables/Lost and Damages	5,000.00	1	4	20,000	1,950.00
				0	0.00
TOTAL				102,266	9,970.89

c) Explain the long-range (2-4+ years) needs related to facilities and equipment. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

The 2-4+ is more difficult to diagnose because of uncertainty around the Film/Video Program current and future locations. As previously stated, E Row is slated for destruction within the next two years. We have not had discussion yet regarding where it would be located. We need a multi-camera television studio that is broadcast ready. This is vitally important because Film 128 (TV Production) is needed to obtain a Certificate of Achievement in Film/Video. TV Production requires a multi-camera studio, usually three to four cameras, with a least one monitor for each camera, additional monitors for preview and program, a switch camera switch board, multi-channel audio mixer, and recorders for each camera and the program monitor. Furthermore, the studio should be equipped with Edison and 20 amp bates connectors.

The process of constructing a new studio or improving our current studio can span the length to the four years with one goal being able to broadcast live via the Internet or through local cable station like Compton College of yesteryear.

We had [VMI](#) come to the campus and provide a professional estimate (which is below). Their initial estimate is \$239,180.76. This estimate is a onetime purchase for a “Mobile Fly Pack” that will allow our students to shoot multi-cam productions both in a studio and on location. The Mobile Fly Pack will meet industry stands and allow our students to successfully compete in multi-camera production settings. As a side note, the final cost will be less than \$240K once we place bids and negotiate.



Dave Morris
 11258 Winton St.
 Unit A
 Garden Grove, CA 92841
 714-894-6100
 FAX 714-894-6110

www.vmi-dec.com

Quotation

Page 1 of 1

Date: 10/5/2017
 Quote:
 Valid Until:
 Availability: TBD ARO

RFQ #:
 Project Name:
 CA Reseller # SRYGH 102-543530
 VMI Fed Tax # 94-2395703
 CA License # 995912

Bill to: Compton College
 Aaron Dowell
 1111 E. Artesia Blvd.
 Compton, CA 90221
 310-350-2338

Ship to:

CA TAX ID # 760258
 Small Business # 1130920
 Woman Owned

Tax	Terms	Drop Ship	Ship Via	FOB	Required By	PO #
YCS	Net 30	NO		Origin		

Qty	Manufacturer	Item	Description	Unit Price	Total
3	STUDIO CAMERA		HDTV Studio Camera with 20x	\$34,629.00	\$103,887.00
3	TRIPOD		Acebil tripod with two pan arms 33 lbs	\$2,280.00	\$6,840.00
1	PRODUCTION SW		1M/E Production Switcher	\$26,923.00	\$26,923.00
3	SMPTE CABLE		25 meter (82") SMPTE cable	\$759.00	\$2,277.00
1	TEST GEAR		WF/Vectorscope	\$5,995.00	\$5,995.00
1	INTERCOM		HelixNet digital 12 Ch. headset/speaker	\$4,220.00	\$4,220.00
4	INTERCOM		HelixNet Remote Station	\$2,475.00	\$9,900.00
1	TEST GEAR		rack mount for LV5333	\$350.00	\$350.00
1	SYNC GEN		Black Reference Generator	\$5,999.00	\$5,999.00
1	To be determined		Mobile fly pack, up to two cases	\$8,000.00	\$8,000.00
1	MULTIVIEWER		55" Commercial Lite LED 1920 x 1080	\$1,060.00	\$1,060.00
1	AUDIO		Digital Audio Console w/ Dante	\$3,829.00	\$3,829.00
1	TERMINAL GEAR		16x1 Aux Control Unit	\$3,400.00	\$3,400.00
1	RECORDER		4K/UltraHD and 2K/HD Recorder	\$2,995.00	\$2,995.00
2	RECORD MEDIA		512GB SSD module	\$995.00	\$1,990.00
1	ROUTER		16x16 Compact SDI Router	\$1,995.00	\$1,995.00
1	LIGHTING		5 fixture with DMX & Control console	\$15,000.00	\$15,000.00
1	CLOCK		MASTER CLOCK	\$2,155.00	\$2,155.00
1	CLOCK DISPLAY		7.0" 4-Digit (Min & Sec)	\$995.00	\$995.00
1	PROMPTER		17" Teleprompter	\$2,200.00	\$2,200.00
8	HEADSETS		Single muff headset	\$288.00	\$2,304.00
6	HEADSETS		Dual muff headset	\$355.00	\$2,130.00
1	Installation		TBD		
1	Commissioning		TBD		
1	Bulk		cable and connectors	\$2,500.00	\$2,500.00

subtotal \$216,944.00
 10.250% tax \$ 22,236.76
Total \$239,180.76

Comments:

Accepted By: _____
 Title: _____
 Date: _____
 PO Number: _____

We will also need a location to expand our offerings to include Film 121 and Film 236. Those courses require we dramatically increase our computing power by purchasing more systems. We will need a place to house all these computers.

d) List any related recommendations.

We recommend we hire a professional video consultant, such as VMI, to help the Film/Video faculty with outlining and detailing the improvements to the facilities. A streamlined facility would be ideal.

7. Technology and Software

a) Describe and assess the adequacy and currency of the technology and software used by the program.

Thanks to the CTEA Grant we were granted, we were able to purchase six computers, but not the accompanying production software. Over the next year or two, six computers is adequate, but we need software.

b) Explain the immediate (1-2 years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

We teach Film 124 (Production Planning) without the aid of production planning software such as EP Budgeting/Scheduling. Those two programs are industry standards and learning those two programs will better prepare them for internships opportunities. However, we have been in discussions with Entertainment Partners, and we are currently working towards a partnership with the company. I am confident we can get this done this semester.

Purchasing editing software such as the Adobe Suite and Final Cut X are vitally important for Film 122, Film 232, and Film 236 (which we have yet to offer onsite). In addition to those programs, we Final Draft, a script writing program, is another program the students need not only Film 113 and Film 114, but proficiency in it will help them land internships. Yet with these purchases, we still will have no place to offer these classes.

As of now, we are in a good position software wise. After the second year, we will need to make more purchases and upgrades as outlined below.

c) Explain the long-range (2-4+ years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

Over the final two to three years, we're going to expand the number of computers and software we have to offer Film 236 (Film Editing) and Film 121 (Audio Production). To do so, we'll have to more than triple our current number of six systems to around 20.

SOFTWARE/TECH:						47,777.37
SOFTWARE/TECH	cost	#	years	sub-total	taxes	
Final Cut Pro X	299.99	6		1,800	184.49	
Avid Media Composer	295.00	14		4,130	423.33	
ProTools 12	299.00	14		4,186	429.07	
iLocks for ProTools 12	40.00	14		560	57.40	
Fosucrite 2i2 (Gen 2)	150.00	14		2,100	215.25	Purchase via Apple Store, B&H Photo, Avid Store, & EP Movie Magic
Mackie CR3 - 3" Woofer Creative Reference Multimedia Monitors (Pair)	79.99	6		480	49.19	
Final Draft	130.00	14	4	7,280	746.20	
iMac	1,500.00	6		9,000	922.50	
ThinkStation P320	1,500.00	8		12,000	1,230.00	
Dell U2412M 24" UltraSharp LED Monitor	224.95	8		1,800	184.46	
TOTAL				47,777		

d) List any related recommendations.

We recommend purchasing these items in chunks. We can start by expanding our editing capabilities for Film 236 then moving onto audio for Film 121.

8. Staffing

a) Describe the program's current staffing, including faculty, administration, and classified staff.

The Film/Video has two part-time staff members: Aaron Lee Dowell who has been with Compton College since 2010 and Theo Ognuyode who has been with the program since 2016. They hold MFAs in Film Production and Acting, respectively. That is the extent of the program's staffing.

b) Explain and justify the program's staffing needs in the immediate (1-2 years) and long-term (2-4+ years). Provide cost estimates and explain how the position/s will help the program better meet its goals.

The greatest need the Film/Video Program has after it's re-established as program is hiring a full-time faculty member. Currently, the program needs a faculty member who can oversee the growth of the program, its expanding offerings while maintaining its equipment. A full-time faculty must be able to handle a class course load, seek and maintain relationships with industry professionals and companies, and oversee and maintain the equipment. The vision a full-time faculty member can provide is vital because Compton College is stepping out of the shadow of El Camino College while building new facilities. A full-time faculty will need to be a consultant to Compton College. The compensation should be on par with a full-time faculty member who holds an MFA in the field.

In addition to a full-time faculty member, a staff member is needed to oversee and maintain equipment. This staff member can also be used as Compton College's official videographer/photographer to record Compton College events. The staff member would be hired as full-time employee as he/she would be expected to work weekends and evenings. Compensation should be on par with other staff members.

Finally, after one year of expanding courses offerings, a part-time faculty will be needed to teach additional courses and sections offered on and off-site.

c) List any related recommendations.

We strongly recommend hiring a full-time faculty member within the next year followed by a full-time staff member and part-time professor.

9. Direction and Vision

a) Describe relevant changes within the academic field/industry. How will these changes impact the program in the next four years?

Over the last ten years, the film and video industries have undergone serious changes with explosion of the digital video, online streaming, mobile video, and now virtual reality video. These technologies will only improve over the next years, and the demand for video and audio content will only increase. The best example of the changing landscape is MTV News releasing all their writers in favor of video content. <http://www.billboard.com/articles/business/7849323/mtv-news-restructuring-shift-video>

The Bureau of Labor and Statistics believes “Film and Video Editors and Camera Operators” jobs will grow at a rate of 11% from 2016-2024, which is faster than average job growth. They also believe “Producers and Directors” will grow at a rate of 9% over the time frame.

By expanding our course offerings, we can train the media producers of the future. Compton College is unique because of its diverse student body. Our students are primed to take advantage of these opportunities, and the plans outlined in this review are suited for this future.

Summary

Quick Facts: Film and Video Editors and Camera Operators	
2016 Median Pay ?	\$59,040 per year \$28.39 per hour
Typical Entry-Level Education ?	Bachelor's degree
Work Experience in a Related Occupation ?	None
On-the-job Training ?	None
Number of Jobs, 2014 ?	58,900
Job Outlook, 2014-24 ?	11% (Faster than average)
Employment Change, 2014-24 ?	6,400

<https://www.bls.gov/ooh/media-and-communication/film-and-video-editors-and-camera-operators.htm>

Summary

Quick Facts: Producers and Directors	
2016 Median Pay ?	\$70,950 per year \$34.11 per hour
Typical Entry-Level Education ?	Bachelor's degree
Work Experience in a Related Occupation ?	Less than 5 years
On-the-job Training ?	None
Number of Jobs, 2014 ?	122,600
Job Outlook, 2014-24 ?	9% (Faster than average)
Employment Change, 2014-24 ?	11,100

<https://www.bls.gov/ooh/entertainment-and-sports/producers-and-directors.htm>

b) Explain the direction and vision of the program and how you plan to achieve it.

Once Film/Video Program is re-established as a program and full-time faculty member is hired, we envision a program that educates and trains a diverse student body for careers in film and video production. Ideally, the Film/Video Program will be a self-contained film and video program that teaches all aspects of production. This broad education will benefit students who wish to transfer to four-year institution, but it also benefits students interested in working after two years in our program. Our students will be versed in the various skills needed to find employment in the industry.

We can achieve this by hiring a full-time faculty member versed in multiple production skills by Fall 2019 to oversee the development of the program while allowing the course offerings to expand. Furthermore, we need to hit the benchmarks outlined in this program review to be able to properly and systematically expand course offerings, so our students can fulfill all their educational needs on-site.

We would like the Compton College’s Film/Video Program, once re-established, to rival the experience and rigor freshmen and sophomore students experience at the more prestigious film schools in Southern California. We will also form relationships with these schools, such as USC’s School of Cinematic Arts and Loyola Marymount University’s School of Film and Television, by holding recruitment sessions on Compton College’s campus. We aim to be known as a “feeder” program for four-year programs in Southern California.

We also envision the Film/Video Program becoming a culture hub of film and video in the City of Compton. We would like youth film and video workshops to be held in its facilities. We would like to hold on campus film screenings and talks that are open and free to the public. Partnering with local museums such as the (Los Angeles County Museum of Art) LACMA or CAAM (California African American Museum) is a goal of ours. Compton has vibrant and beautiful art scene. It should be shared with the greater community at large.

c) List any related recommendations.

