



**Theatre**

**PROGRAM REVIEW REPORT**

**2014 - 2015**

**Faculty and Staff