It is difficult to see the Film/Video Program grow without a full-time faculty member and a dedicated annual budget that reflects the needs of a modern film and video program.

10. Prioritized Recommendations

a) Provide a single, prioritized list of recommendations and needs for your program/department (drawn from your recommendations in sections 2-8). Include cost estimates and list the college strategic initiative that supports each recommendation (see Appendix A). Use the following chart format to organize your recommendations.

Recommendation	Cost	Strategic Initiative
1.Re-establish the program.		Goals 1
2.Hire a full-time faculty member by Fall 2018	~\$70,000	Goals 1, 2, 4, and 5.
3. Purchase additional equipment and software	\$119,768	Goals 1, 2, 3, 4, and 5.
4. Update and secure modern TV Studio (and equipment) and other facilities.	~\$240,000	Goals 1, 2, 3, 4, and 5.

b) Explain why the list is prioritized in this way.

This prioritized this way because the program needs to be re-established as full-fledged program before anything else can happen. Once it's reestablished, a full-time faculty member is needed to oversee the direction of the program, write program reviews, advocate for the program's needs, and be the face of the program for students and staff. As it is now, part-timers such as myself and Anitra Lawson helm the ship; however, Anitra is now full-time at another institution, and I am limited to a 60% workload per semester. That equates to two lecture classes and one production course. That's not enough to offer the courses needed to sustain a program, once it's re-established. The Film/Video Program needs a dedicated faculty member to sit with other professors and administrators to help make decisions regarding the program.

After a full-time faculty member is hired, he or she can oversee the purchase of new equipment and software, which is listed second. The hired professor must not only be a well-rounded professor, but must also possess a keen understanding of pre-production, production, and post-production to ensure the purchases are made in good faith with a clear plan. Knowledge and relationships with vendors is important as well.

Finally, facilities and TV Studio. These are final because they would take the most time to understand and achieve because of the uncertain future of the current facilities. New or improved facilities and TV Studio can take place in two to three years, thus allowing the college proper time to prepare for the change.

THEATER

ANALYSIS OF RESEARCH DATA

Headcount of students in the program:

		Fall Term				Compton Student Population
		2012	2013	2014	2015	Fall 2015
Term Headcount		23 ¹	130	122	125	7,428
Gender						
	F	59.3%	54.6%	50.8%	48.0%	63.1%
	M	40.7%	45.4%	49.2%	52.0%	36.9%
Ethnicity						
	African-American	54.5%	40.0%	50.0%	28.0%	30.3%
	Amer. Ind. or Alask. Native	0.0%	0.0%	0.8%	0.0%	0.2%
	Asian	0.8%	20.8%	14.8%	10.4%	4.5%

	Latino	39.0%	34.6%	31.1%	57.6%	58.3%
	Pacific Islander	0.0%	0.8%	0.0%	1.6%	0.6%
	White	3.3%	0.8%	0.8%	0.0%	2.9%
	Two or More	1.6%	3.1%	1.6%	2.4%	2.9%
	Unknown or Decline	0.8%	0.0%	0.8%	0.0%	0.4%
Age/ Age Group	<17	4.9%	23.1%	8.2%	16.8%	2.6%
	17	4.9%	19.2%	27.0%	30.4%	2.6%
	18	13.8%	6.2%	14.8%	15.2%	8.4%
	19	24.4%	7.7%	5.7%	9.6%	9.8%
	20	12.2%	9.2%	5.7%	5.6%	9.5%
	21	7.3%	5.4%	4.9%	4.8%	8.7%
	22	8.1%	5.4%	10.7%	5.6%	7.8%
	23	4.1%	3.1%	3.3%	0.0%	5.9%
	24	4.1%	6.9%	5.7%	1.6%	5.1%
	25-29	4.9%	4.6%	3.3%	4.8%	16.8%
	30-39	5.7%	3.8%	4.9%	1.6%	12.9%

	40-49	3.3%	3.8%	0.8%	0.8%	5.7%
	50-64	2.4%	1.5%	4.9%	3.2%	3.7%
	65+	0.0%	0.0%	0.0%	0.0%	0.4%
Class Load	Full-time	41.5%	26.9%	30.3%	21.6%	23.8%
	Part-time	47.2%	23.8%	24.6%	24.0%	76.2%
Academic Level	College degree	1.6%	1.5%	4.1%	0.0%	9.6%
	HS Grad	82.1%	53.8%	45.9%	47.2%	80.5%
	Not a HS Grad	4.1%	0.0%	0.8%	0.8%	0.4%
	K-12 Special Admit	8.1%	42.3%	39.3%	52.0%	4.4%
	Unknown	4.1%	2.3%	9.8%	0.0%	5.1%
Educational Goal	Intend to Transfer	35.0%	20.8%	37.7%	48.0%	44.6%
	Degree/Certificate Only	6.5%	4.6%	4.9%	7.2%	8.6%
	Retrain/recertif.	3.3%	2.3%	2.5%	0.8%	4.6%
	Basic Skills/GED	4.9%	13.1%	9.0%	9.6%	5.4%

	Enrichment	4.1%	4.6%	4.9%	4.0%	3.0%
	Undecided	14.6%	31.5%	17.2%	24.8%	14.7%
	Unstated	31.7%	23.1%	23.8%	5.6%	19.1%

		Spring Term				Compton Student Population
		2013	2014	2015	2016	Spring 2016
Term Headcount		30 ¹	110	114	89	6,755
Gender	F	61.5%	55.5%	62.3%	49.4%	63.4%
	M	38.5%	44.5%	37.7%	50.6%	36.6%
Ethnicity	African-American	36.2%	36.4%	29.8%	40.4%	29.1%
	Amer. Ind. or Alask. Native	1.5%	0.0%	0.0%	0.0%	0.1%

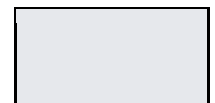
	Asian	10.8%	15.5%	6.1%	3.4%	5.1%
	Latino	45.4%	44.5%	59.6%	49.4%	58.9%
	Pacific Islander	1.5%	0.9%	0.0%	2.2%	0.5%
	White	1.5%	0.0%	0.0%	0.0%	3.2%
	Two or More	3.1%	2.7%	3.5%	4.5%	2.9%
	Unknown or Decline	0.0%	0.0%	0.9%	0.0%	0.3%
Age/ Age Group	<17	0.0%	0.0%	0.0%	0.0%	2.3%
	17	0.0%	0.0%	0.0%	0.0%	1.5%
	18	10.0%	12.7%	21.1%	13.5%	6.4%
	19	11.5%	5.5%	4.4%	11.2%	10.4%
	20	10.0%	9.1%	0.9%	7.9%	10.0%
	21	6.2%	6.4%	1.8%	7.9%	9.1%
	22	4.6%	6.4%	2.6%	7.9%	7.9%
	23	3.8%	1.8%	1.8%	2.2%	6.3%
	24	3.8%	2.7%	1.8%	0.0%	5.5%
	25-29	3.1%	9.1%	2.6%	6.7%	18.3%

	30-39	5.4%	4.5%	2.6%	3.4%	12.9%
	40-49	3.1%	1.8%	1.8%	1.1%	5.7%
	50-64	0.8%	4.5%	0.9%	1.1%	3.5%
	65+	0.0%	0.0%	0.0%	1.1%	0.3%
Class Load	Full-time	23.1%	20.9%	7.9%	32.6%	21.4%
	Part-time	76.2%	30.9%	11.4%	23.6%	78.6%
Academic Level	College degree	1.5%	0.9%	1.8%	1.1%	10.2%
	HS Grad	53.1%	48.2%	20.2%	53.9%	79.9%
	Not a HS Grad	0.0%	0.0%	0.0%	0.0%	0.4%
	K-12 Special Admit	42.3%	46.4%	77.2%	42.7%	4.1%
	Unknown	3.1%	4.5%	0.9%	2.2%	5.4%
Educational Goal	Intend to Transfer	26.2%	27.3%	43.9%	44.9%	46.7%
	Degree/Certificate Only	3.1%	3.6%	2.6%	3.4%	9.0%

Retrain/recertif.	1.5%	6.4%	3.5%	4.5%	4.4%
Basic Skills/GED	21.5%	13.6%	14.0%	16.9%	5.8%
Enrichment	3.8%	2.7%	6.1%	4.5%	2.9%
Undecided	26.2%	29.1%	22.8%	19.1%	15.1%
Unstated	17.7%	17.3%	7.0%	6.7%	16.2%

Course grade distribution.

Year	COURSE	Method	Weeks	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
2012	THEA-1	Lecture	12	2	13	1	-	-	4	-	-	-	-	-	20	80.0%	100.0%
			16	7	16	17	-	3	6	-	1	-	-	12	62	66.1%	80.6%
	THEA-8	Lecture	16	6	10	3	-	1	3	-	-	-	-	4	27	70.4%	85.2%
			THEA-84	Lecture	16	4	2	3	-	-	1	-	-	-	6	16	56.3%
2012 Total				19	41	24	-	4	14	-	1	-	-	22	125	68.0%	82.4%
2013	THEA-1	Lecture	14	20	26	3	-	2	12	-	-	-	-	2	65	75.4%	96.9%
			16	8	14	4	-	3	-	-	-	3	-	7	39	66.7%	82.1%
	THEA-103	Lecture	12	50	6	2	-	-	8	-	-	-	-	11	77	75.3%	85.7%
			16	9	11	2	-	-	9	-	-	3	-	3	37	59.5%	91.9%
	THEA-113	Lecture	16	7	6	-	-	-	2	-	1	2	-	1	19	73.7%	94.7%
	THEA-8	Lecture	16	4	6	4	-	1	-	-	-	5	-	7	27	51.9%	74.1%
2013 Total				98	69	15	-	6	31	-	1	13	-	31	264	69.3%	88.3%
2014	THEA-103	Lecture	12	28	19	-	-	1	9	-	-	-	-	6	63	74.6%	90.5%
			14	32	16	2	-	2	5	-	-	-	-	5	62	80.6%	91.9%
	16	13	12	5	-	3	6	-	-	10	-	14	63	47.6%	77.8%		
	THEA-113	Lecture	16	12	8	8	-	1	2	-	-	6	-	11	48	58.3%	77.1%
2014 Total				85	55	15	-	7	22	-	-	16	-	36	236	65.7%	84.7%
2015	THEA-103	Lecture	12	29	26	5	-	2	4	-	-	-	-	4	70	85.7%	94.3%
			14	46	30	6	-	-	9	-	-	-	-	4	95	86.3%	95.8%
	16	13	17	4	-	1	-	-	-	-	3	-	14	52	65.4%	73.1%	
	THEA-113	Lecture	16	7	7	-	-	-	-	-	-	2	-	7	23	60.9%	69.6%
2015 Total				95	80	15	-	3	13	-	-	5	-	29	240	79.2%	87.9%
2016	THEA-103	Lecture	14	26	3	5	-	-	6	-	-	-	-	3	43	79.1%	93.0%
			16	6	7	2	-	-	1	-	-	1	-	5	22	68.2%	77.3%
	THEA-113	Lecture	16	16	-	1	-	-	1	-	-	-	-	6	24	70.8%	75.0%
2016 Total				48	10	8	-	-	8	-	-	1	-	14	89	74.2%	84.3%



		Fall Term				Compton Student Population
		2012	2013	2014	2015	Fall 2015
Term Headcount		23 ¹	130	122	125	8 ^{7,42}
Gender	F	59.3%	54.6%	50.8%	48.0%	63.1%
	M	40.7%	45.4%	49.2%	52.0%	36.9%
Ethnicity	African-American	54.5%	40.0%	50.0%	28.0%	30.3%
	Amer. Ind. or Alask. Native	0.0%	0.0%	0.8%	0.0%	0.2%
	Asian	0.8%	20.8%	14.8%	10.4%	4.5%
	Latino	39.0%	34.6%	31.1%	57.6%	58.3%
	Pacific Islander	0.0%	0.8%	0.0%	1.6%	0.6%
	White	3.3%	0.8%	0.8%	0.0%	2.9%
	Two or More	1.6%	3.1%	1.6%	2.4%	2.9%
	Unknown or Decline	0.8%	0.0%	0.8%	0.0%	0.4%

Age/ Age Group	<17	4.9%	23.1%	8.2%	16.8%	2.6%
	17	4.9%	19.2%	27.0%	30.4%	2.6%
	18	13.8%	6.2%	14.8%	15.2%	8.4%
	19	24.4%	7.7%	5.7%	9.6%	9.8%
	20	12.2%	9.2%	5.7%	5.6%	9.5%
	21	7.3%	5.4%	4.9%	4.8%	8.7%
	22	8.1%	5.4%	10.7%	5.6%	7.8%
	23	4.1%	3.1%	3.3%	0.0%	5.9%
	24	4.1%	6.9%	5.7%	1.6%	5.1%
	25-29	4.9%	4.6%	3.3%	4.8%	16.8%
	30-39	5.7%	3.8%	4.9%	1.6%	12.9%
	40-49	3.3%	3.8%	0.8%	0.8%	5.7%
	50-64	2.4%	1.5%	4.9%	3.2%	3.7%
	65+	0.0%	0.0%	0.0%	0.0%	0.4%
	Full-time	41.5%	26.9%	30.3%	21.6%	23.8%

Class Load	Part-time	47.2%	23.8%	24.6%	24.0%	76.2%
Academic Level	College degree	1.6%	1.5%	4.1%	0.0%	9.6%
	HS Grad	82.1%	53.8%	45.9%	47.2%	80.5%
	Not a HS Grad	4.1%	0.0%	0.8%	0.8%	0.4%
	K-12 Special Admit	8.1%	42.3%	39.3%	52.0%	4.4%
	Unknown	4.1%	2.3%	9.8%	0.0%	5.1%
Educational Goal	Intend to Transfer	35.0%	20.8%	37.7%	48.0%	44.6%
	Degree/Certificate Only	6.5%	4.6%	4.9%	7.2%	8.6%
	Retrain/recertif.	3.3%	2.3%	2.5%	0.8%	4.6%
	Basic Skills/GED	4.9%	13.1%	9.0%	9.6%	5.4%
	Enrichment	4.1%	4.6%	4.9%	4.0%	3.0%
	Undecided	14.6%	31.5%	17.2%	24.8%	14.7%
	Unstated	31.7%	23.1%	23.8%	5.6%	19.1%

We have a five year success rate of people who have completed courses of 86%

Our five year low was 2012 at 82%.

Our five year high was 2015 at 92%.

Success rates (Discuss your program's rates, demographic success characteristics and set a success standard for your program.)

Success rates: Discuss your program's rates

Since the fall of 2012 to the spring of 2016 the success rose from 68% to 74% with an average upward trend of 71%.

Demographic success characteristics

Ethnicity

- African Americans in the fall of 2012 had a success rate of 55%. The overall average success trend for the four year period to the spring of 2016 is slightly upward with an average of 57%.
- American Indian or Alaskan Native has no statistical data from the report.
- Asians had 96% success in 2013. The three year average trend is downward to 89%. However these stat only take into consideration semester where there were over 10 students.
- Latino had 83% success in 2013. The four year average trend is slightly downward to 82%.
- Pacific Islanders has no statistical data.

Gender

- Males had a 61% success rate in the fall of 2012. The average four year trend is upward to 68%.
- Females had a 73% success rate in the fall of 2012. The average four year trend is stable at 73%

Age Group

- 19 or less had a success rate of 78% in 2012. The average four year trend is upward to 80%.
- 20 to 24 had a success rate of 55% in 2012. The average four year trend is upward to 57%.
- 25 to 49 had a success rate of 64% in 2012. The average four year trend is downward to 54%.
- Over 49 statistics incomplete.

Set a success standard for your program.

The chart below indicates that a program success standard had been established at 60.2%. Additionally data provided to this author, and shown below, indicates a five year program success average of 64.8%. My analysis of the data suggest that we have an overall success rate of 71%. I also think that a program success standard of 60.2% is too low, since in the world of grades that would be a low D grade or barely passing. However our program is deficient with some groups and it is imperative that we address those areas. For instance the age group 25 to 49, males and African Americans. I recommend a standard of 70% success rate or above in all areas. A strategy to assist in meeting the standard would be to offer more courses which provide performance opportunities in theatre arts. These courses could tend to balance the GE courses and provide practical motivation to excel in them as well.

Program Success Standard	60.2%
5-year Program Success Average	64.8%

Year	Total Grades	Success Rate
FA 2012		68.0%
2013		69.3%
2014	236	65.7%
2015	240	79.2%
SP 2016	89	74.2%

Fall Term Demographic Success (2012-2015)

		Fall 2012		Fall 2013		Fall 2014		Fall 2015	
		Success	N	Success	N	Success	N	Success	N
Ethnicity	African-American	55.1%	69	51.9%	54	52.4%	63	58.3%	36
	Amer. Ind. or Alask. Native	0.0%	-	0.0%	-	0.0%	-	0.0%	-
	Asian	100.0%	-	96.3%	27	94.4%	18	69.2%	13
	Latino	83.3%	48	80.0%	45	78.9%	38	87.5%	72
	Pacific Islander	0.0%	-	100.0%	-	0.0%	-	100.0%	-
	Two or More	100.0%	-	25.0%	-	0.0%	-	100.0%	-
	Unknown or Decline	100.0%	-	0.0%	-	0.0%	-	0.0%	-
	White	75.0%	-	100.0%	-	0.0%	-	0.0%	-
Gender	M	60.8%	51	70.0%	60	63.3%	60	80.3%	66
	F	73.0%	74	71.2%	73	64.6%	65	75.0%	60
	X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Age Group	19 or less	78.3%	60	84.9%	73	77.9%	68	83.3%	90
	20 to 24	55.6%	45	61.9%	42	56.4%	39	69.6%	23
	25 to 49	64.7%	17	31.3%	16	27.3%	11	77.8%	-
	Over 49	66.7%	-	50.0%	-	28.6%	-	0.0%	-

Counts are suppressed for groups with less than 10 students.

Shaded cells indicate groups achieving at a rate less than 80% of the reference group, respectively.

Reference groups are White, male, and 20 to 24 years old.

		Spring 2013		Spring 2014		Spring 2015		Spring 2016	
		Success	N	Success	N	Success	N	Success	N
Ethnicity	African-American	58.3%	48	46.3%	41	64.7%	34	69.4%	36
	Amer. Ind. or Alask. Native	100.0%	-	0.0%	-	0.0%	-	0.0%	-
	Asian	92.9%	14	94.1%	17	100.0%	-	66.7%	-
	Latino	76.3%	59	77.6%	49	85.3%	68	79.5%	44
	Pacific Islander	50.0%	-	0.0%	-	0.0%	-	100.0%	-
	Two or More	0.0%	-	66.7%	-	100.0%	-	50.0%	-
	Unknown or Decline	0.0%	-	0.0%	-	100.0%	-	0.0%	-
	White	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Gender	M	62.0%	50	61.2%	49	76.7%	43	75.6%	45
	F	71.6%	81	72.6%	62	83.1%	71	72.7%	44
	X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Age Group	19 or less	71.4%	77	84.7%	59	86.3%	95	79.6%	54
	20 to 24	57.9%	38	44.8%	29	40.0%	-	69.6%	23
	25 to 49	80.0%	15	41.2%	17	62.5%	-	50.0%	-
	Over 49	0.0%	-	83.3%	-	100.0%	-	100.0%	-

Counts are suppressed for groups with less than 10 students.

Shaded cells indicate groups achieving at a rate less than 80% of the reference group, respectively.

Reference groups are White, male, and 20 to 24 years old.

Spring Term Demographic Success (2013-2016)

Retention rates

A review of the chart regarding retention rates shows that even with widely fluctuating student numbers the average trend is still about 85%. We are happy and excited with the 85%, however we believe that number could be higher, once we offer students the full cycle of courses needed for an AA-T degree. By adding a full-time faculty member to guide the program, additional technical theater adjuncts and Performing Arts Assistants to assist with the performance capability, we will provide students the full range of training, including academics, transfer and performance opportunities.

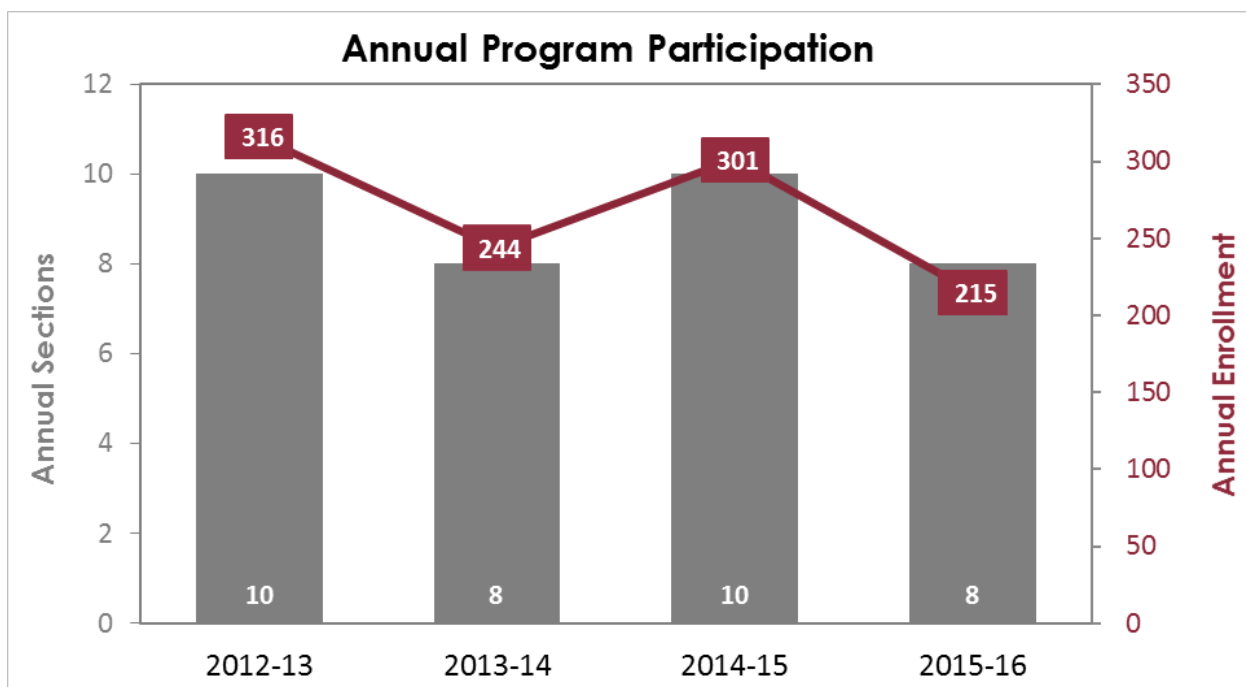
YEAR	TOTAL GRADES	RETENTION RATE
FA 2012	125	82.4%

2013	264	88.3%
2014	236	84.7%
2015	240	87.9%
SP 2016	89	84.3%

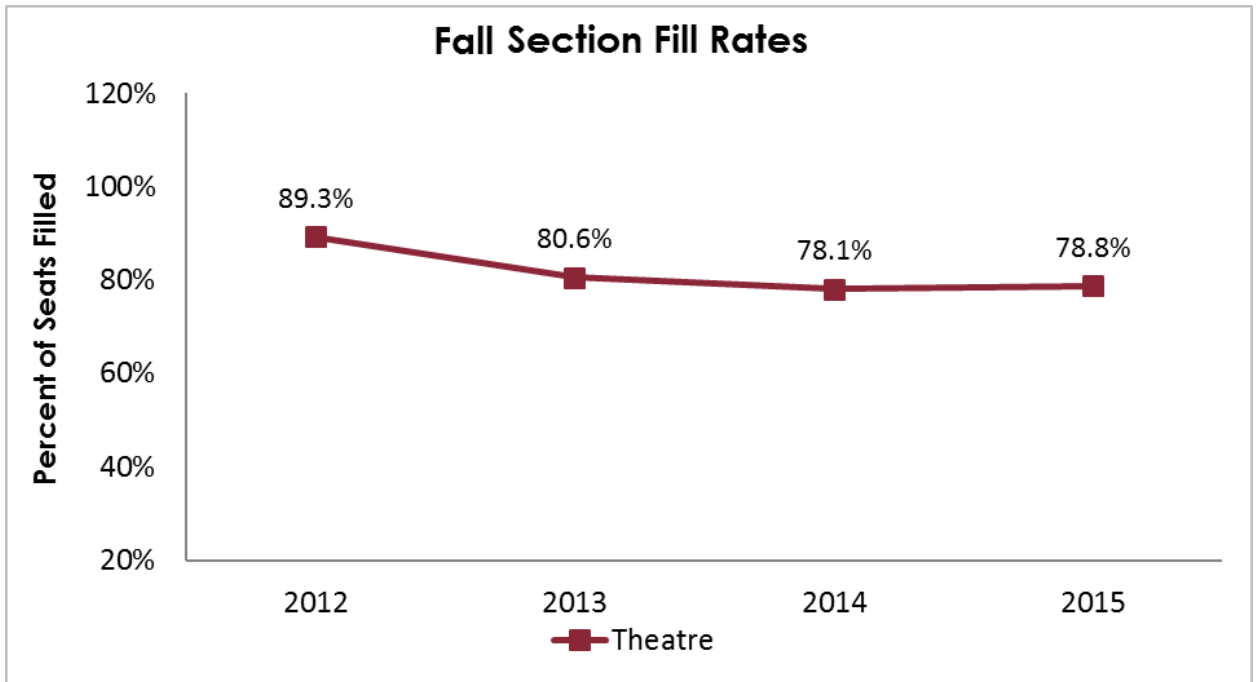
A comparison of success and retention rates in face-to-face classes with distance education classes.

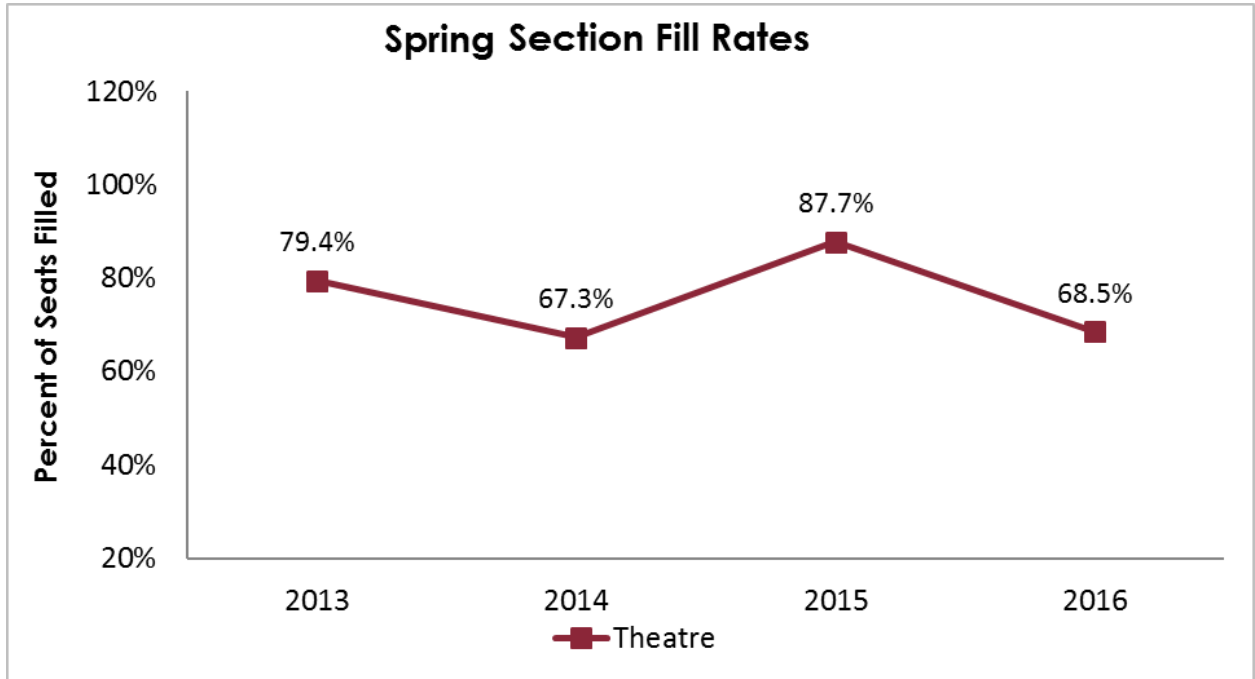
We currently do not teach online courses.

	2012-13	2013-14	2014-15	2015-16	4 Yr Average
Annual Enrollment	316	244	301	215	269



This enrollment graph does not provide enough information to make a recommendation. It does however suggest we may have up year in enrollment in 2017-2018.





We are encouraged by these fill rates, they are not horrible numbers. But, the fill rate number is dependent on when the fill rates were taken. For instance if the fill rate was taken at the beginning of the semester it would be different than six weeks later.

Scheduling of courses (day vs. night, days offered, and sequence)

The schedule of classes are working for the current course load.

Enrollment by Time of Day

Fall Term	2012	2013	2014	2015
Day	100.0%	100.0%	100.0%	100.0%
Night	0.0%	0.0%	0.0%	0.0%
Weekend/Unknown	0.0%	0.0%	0.0%	0.0%

Enrollment by Time of Day

Spring Term	2013	2014	2015	2016
Day	100.0%	100.0%	100.0%	100.0%
Night	0.0%	0.0%	0.0%	0.0%
Weekend/Unknown	0.0%	0.0%	0.0%	0.0%

3. CURRICULUM**Improvement rates (if applicable)**

The previous program review did not provide statistics regarding this question.

Additional data compiled by faculty

The previous program review did not provide statistics regarding this question.

List any related recommendations.

Hire a Full-time faculty position along with additional adjuncts and two Performing Arts Assistants, one in carpentry/scenery and one in sound and lights. We could find someone that has the knowledge in all those four areas but this reviewer has found in the past this could be an exhaustive search. The field has become more specialized.

Data provided shows 7,428 students in fall of 15 and 6,755 students in spring of 16 which is a 10% drop in enrollment. Although this data is limited, the campus wide enrollment trend is downward, but our *five* year trend is stable.

- 2014 with 122 students represents the low between 2012 -2015

- 2013 with 130 students represents the high between 2012 -2015
- Our average is 125 students which suggest that we have a very stable number of students year to year.

Gender

- Females have a four-year average of 53% of the theatre arts program.
- Males represent 47% of the students in the program. Campus wide in the fall of 15, females were 63% of the population and males just 37%.
 - This indicates that theater arts have a more equal representation than the campus.

Ethnicity

- In theatre arts African American participation is 43%.
 - Campus wide participation of African Americans is 30%.
- In 2012 we had a high of 55%.
- In 2015 we experienced a low of 28% - which closely aligns with the fall 2015 campus wide African American enrollment of 30%.
 - It's difficult to detect an upward or downward trend.
- Latino population campus wide in fall of 2015 is 58%.
 - However, in the theater arts program they are represented by 40%.

While the theater arts program seems to have fewer students than the campus ethnicity would indicate, the balance of 43% for African American and 40% for Latinos provides an effective experience of diversity. The remaining 17% in the department consist of Asian, Whites, Pacific Islanders, mixed, and unknown or decline to state.

While the theater arts department enthusiastically serves these populations and provides equal opportunity for participation, statistically the numbers are too small to suggest measures regarding equity.

Class Load

The four year fall averages shows Theatre Arts has a higher representation of students in the 17 to 20 age range than the fall 2015 campus wide percentage. Between the ages of 20 to 24 it is close to the campus wide percentage with maybe 1 to 3% fewer students in theatre. However, between the ages of 25 to 39 there was a notable statistical difference where the campus wide percentages were 10% higher. The 17 and under was most likely attributed to our tremendous outreach program and we recommend it continues.

The four-year fall averages show that 30% of students in theater arts are full-time versus 24% in fall of 2015 campus wide. This is encouraging since student are able to maintain a full load while participating in time intensive theater courses. 30% of students in theater are part-time versus 76% campus wide. Data did not indicate status of the remaining 40%.

Academic level

The most significant statistical difference is the four-year fall averages of 57% of theater art students with high school degrees versus the 80% in the fall of 2015. The high was 82% in 2012 and the lowest years were years had 46% and 47% in 2014 and 2015. Perhaps because theater arts is not a traditional academic pathway and is chosen by talented people looking for training for performance careers.

Educational Goals

There were two statistics that stood out, the first was about students searching for training and basic skills and achieving a GED. The four year average from fall semesters 2012-2015 show that 17% of theater art students are taking courses to assist them in basic skills and GED versus just 5.8% campus wide in the fall of 2015. This aligns with the principle that theater arts teaches life competency skills. The other area of interest are degrees/certificates. The statistics show a four year average between 2012 and 2015 of 3.2% in theater arts versus 9% campus wide in the fall of 2015. This could be attributed to limited course offering in theater arts due to limited faculty to teach the full cycle of AA-T degree theater requirements. Our recommendation is hire one full-time faculty to guide the program, additional adjunct faculty for the technical theater and two Performing Arts Technicians to assist with the performance component.

Course grade distribution.

- We have a five-year success rate of people who have completed courses of 86%
- Our five-year low was 2012 at 82%.
- Our five-year high was 2015 at 92%.

Success rates (Discuss your program's rates, demographic success characteristics and set a success standard for your program.)

Success rates: Discuss your program's rates

- Since the fall of 2012 to the spring of 2016 the success rose from 68% to 74% with an average upward trend of 71%.

Demographic success characteristics

Ethnicity

- African Americans in the fall of 2012 had a success rate of 55%.
 - The overall average success trend for the four-year period to the spring of 2016 is slightly upward with an average of 57%.
- American Indian or Alaskan Native has no statistical data from the report.
- Asians had 96% success in 2013. The three-year average trend is downward to 89%.
 - However, these stats only take into consideration semester where there were over 10 students.

- Latino had 83% success in 2013. The four-year average trend is slightly downward to 82%.
- Pacific Islanders has no statistical data.

Gender

- Males had a 61% success rate in the fall of 2012.
 - The average four-year trend is upward to 68%.
- Females had a 73% success rate in the fall of 2012.
 - The average four-year trend is stable at 73%

Age Group

- 19 or less had a success rate of 78% in 2012.
 - The average four-year trend is upward to 80%.
- 20 to 24 had a success rate of 55% in 2012.
 - The average four-year trend is upward to 57%.
- 25 to 49 had a success rate of 64% in 2012.
 - The average four-year trend is downward to 54%.
- Over 49 statistics incomplete.

Set a success standard for your program.

- The chart below indicates that a program success standard had been established at 60.2%.
 - Additionally, data provided to this author, and shown below, indicates a five year program success average of 64.8%.
- My analysis of the data suggest that we have an overall success rate of 71%.

I also think that a program success standard of 60.2% is too low, since in the world of grades that would be a low D grade or barely passing. However, our program is deficient with some groups and it is imperative that we address those areas. For instance, the age group 25 to 49, males and African Americans. I recommend a standard of 70% success rate or above in all areas. A strategy to assist in meeting the standard would be to offer more courses which provide performance opportunities in theatre arts. These courses could tend to balance the GE courses and provide practical motivation to excel in them as well.

Retention rates

A review of the chart regarding retention rates shows that even with widely fluctuating student numbers the average trend is still about 85%. We are happy and excited with the 85%, however we believe that number could be higher, once we offer students the full cycle of courses needed for an AA-T degree. By adding a full-time faculty member to guide the program, additional technical theater adjuncts and Performing Arts Technicians to assist with the performance capability, we will provide students the full range of training, including academics, transfer and performance opportunities.

A comparison of success and retention rates in face-to-face classes with distance education classes.

We currently do not teach online courses.

This enrollment graph does not provide enough information to make a recommendation. It does however suggest we may have up year in enrollment in 2017-2018.

We are encouraged by these fill rates, they are not horrible numbers. But, the fill rate number is dependent on when the fill rates were taken. For instance if the fill rate was taken at the beginning of the semester it would be different than six weeks later.

Scheduling of courses (day vs. night, days offered, and sequence)

The schedule of classes are working for the current course load.

Improvement rates (if applicable)

The previous program review did not provide statistics regarding this question.

Additional data compiled by faculty.

The previous program review did not provide statistics regarding this question.

List any related recommendations.

Hire two Performing Arts Technicians, one in carpentry/scenery and one in sound and lights. We could find someone that has the knowledge in all those four areas but this reviewer has found in the past this could be an exhaustive search. The field has become more specialized.

3. CURRICULUM

Review and discuss the curriculum work done in the program during the past four years.

The course offerings for the Theater Department are *THEA 103*, *THEA 113* and *THEA*

104. In the past four years curriculum has not changed. Previous course numbers have been changed. *THEA 1 Theater Appreciation* is now *THEA 103*. Acting *THEA 8 Introduction to Acting* has changed *THEA 113*.

- a) Provide the curriculum course review timeline to ensure all courses are reviewed at least once every 6 years.

Although I am willing, I don't have access to the online course outline site where I could review information about when courses were last updated and when new updates are due. However, I suspect that many theater courses need to be updated and I am ready to participate in that process, even take the lead.

b) Explain any course additions to current course offerings.

THEA 104 Dramatic Literature was an added course of winter 2016 - 2017

c) Explain any course deletions and inactivation from current course offerings.

THEA 84 was eliminated after 2012 academic school year.

d) Describe the courses and number of sections offered in distance education. (Distance education includes hybrid courses.)

We don't offer any online theatre arts courses.

Discuss how well the courses, degrees, or certificates are meeting students' transfer or career training needs:

All theatre courses fulfill the requirements of the AA-T Degree or IGETC.

1. Have all courses that are required for your program's degrees and certificates been offered during the last two years? If not, has the program established a course offering cycle?

The required degree courses have not been offered in a cycle so that students could complete them within two years. Below is a provided possible cycle which could work with the addition of adjunct faculty, and Performing Arts Technicians.

2. Are there any concerns regarding program courses and their articulation?

Articulation concerns can be addressed after a full review of courses for updates. To start we can easily review the three courses the department currently offers to discover their status. I also know that Compton College is creating a curriculum committee which will help organize articulation efforts campus wide.

3. How many students earn degrees and/or certificates in your program?

We have no students who have completed the AA-T degree because we have not offered all of the course required for the degree.

4. Do students take licensure exams? If so, what is the pass rate? Set an attainable, measurable goal for future degrees, certificates, and/or licensure pass dates.

Our theatre specialty does not require licenses.

Beginning in spring of 2018 we should have created the cycle of degree courses. By the spring of 2020 we should have at least 5 students who have completed the Theatre Arts portion of the AA-T degree.

4-1. Discuss how well the courses, degrees, or certificates are meeting students' transfer or career training needs.

Courses need to be offered in a sequence so that students can complete all theater requirements for the AA-T degree within two years. Recommendation of hiring additional adjunct faculty to achieve this goal.

If few students receive degrees or certificates or if few students pass the licensure exam, should the Program's criteria or course be re-examined?

Yes. Courses need to be offered in cycle. A performance program needs to be established to serve the Technical Theatre Arts students. Additional adjunct faculty and Performing Arts Technicians need to be hired to achieve a viable degree program.

Below are the selection of courses in Theatre for the AA-T degree. Since only 18 units are required for the degree, a student could easily complete the theatre requirements in three semesters by taking 6 units per semester. Technical courses can be offered concurrently so that enrolment minimums can be met.

Night courses have not been offered and I suggest that only GEs be offered at night until the program has a more robust performance schedule, at which time some production courses such as THEA 270abcd could be offered to provide support for the shows.

Possible Cycle

This represents a possible cycle for the next three semesters. Note that this cycle does not include the entire range of Theatre Courses in the catalog. Those courses can eventually be incorporated as stand alone courses or as courses taught concurrently to provide students with the courses they need and to assist in meeting enrollment minimums. This cycle requires a show per semester to enable technical students to achieve the degree.

This cycle also provide 15 contract hours per semester to anticipate and prepare for hiring a full time theater arts faculty. Total hours for technical theater adjunct 8hrs

FALL 18

THEA 103	Theater Appreciation	3 units /3 hrs
THEA 103	Theater Appreciation	3 units /3 hrs
THEA 114	Fundamental of Acting	3 units /5 hrs
THEA175abcd	Student Performance Prod. Workshop	1 unit (concc with 114) 3/ hrs
THEA 104	Dramatic Literature	3 units /3 hrs
Total hours for full time faculty 17 hrs		
THEA 197abcd	Technical Theater Prod.	1 unit /3 hrs
THEA 184	Stagecraft	3 unit /5 hrs

SPRING 19

THEA 103	Theater Appreciation	3 units /3 hrs
THEA 185	Introduction to Stage Lighting	3 units /5 hrs
THEA197abcd	Technical Theater Production	1 units /3 hrs
THEA 104	Dramatic Literature	3 units /3 hrs
THEA 214A	Intermediate Acting	3 units /5hrs
THEA175abcd	Student Performance Prod. Workshop	1 unit (conccc with 214) 3/ hrs
THEA270abcd	Beginning Theater Production	1 units /3 hrs

FALL 19

THEA 103	Theater Appreciation	3 units /3 hrs
THEA 103	Theater Appreciation	3 units /3 hrs
THEA 114	Fundamental of Acting	3 units /5 hrs
THEA175abcd	Student Performance Prod. Workshop	1 unit (conccc with 114) /3 hrs
THEA 188	Fundamentals of Stage Makeup	3 units /5 hrs
THEA 270abcd	Beginning Theater Production	1 units /3 hrs
THEA197abcd	Technical Theater Production	1 units /3 hrs

This cycle of courses meets the 18 unit requirement and can be completed in three semesters. To make this happen for our students we would have to hire one full-time faculty position, additional adjunct faculty and possibly two performance art technicians..

To fully implement what is needed with curriculum these things need to happen.

Hire one full time faculty performance position, additional adjunct technical positions as well as Performance Art Technicians to bring theatre department to an operational level.

COST ESTIMATE:

One Full time faculty.

Two Adjunct Technical Theatre faculty x 12 hours = \$9214 – \$14,867

The adjunct technical theatre faculty would handle all obligations of a performing arts technician if a classified staff (performance art technician) is not possible at this time. To benefit the campus these adjuncts and definitely performing art technicians could handle the recitals for the Music and Dance departments. As well as, any public speakers brought into the facility.

Full-time acting instructor teach courses in acting discipline required for the AA Transfer Degree.

1. THEA 103 Theatre Appreciation
2. THEA 114 Fundamentals of Acting
3. THEA 104 Dramatic Literature
4. THEA 270 Beginning Theatre Production
5. THEA 214A Intermediate Acting

Curriculum will be submitted for a Script Analysis course. It meets the criteria for an AA-T degree. When approved it will be used in fall or spring. THEA 104 is only taught during winter session.

The two adjunct instructors split courses for technical theatre discipline required for the AA Transfer Degree.

1. THEA 197 Technical Theatre Production
2. THEA 184 Stagecraft
3. THEA 297 Advanced Technical Theatre Production
4. THEA 103 Theatre Appreciation

Curriculum will be submitted for Lighting Design and Set Design courses. They meet the criteria for an AA-T degree. When approved Compton College will be an operational theatre department able to compete with any Community College in the area. A solid team working together to complete the necessary business of a department. Leading students in the proper direction to receive their AA-T degree. Cost estimates will be covered by instructor’s class assignments. Having the courses available moves students closer to their academic and career goals.

4. ASSESSMENT AND STUDENT LEARNING OUTCOMES (SLO)

Program Learning Outcomes (PLO)

FINE ARTS				
Institutional (ILO), Program (PLO), and Course (SLO) Alignment				
Program: Theatre		Number of Courses: 24	Date Updated: 09.18.2014	Submitted by: K. Whitney, ext. 3356
ILOs	1. Critical Thinking <i>Students apply critical, creative and analytical skills to identify and solve problems, analyze information, synthesize and evaluate ideas, and transform existing ideas</i>	2. Communication <i>Students effectively communicate with and respond to varied audiences in written, spoken or signed, and artistic forms.</i>	3. Community and Personal Development <i>Students are</i>	4. Information Literacy <i>Students determine an information need and use various media and formats to develop a research strategy and</i>

	<i>into new forms.</i>		<i>productive and engaged members of society, demonstrating personal responsibility, and community and social awareness through their engagement in campus programs and services.</i>	<i>locate, evaluate, document, and use information to accomplish a specific purpose.</i> <i>Students demonstrate an understanding of the legal, social, and ethical aspects related to information use.</i>
--	------------------------	--	---	--

SLO-PLO-ILO ALIGNMENT NOTES:

Mark boxes with an 'X' if: SLO/PLO is a major focus or an important part of the course/program; direct instruction or some direct instruction is provided; students are evaluated multiple times (and possibly in various ways) throughout the course or are evaluated on the concepts once or twice within the course.

DO NOT mark with an 'X' if: SLO/PLO is a minor focus of the course/program and some instruction is given in the area but students are not formally evaluated on the concepts; or if the SLO/PLO is minimally or not at all part of the course/program.

PLOs	PLO to ILO Alignment (Mark with an X)			
	1	2	3	4
<p>PLO #1 Cultural and Historical Contexts</p> <p>Upon successful completion of this program the student will be able to analyze and critique elements of plot, character, theme, music, diction, and spectacle, within a cultural, relevant and historical context.</p>	X			
<p>PLO #2 Terminology Skill and Artistry</p> <p>Students will possess knowledge and be able to analyze and critique the terminology, technical skill, and performance artistry of specific theatrical acting styles.</p>		X		
<p>PLO #3 Critiquing Theatrical Design</p> <p>Students will possess knowledge and be able to analyze and critique the elements of theatrical design within a historical content.</p>	X			
<p>PLO #4 Create Character</p> <p>Upon successful completion students will have the ability to create a character in a live, scripted, and rehearsed Theatre Department Production.</p>		X		

<p>PLO #5 Crew Positions</p> <p>Students will possess the knowledge and be able to perform the tasks for various crew positions in a live Theatre Department Production.</p>			X	
---	--	--	---	--

Student Learning Outcomes (SLO)

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>					COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	P4	P5	1	2	3	4
THEA 103 Theatre Appreciation: SLO #1 Occupations Upon successful completion of this course students will be able to identify and describe various theater occupations including the actor, director, designer, and playwright.	X					X			
THEA 103 Theatre Appreciation: SLO #2 Applying Aristotle's Poetics Upon successful completion of this course students will be able to categorize and apply Aristotle's poetics to plays.	X								
THEA 103 Theatre Appreciation: SLO #3 Historical Elements of Plays Upon successful completion of this course students will be able to recognize and describe historical elements of plays.	X								
THEA 104 Dramatic Literature: SLO #1 Classic Plays Upon successful completion of this course, students will be able to examine and analyze classical plays.	X					X			
THEA 104 Dramatic Literature: SLO #2 Modern Plays Upon successful completion of this course, students will be able to examine and analyze modern plays.	X								
THEA 104 Dramatic Literature: SLO #3 Historical and Cultural Elements Upon successful completion of this course students will be able to identify and discuss the historical and cultural elements of plays.	X								

<p>THEA 113 Introduction to Acting: SLO #1 Monologues and Short Scenes</p> <p>Upon successful completion of this course students will demonstrate the beginning elements of the acting through monologues and short scenes while applying basic professional demeanor.</p>		X					X	
<p>THEA 113 Introduction to Acting: SLO #2 Elements of Acting</p> <p>Upon successful completion of this course students will be able to analyze and critique elements of acting at a beginner's level.</p>		X						
<p>THEA 113 Introduction to Acting: SLO #3 Staging Terminology</p> <p>Upon successful completion of this course students will know and apply basic theatre staging terminology.</p>		X						

State the percent of course and program SLO statements that have been assessed.

This reviewer was informed that only 2 of 9 SLO's were assessed in the last four year cycle. When informed of the 22% completion rate, a schedule was immediately set up for the next four year cycle, to have a 100% assessment rate by the next Program Review.

Summarize the SLO and PLO assessment results over the past four years and describe how those results led to improved student learning. Analyze and describe those changes.

Based on the limited assessments, this reviewer implemented changes in the courses *THEA 103 Theater Appreciation*, *THEA 113 Introduction to Acting*, and *THEA 104 Dramatic*.

Provide specific examples.

For SLO 1, *THEA 103 Theater Appreciation* we experienced a success rate of over 80% and I was able to accomplish this by having all participants perform in each of the four categories; actor, director, designer and playwright. Although the answers can be found in the textbook, having the hands on training helped the students better assimilate the information.

For SLO 1, THEA 113 Introduction of Acting we were also over the 80% success rate. Most instructors give students monologues, tell them to go practice and bring it back when they're memorized. This reviewer has found that by giving students an opportunity to read over the monologues (first in class), then instructing them to retell the story (in front of whole class without the script in hand) as if it happened to them; they relate better. Then when they are told to take it home and memorize, they're more confident, enthusiastic and appreciative to the knowledge gained.

Describe how you have improved your SLO process and engaged in dialogue about assessment results.

Having the data, knowing the area's needed to be addressed and setting a timeline to do the future SLO's is a major improvement. With the success rate above 80% this reviewer will continue to explore the teaching techniques introduced, since we exceeded our original benchmark of 70% by 10%. Opportunities for dialogue are very limited since there are only adjunct teachers in the department, some of whom only teach off-site courses. However in the next four years I will personally make an effort to have a meeting with all of the adjunct faculty in theater to discuss SLO's and the department's future.

SLO Timeline:

State the percent of course and program SLO statements that have been assessed.

This reviewer was informed that only 2 of 9 SLO's were assessed in the last four year cycle. When informed of the 22% completion rate, a schedule was immediately set up for the next four year cycle, to have a 100% assessment rate by the next Program Review.

Summarize the SLO and PLO assessment results over the past four years and describe how those results led to improved student learning. Analyze and describe those changes.

Based on the limited assessments, this reviewer implemented changes in the courses *THEA 103 Theater Appreciation*, *THEA 113 Introduction to Acting*, and *THEA 104 Dramatic*.

Provide specific examples.

For SLO 1, *THEA 103 Theater Appreciation* we experienced a success rate of over 80% and I was able to accomplish this by having all participants perform in each of the four categories; actor, director, designer and playwright. Although the answers can be found in the textbook, having the hands on training helped the students better assimilate the information.

For SLO 1, THEA 113 Introduction of Acting we were also over the 80% success rate. Most instructors give students monologues, tell them to go practice and bring it back in when they're memorized. This reviewer has found that by giving students an opportunity to read over the monologues first in class, then instructing them to retell the story (in front of whole class without the script in hand) as if it happened to them; they relate better. Then when they are told to take it home and memorize, they're more enthusiastic and appreciative to the knowledge gained.

Describe how you have improved your SLO process and engaged in dialogue about assessment results.

Having the data, knowing the area's needed to be addressed and setting a timeline to do the future SLO's is a major improvement. With the success rate above 80% this reviewer will continue to explore the teaching techniques introduced, since we exceeded our original benchmark of 70% by 10%. Opportunities for dialogue are very limited since there are only adjunct teachers in the department, some of whom only teach off-site courses. However in the next four years I will personally make an effort to have a meeting with all of the adjunct faculty in theater to discuss SLO's and the department's future.

5. ANALYSIS OF STUDENT FEEDBACK

Student feedback collected during the past four year's surveys, focus groups, interviews.

We have not had any collaboration with students or faculty since the program is so small with only two adjunct instructors on campus. However, the survey results provide a starting point for future explorations between faculty and student needs. Comment on survey results less than 100% are below.

Instructors in this program have helped me achieve my academic goals.

100% of students agree or strongly agree.

Instructors in this program have helped me stay on track.

100% of students agree or strongly agree.

Instructors in this program provide opportunities to actively participate in my classes.

100% of students agree or strongly agree.

I have felt a sense of community within this program.

100% of students agree or strongly agree.

Student contributions have been valued by instructors in this program.

83% of students agree or strongly agree. 17% of students neither agreed nor disagreed.

Since we don't have a performance component yet, the opportunities for student contributions are limited to interaction in classroom activities. With the new theatre and expanded participation opportunities we hope to positively shift this statistic.

There is an appropriate range of courses offered in this program.

50% of students agree or strongly agree. 50% of students disagree or strongly disagree.

As mentioned in other sections, we need to create a cycle of degree courses that is achievable in two years.

Courses were scheduled on days and times that were convenient to me.

83% of students agree or strongly agree. 17% neither agreed or disagreed.

I've been able to register for the classes I need within this program.

83% of students agree or strongly agree. 17% neither agreed or disagreed.

The courses in this program have helped me meet my academic goals.

There is a variety of extracurricular activities related to this program on campus.

The library has the resources to help me succeed in this program.

The buildings and classrooms used by this program are satisfactory.

I am satisfied with the equipment [projectors- machinery- models- etc.] used in this program.

I am satisfied with the computers and software used in this program.

I am aware of the course outcomes - what I should be able to learn and what skills I should possess after completing courses in the program

6. FACILITIES AND EQUIPMENT

Facilities and Equipment

Describe and assess the existing program facilities and equipment.

The three theater courses are currently taught in Music Building Y82. The classroom has no air-conditioning. Ceiling looks as if it could come down any second. The room is not smart. There is a white board that could be used for a screen but it would need a smart cart with internet access.

Manufacturer	Cost
School Outfitter Oklahoma Sound Multimedia Cart w/sound	\$370.00
Coby TFDVD 7008 7-Inch Portable DVD/CD/MP3 Player	\$149.00
Dell Latitude 3380 Laptop Computer	\$519.00
Epson 3LCD Projector 3000 Lumens	\$459.00
Total Cost.	\$1,497.00

Compton College has a new renovated theater not currently being utilized by the Theatre Department. The Little Theatre is fully operational in all areas, except for lighting. The following equipment would replicate that of a professional Theatre.

Item	Costs	Quant.	Sub.	Mf. #
ETC Ion 1000 Control Console (100-240VAC)	\$9,155	1	\$9,155	MFR #4310A1112
PARNel, ETC, Source Four PARNel Color Frame	\$222	50	\$11,100	Model # PARNEL
City Theatrical S4 PAR/PARNel Barndoor	\$56	25	\$1,400	
Ellipsoidal, ETC Source Four Zoom 25/50 w/pipe clamp,color frame	\$261	10	\$2,610	Model Molel 42550J
Pattern Holder, City Theatrical, Source Four A size	\$8	10	\$80	Model CY2150
Pattern Holder City Theatrical, Source Four B size	\$8	10	\$80	Model CY2160
Boom Base, SSRC, Machined Steel, 50lbs,1-1/2"	\$155	6	\$930	Model 50BB
Dimmer Rack, ETC Smart Pack, Wall Mount, 6x20A w/LPS	\$1,904	10	\$19,040	Model SL620W LPS
Roscolux R 01 Light Bastard Amber, 20"x24"	\$6.75	10	\$68	Model R 01
Roscolux R 05 Rose Tint, 20"x24"	\$6.75	20	\$135	Model R 05
Roscolux R 32 Medium 20"x24"	\$6.75	10	\$68	Model R32
Roscolux R 351 Lavender Mist, 20"x24"	\$6.75	10	\$68	Model R 351
Roscolux R 99 Chocolate, 20"x24"	\$6.75	5	\$34	Model R 99
Roscolux R 60 no Coler Blue, 20"x24"	\$6.75	10	\$68	Model R 60

Cable, 12/3 SO, Stage Pin, 2P&G, 20 Amp, 10'	\$28	25	\$700	Model CBL105P
Cable, 12/3 SO, Stage Pin, 2P&N, 20 Amp, 15'	\$31	15	\$465	Model CBL155P
Cable, 12/3 SO, Stage Pin, 2P&G, 20 Amp, 5'	\$23.27	30	\$698	Model CBL55P
2-Fer Kit, Stae Pin, Pintech, 18'	\$20.76	20	\$415	Model 2FEr18CTP
Lamp, HPL, 375W, 115V Long Life, 3050K 1000hr, Cheesebourough, Fixed, Connects 1.5' Pipe to 2" Pipe	\$14.25	75	\$1,069	Model HPL375115XU
DMX CABLE, Lex Data, 5-pin Neutrik Black'Gold XLR 10'	\$21.87	10	\$219	Model CB107
	\$32.78	10	\$328	Model DMX-5P-10
Dimmer Rack, ETC Smart Pack, Wall Mount, 12x10A	\$2,037	5	\$10,185	Model SL1210W
Total			\$58,912	

This enhanced facility will encourage and prepare more students to explore careers in the performing arts; as well as, learning the technology aspect of theatre (lights, sound). The building is currently being used for lectures and/or board meetings. We need to expand our production plan to fully utilize the educational potential of the new building. Maintain the quality level of instruction with on-going challenge of reduced budgets and limited staffing.

7. TECHNOLOGY AND SOFTWARE

Describe and assess the adequacy and currency of the technology and software used by the program.

There's no technology and software used by the department. However, the new renovated Little Theater facility is fully modernized with sound technology and software.

Explain the immediate (1-2 years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

We need to produce two full productions each academic school year. One in fall and one in spring. The productions allow acting students to perform on stage and technical students the opportunity to design sets, lights, sound, costume and props. Family and community will gather to support and enjoy a cultural experience. Generated revenue to help develop a

self-sufficient department. Exhibit photos at the end of the theatre review show the potential of the technology. These are production photos of shows directed by a former Compton College Theatre Arts Alum. These shows except for one were entirely designed by community college theatre art students. They designed the lights, sets, costumes, props and sound. All of those areas utilized technology and software. The other show, the one in the prison gear was designed by an adjunct faculty member. It was the winner of the most outstanding scenic design at the Kennedy Center American College Theater Festival. The Photo with the play with Jesus won an award for Collaborative Excellence at the Kennedy Center Regional Festival in Hawaii. Again, entirely designed by students.

Budget for productions.

- A. Scenery (Lumber, Paint, Tools and Supplies)
- B. Costumes (Fabrics, Materials and Supplies)
- C. Lights (Expendables and Accessories)
- D. Sound (Computers and Edit & Playback Software)
- E. Properties and Supplies
- F. Rights and Royalties

Total Operating Budget

\$6,000.00 Annual

Note in the section on Facilities and Equipment the budget on how to bring the new building to an operation level with regards to lights. There is no theater without lights. Lights is the technology.

Explain the long-range (2-4+ years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

If we implement all of the items on the one to two year plan it is very conceivable the department could wait until the next review to address more needs.

List any related recommendations.

Hiring a full time position and additional adjunct faculty with at least one Performance Art Technician to handle the theatre cycle for students to earn their AA-T degree.

8. STAFFING

Hire one full time faculty performance position, two adjunct technical positions as well as one Performance Art Technician to bring theatre department to an operational level.

COST ESTIMATE:

One Full time faculty.

Two Adjunct Technical Theatre faculty x 12 hours = \$9214 – \$14,867

The adjunct technical theatre faculty would handle all obligations of a performing arts technician if a classified staff (performance art technician) is not possible at this time. To benefit the campus these adjuncts and definitely performing art technicians could handle the recitals for the Music and Dance departments. As well as, any public speakers brought into the facility.

Full-time acting instructor teach courses in acting discipline required for the AA Transfer Degree.

1. THEA 103 Theatre Appreciation
2. THEA 114 Fundamentals of Acting
3. THEA 104 Dramatic Literature
4. THEA 270 Beginning Theatre Production
5. THEA 214A Intermediate Acting

Curriculum will be submitted for a Script Analysis course. It meets the criteria for an AA-T degree. When approved it will be used in fall or spring. THEA 104 is only taught during winter session.

The two adjunct instructors split courses for technical theatre discipline required for the AA Transfer Degree.

1. THEA 197 Technical Theatre Production
2. THEA 184 Stagecraft
3. THEA 297 Advanced Technical Theatre Production
4. THEA 103 Theatre Appreciation

Curriculum will be submitted for Lighting Design and Set Design courses. They meet the criteria for an AA-T degree. When approved Compton College will be an operational theatre department able to compete with any Community College in the area. A solid team working together to complete the necessary business of a department. Leading students in the proper direction to receive their AA-T degree. Cost estimates will be covered by instructor's class assignments. Having the courses available moves students closer to their academic and career goals.

Related recommendations.

9. DIRECTION AND VISION

DIRECTION AND VISION

Compton College Theater Program and Theatre Department invite students, classified, faculty and administrative members of the campus family, as well as

community members, to participate in the magical world of theater, where all can explore the theoretical, practical, and elements of the discipline.

The Program/Department routinely supports and encourages student success through learning-oriented course work, linked classes, guided individual growth and team projects, and exposure to diverse cultures through productions and course work. The Program/Department continually strives to nurture and celebrate the truths brought to light by theater as well as to emphasize the universal essence of theater as a means to more easily comprehend the emerging new world in young minds and to meaningfully participate in our 21st century global village.

Compton College has three courses offered in the current curriculum. *THEA 103 Theater Appreciation*, *THEA 113 Introduction to Acting*, and *THEA 104 Dramatic Literature*. The three theater courses are currently taught in the Music Building Y82. The classroom has no air-conditioning. The ceiling looks as if it could come down any second. The room is not smart. There is a white board that could be used for a screen but it would need a smart cart with internet access. There is not a sufficient offering of courses in each semester to complete the Theatre Arts AA-T Degree, per 2017-2018 Catalog.

When addressing the issue of Direction and Vision it is important to be honest, if the department continually only offers IGETC courses, there will be no direction or vision for the department.

Recruitment and Enrollment.

The department has an AA-T Degree and this program review presents a cycle of courses where students can complete the theatre arts requirements for the AA-T degree in three semesters. Our request is for sufficient faculty and performing arts technician to staff the program. We currently have no skill set certificates or certificates of achievements.

We need to educate and motivate theater arts faculty to counsel students on how to achieve theater arts requirements for the AA-T degree in three semesters. Additionally we need to train our faculty on the wide range of student services and inform students of the student service resources available on campus, for instance, the counseling office, EOP&S and the transfer center.

We can lead faculty focus groups to analyze our students and develop strategies targeted to our unique student population. For example, prepare students for academic success by instructing students on how to study. The SQ3R technique is a good place to start. The theatre arts discipline by its nature is student-centered. Theatre is a discipline where student knowledge is actively applied rather than passively learned. Start in the classroom with training, followed by the hands-on application of the knowledge.

Another goal is to thrive with Outreach and Recruitment. The plan of action is to establish relationships with all local High Schools, including Compton H.S., Centennial H.S., Dominquez H.S., Paramount H.S., Lynwood H.S., and Firebaugh H.S. We aim to develop various partnerships and collaborate with the Educational Community to combine our resources. The intention of these partnerships is to bring these students to Compton College and excite them about the opportunities available at our fine institution. I mentioned this as a proud graduate. Retention will follow with increased student's interest in the subject. Completions follow with an AA-T cycle of courses.

Degrees and certificates

Offering the required courses for the AA-T degree should be a desire and priority of the school administration, before even recruitment, because without the courses, there's no recruitment. Plus, the benefit would be higher numbers of graduates for the school and the department. We should also make it a plan to offer skill certificates, which are small and achievable, followed by the more intensive Certificates of Achievement.

Technology

Compton College has a new renovated theater not currently being utilized by the Theatre Department. The Little Theatre is fully operational in all areas, except for lighting. Since we have a new building which includes some current theatrical technology, our faculty should participate in industry seminars, professional conferences and other training opportunities to become current and able to teach this technology to our students. Additionally, all faculty should train on new teaching technology when applicable to our discipline. For example, using CANVAS on-line teaching tools in face to face courses.

We need to produce two full productions each academic school year. One in fall and one in spring. The productions allow acting students to perform on stage and technical students the opportunity to design sets, lights, sound, costume and props. Family and community will gather to support and enjoy a cultural experience and generate revenue to help develop a self-sufficient department.

In short, the direction and vision is dependent on having the AA-T courses for our students, the required faculty to instruct those students and making the technology readily available for those same students to use. At this point we would be competitive with all surrounding colleges. The city of Compton has a rich history in the Arts. This includes musicians, dancers, singers, actors, rappers as well as film makers. It is time for Compton College to take advantage of our given circumstances. The past two semesters the *THEA 113 Introduction to Acting* class

has brought the talents together from the theater, music and film department showing the true nature of collaboration.

10. PRIORITIZED RECOMMENDATIONS FOR ALL AREAS OF VISUAL AND PERFORMING ARTS

Recommendations	Cost	S.I.
1. Construct a state of the arts Visual and Performing Arts Center	\$50,000,000	2,3,5
2. Hire full time Film/Video instructor	\$90,000	1,2,3, 4,5
3. Hire full time Theater instructor	\$90,000	1,2,5
4. Purchase and install lighting system for Little Theater	\$60,000	1,2,5
5. Convert studio art and theater art classrooms to smart classrooms	\$3000.00 total	1,3
6. Hire an adjunct art instructor to teach digital art courses	\$6000 per class	1,2,3
7. Yearly funding for master classes and workshops in each department, an essential component of Art, Dance, Film/Video and Theater education	\$3000 per year total, \$750 for each department	1,2,5
8. Film/Video studio	\$250,000	1,2,3, 4,5
9. Hire a lab technician for the studio art classroom 2 hours per week to maintain studio furniture and equipment	\$500 per semester	1,2
10. Hire two Theater Technicians	\$85 an hour per assignment	1,2,5
11. Hire two adjunct Dance instructors/lecturers	\$85 per hour	1,2,5
12. Hire 2 full time Dance instructors	\$90,000.00 per year each. Total \$180,000.00	1,2,5

The departments within the Visual and Performing Arts Program worked together on this prioritized list. The most important item is a new Visual and Performing Arts Center to house our programs. We feel this would make a strong statement about the College's commitment to the arts and to the greater community. The next items are the hiring of faculty to lead the Film/Video and Theater Departments. To establish and build these programs, full time instructors needs to join the faculty of Compton College. The Arts are a bridge to the community, one that is essential if we are to re-establish the College as the pillar of the community it once was. With the entertainment capital of the world within a half hour's drive of the College, we have an opportunity to attract leaders in the arts for workshops, master classes, lectures and readings if we have the funding. This funding is on our priority list. In addition, we need adjunct faculty and staff for technical support, maintenance, and to diversify and modernize our class offerings. With a modernized facility, appropriate staff and faculty, and funding to bring in guest artists and lecturers, the Visual and Performing Arts Program will expand to meet the needs of its students and the greater community we serve.

Appendix A

Program Review Student Survey

N = 33

Art

Spring 2017

Instructors in this program have helped me achieve my academic goals.

Response	Frequency	Percent	Mean: 1.47
Strongly Agree	21	63.64	
Agree	7	21.21	
Neither Agree nor Disagree	4	12.12	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	1	3.03	

Instructors in this program have helped me stay on track.

Response	Frequency	Percent	Mean: 1.55
Strongly Agree	16	48.48	
Agree	13	39.39	
Neither Agree nor Disagree	2	6.06	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	2	6.06	

Instructors in this program provide opportunities to actively participate in my classes.

Response	Frequency	Percent	Mean: 1.50
Strongly Agree	20	60.61	
Agree	9	27.27	
Neither Agree nor Disagree	2	6.06	
Disagree	1	3.03	
Strongly Disagree	0	0.00	
Missing	1	3.03	

I have felt a sense of community within this program.

Response	Frequency	Percent	Mean: 1.88
Strongly Agree	16	48.48	
Agree	8	24.24	
Neither Agree nor Disagree	6	18.18	
Disagree	3	9.09	
Strongly Disagree	0	0.00	
Missing	0	0.00	

Student contributions have been valued by instructors in this program.

Response	Frequency	Percent	Mean: 1.63
Strongly Agree	18	54.55	
Agree	9	27.27	
Neither Agree nor Disagree	4	12.12	
Disagree	1	3.03	
Strongly Disagree	0	0.00	
Missing	1	3.03	

There is an appropriate range of courses offered in this program.

Response	Frequency	Percent	Mean: 2.33
Strongly Agree	11	33.33	
Agree	8	24.24	
Neither Agree nor Disagree	10	30.30	
Disagree	0	0.00	
Strongly Disagree	4	12.12	
Missing	0	0.00	

Courses were scheduled on days and times that were convenient to me.

Response	Frequency	Percent	Mean: 2.06
Strongly Agree	11	33.33	
Agree	12	36.36	
Neither Agree nor Disagree	8	24.24	
Disagree	1	3.03	
Strongly Disagree	1	3.03	
Missing	0	0.00	

I've been able to register for the classes I need within this program.

Response	Frequency	Percent	Mean: 1.97
Strongly Agree	12	36.36	
Agree	13	39.39	
Neither Agree nor Disagree	6	18.18	
Disagree	1	3.03	
Strongly Disagree	1	3.03	
Missing	0	0.00	

The courses in this program have helped me meet my academic goals.

Response	Frequency	Percent	Mean: 2.19
Strongly Agree	10	30.30	
Agree	11	33.33	
Neither Agree nor Disagree	6	18.18	
Disagree	2	6.06	
Strongly Disagree	2	6.06	
Missing	2	6.06	

There is a variety of extracurricular activities related to this program on campus.

Response	Frequency	Percent	Mean: 2.53
Strongly Agree	8	24.24	
Agree	10	30.30	
Neither Agree nor Disagree	8	24.24	
Disagree	1	3.03	
Strongly Disagree	5	15.15	
Missing	1	3.03	

The library has the resources to help me succeed in this program.

Response	Frequency	Percent	Mean: 2.39
Strongly Agree	9	27.27	
Agree	12	36.36	
Neither Agree nor Disagree	6	18.18	
Disagree	2	6.06	
Strongly Disagree	4	12.12	
Missing	0	0.00	

The buildings and classrooms used by this program are satisfactory.

Response	Frequency	Percent	Mean: 2.67
Strongly Agree	10	30.30	
Agree	6	18.18	
Neither Agree nor Disagree	8	24.24	
Disagree	3	9.09	
Strongly Disagree	6	18.18	
Missing	0	0.00	

I am satisfied with the equipment [projectors- machinery- models- etc.] used in this program.

Response	Frequency	Percent	Mean: 2.61
Strongly Agree	8	24.24	
Agree	8	24.24	
Neither Agree nor Disagree	9	27.27	
Disagree	5	15.15	
Strongly Disagree	3	9.09	
Missing	0	0.00	

I am satisfied with the computers and software used in this program.

Response	Frequency	Percent	Mean: 2.87
Strongly Agree	4	12.12	
Agree	10	30.30	
Neither Agree nor Disagree	9	27.27	
Disagree	2	6.06	
Strongly Disagree	6	18.18	
Missing	2	6.06	

I am aware of the course outcomes - what I should be able to learn and what skills I should possess after completing courses in the program.

Response	Frequency	Percent	Mean: 1.82
Strongly Agree	16	48.48	
Agree	11	33.33	
Neither Agree nor Disagree	4	12.12	
Disagree	0	0.00	
Strongly Disagree	2	6.06	
Missing	0	0.00	

Program Review Student Survey

N = 50

Dance

Spring 2017

Instructors in this program have helped me achieve my academic goals.

Response	Frequency	Percent	Mean: 1.43
Strongly Agree	28	56.00	
Agree	21	42.00	
Neither Agree nor Disagree	0	0.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	1	2.00	

Instructors in this program have helped me stay on track.

Response	Frequency	Percent	Mean: 1.52
Strongly Agree	25	50.00	
Agree	21	42.00	
Neither Agree nor Disagree	2	4.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	2	4.00	

Instructors in this program provide opportunities to actively participate in my classes.

Response	Frequency	Percent	Mean: 1.49
Strongly Agree	26	52.00	
Agree	22	44.00	
Neither Agree nor Disagree	1	2.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	1	2.00	

I have felt a sense of community within this program.

Response	Frequency	Percent	Mean: 1.57
Strongly Agree	25	50.00	
Agree	20	40.00	
Neither Agree nor Disagree	4	8.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	1	2.00	

Student contributions have been valued by instructors in this program.

Response	Frequency	Percent	Mean: 1.51
Strongly Agree	24	48.00	
Agree	22	44.00	
Neither Agree nor Disagree	1	2.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	3	6.00	

There is an appropriate range of courses offered in this program.

Response	Frequency	Percent	Mean: 1.94
Strongly Agree	14	28.00	
Agree	26	52.00	
Neither Agree nor Disagree	5	10.00	
Disagree	3	6.00	
Strongly Disagree	0	0.00	
Missing	2	4.00	

Courses were scheduled on days and times that were convenient to me.

Response	Frequency	Percent	Mean: 1.60
Strongly Agree	20	40.00	
Agree	27	54.00	
Neither Agree nor Disagree	1	2.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	2	4.00	

I've been able to register for the classes I need within this program.

Response	Frequency	Percent	Mean: 1.67
Strongly Agree	19	38.00	
Agree	27	54.00	
Neither Agree nor Disagree	3	6.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	1	2.00	

The courses in this program have helped me meet my academic goals.

Response	Frequency	Percent	Mean: 1.65
Strongly Agree	20	40.00	
Agree	26	52.00	
Neither Agree nor Disagree	3	6.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	1	2.00	

There is a variety of extracurricular activities related to this program on campus.

Response	Frequency	Percent	Mean: 1.92
Strongly Agree	17	34.00	
Agree	21	42.00	
Neither Agree nor Disagree	9	18.00	
Disagree	2	4.00	
Strongly Disagree	0	0.00	
Missing	1	2.00	

The library has the resources to help me succeed in this program.

Response	Frequency	Percent	Mean: 1.84
Strongly Agree	17	34.00	
Agree	25	50.00	
Neither Agree nor Disagree	5	10.00	
Disagree	2	4.00	
Strongly Disagree	0	0.00	
Missing	1	2.00	

The buildings and classrooms used by this program are satisfactory.

Response	Frequency	Percent	Mean: 2.24
Strongly Agree	12	24.00	
Agree	25	50.00	
Neither Agree nor Disagree	5	10.00	
Disagree	2	4.00	
Strongly Disagree	5	10.00	
Missing	1	2.00	

I am satisfied with the equipment [projectors- machinery- models- etc.] used in this program.

Response	Frequency	Percent	Mean: 2.51
Strongly Agree	10	20.00	
Agree	21	42.00	
Neither Agree nor Disagree	9	18.00	
Disagree	1	2.00	
Strongly Disagree	8	16.00	
Missing	1	2.00	

I am satisfied with the computers and software used in this program.

Response	Frequency	Percent	Mean: 2.51
Strongly Agree	9	18.00	
Agree	23	46.00	
Neither Agree nor Disagree	8	16.00	
Disagree	1	2.00	
Strongly Disagree	8	16.00	
Missing	1	2.00	

I am aware of the course outcomes - what I should be able to learn and what skills I should possess after completing courses in the program.

Response	Frequency	Percent	Mean: 1.57
Strongly Agree	25	50.00	
Agree	20	40.00	
Neither Agree nor Disagree	4	8.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	1	2.00	

Program Review Student Survey

N = 65

Film & Video

Spring 2017

Instructors in this program have helped me achieve my academic goals.

Response	Frequency	Percent	Mean: 1.40
Strongly Agree	44	67.69	
Agree	13	20.00	
Neither Agree nor Disagree	4	6.15	
Disagree	0	0.00	
Strongly Disagree	1	1.54	
Missing	3	4.62	

Instructors in this program have helped me stay on track.

Response	Frequency	Percent	Mean: 1.48
Strongly Agree	39	60.00	
Agree	18	27.69	
Neither Agree nor Disagree	4	6.15	
Disagree	0	0.00	
Strongly Disagree	1	1.54	
Missing	3	4.62	

Instructors in this program provide opportunities to actively participate in my classes.

Response	Frequency	Percent	Mean: 1.23
Strongly Agree	51	78.46	
Agree	10	15.38	
Neither Agree nor Disagree	0	0.00	
Disagree	0	0.00	
Strongly Disagree	1	1.54	
Missing	3	4.62	

I have felt a sense of community within this program.

Response	Frequency	Percent	Mean: 1.39
Strongly Agree	44	67.69	
Agree	14	21.54	
Neither Agree nor Disagree	3	4.62	
Disagree	0	0.00	
Strongly Disagree	1	1.54	
Missing	3	4.62	

Student contributions have been valued by instructors in this program.

Response	Frequency	Percent	Mean: 1.28
Strongly Agree	45	69.23	
Agree	15	23.08	
Neither Agree nor Disagree	1	1.54	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	4	6.15	

There is an appropriate range of courses offered in this program.

Response	Frequency	Percent	Mean: 2.25
Strongly Agree	21	32.31	
Agree	20	30.77	
Neither Agree nor Disagree	5	7.69	
Disagree	11	16.92	
Strongly Disagree	3	4.62	
Missing	5	7.69	

Courses were scheduled on days and times that were convenient to me.

Response	Frequency	Percent	Mean: 1.86
Strongly Agree	26	40.00	
Agree	24	36.92	
Neither Agree nor Disagree	11	16.92	
Disagree	0	0.00	
Strongly Disagree	2	3.08	
Missing	2	3.08	

I've been able to register for the classes I need within this program.

Response	Frequency	Percent	Mean: 1.95
Strongly Agree	23	35.38	
Agree	24	36.92	
Neither Agree nor Disagree	9	13.85	
Disagree	1	1.54	
Strongly Disagree	3	4.62	
Missing	5	7.69	

The courses in this program have helped me meet my academic goals.

Response	Frequency	Percent	Mean: 1.84
Strongly Agree	26	40.00	
Agree	25	38.46	
Neither Agree nor Disagree	8	12.31	
Disagree	1	1.54	
Strongly Disagree	2	3.08	
Missing	3	4.62	

There is a variety of extracurricular activities related to this program on campus.

Response	Frequency	Percent	Mean: 2.23
Strongly Agree	18	27.69	
Agree	23	35.38	
Neither Agree nor Disagree	13	20.00	
Disagree	5	7.69	
Strongly Disagree	3	4.62	
Missing	3	4.62	

The library has the resources to help me succeed in this program.

Response	Frequency	Percent	Mean: 2.35
Strongly Agree	14	21.54	
Agree	24	36.92	
Neither Agree nor Disagree	19	29.23	
Disagree	1	1.54	
Strongly Disagree	5	7.69	
Missing	2	3.08	

The buildings and classrooms used by this program are satisfactory.

Response	Frequency	Percent	Mean: 2.79
Strongly Agree	10	15.38	
Agree	19	29.23	
Neither Agree nor Disagree	15	23.08	
Disagree	8	12.31	
Strongly Disagree	9	13.85	
Missing	4	6.15	

I am satisfied with the equipment [projectors- machinery- models- etc.] used in this program.

Response	Frequency	Percent	Mean: 2.74
Strongly Agree	12	18.46	
Agree	16	24.62	
Neither Agree nor Disagree	16	24.62	
Disagree	12	18.46	
Strongly Disagree	6	9.23	
Missing	3	4.62	

I am satisfied with the computers and software used in this program.

Response	Frequency	Percent	Mean: 2.70
Strongly Agree	13	20.00	
Agree	17	26.15	
Neither Agree nor Disagree	15	23.08	
Disagree	7	10.77	
Strongly Disagree	9	13.85	
Missing	4	6.15	

I am aware of the course outcomes - what I should be able to learn and what skills I should possess after completing courses in the program.

Response	Frequency	Percent	Mean: 1.39
Strongly Agree	40	61.54	
Agree	18	27.69	
Neither Agree nor Disagree	3	4.62	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	4	6.15	

Program Review Student Survey

N = 6

Theatre

Spring 2017

Instructors in this program have helped me achieve my academic goals.

Response	Frequency	Percent	Mean: 1.17
Strongly Agree	5	83.33	
Agree	1	16.67	
Neither Agree nor Disagree	0	0.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	0	0.00	

Instructors in this program have helped me stay on track.

Response	Frequency	Percent	Mean: 1.00
Strongly Agree	6	100.00	
Agree	0	0.00	
Neither Agree nor Disagree	0	0.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	0	0.00	

Instructors in this program provide opportunities to actively participate in my classes.

Response	Frequency	Percent	Mean: 1.33
Strongly Agree	4	66.67	
Agree	2	33.33	
Neither Agree nor Disagree	0	0.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	0	0.00	

I have felt a sense of community within this program.

Response	Frequency	Percent	Mean: 1.33
Strongly Agree	4	66.67	
Agree	2	33.33	
Neither Agree nor Disagree	0	0.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	0	0.00	

Student contributions have been valued by instructors in this program.

Response	Frequency	Percent	Mean: 1.50
Strongly Agree	4	66.67	
Agree	1	16.67	
Neither Agree nor Disagree	1	16.67	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	0	0.00	

There is an appropriate range of courses offered in this program.

Response	Frequency	Percent	Mean: 2.67
Strongly Agree	3	50.00	
Agree	0	0.00	
Neither Agree nor Disagree	0	0.00	
Disagree	2	33.33	
Strongly Disagree	1	16.67	
Missing	0	0.00	

Courses were scheduled on days and times that were convenient to me.

Response	Frequency	Percent	Mean: 1.50
Strongly Agree	4	66.67	
Agree	1	16.67	
Neither Agree nor Disagree	1	16.67	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	0	0.00	

I've been able to register for the classes I need within this program.

Response	Frequency	Percent	Mean: 1.50
Strongly Agree	4	66.67	
Agree	1	16.67	
Neither Agree nor Disagree	1	16.67	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	0	0.00	

The courses in this program have helped me meet my academic goals.

Response	Frequency	Percent	Mean: 1.67
Strongly Agree	4	66.67	
Agree	0	0.00	
Neither Agree nor Disagree	2	33.33	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	0	0.00	

There is a variety of extracurricular activities related to this program on campus.

Response	Frequency	Percent	Mean: 3.17
Strongly Agree	2	33.33	
Agree	0	0.00	
Neither Agree nor Disagree	1	16.67	
Disagree	1	16.67	
Strongly Disagree	2	33.33	
Missing	0	0.00	

The library has the resources to help me succeed in this program.

Response	Frequency	Percent	Mean: 3.00
Strongly Agree	2	33.33	
Agree	0	0.00	
Neither Agree nor Disagree	1	16.67	
Disagree	2	33.33	
Strongly Disagree	1	16.67	
Missing	0	0.00	

The buildings and classrooms used by this program are satisfactory.

Response	Frequency	Percent	Mean: 4.17
Strongly Agree	0	0.00	
Agree	1	16.67	
Neither Agree nor Disagree	0	0.00	
Disagree	2	33.33	
Strongly Disagree	3	50.00	
Missing	0	0.00	

I am satisfied with the equipment [projectors- machinery- models- etc.] used in this program.

Response	Frequency	Percent	Mean: 4.17
Strongly Agree	0	0.00	
Agree	0	0.00	
Neither Agree nor Disagree	2	33.33	
Disagree	1	16.67	
Strongly Disagree	3	50.00	
Missing	0	0.00	

I am satisfied with the computers and software used in this program.

Response	Frequency	Percent	Mean: 4.00
Strongly Agree	0	0.00	
Agree	1	16.67	
Neither Agree nor Disagree	0	0.00	
Disagree	2	33.33	
Strongly Disagree	2	33.33	
Missing	1	16.67	

I am aware of the course outcomes - what I should be able to learn and what skills I should possess after completing courses in the program.

Response	Frequency	Percent	Mean: 1.33
Strongly Agree	4	66.67	
Agree	2	33.33	
Neither Agree nor Disagree	0	0.00	
Disagree	0	0.00	
Strongly Disagree	0	0.00	
Missing	0	0.00	

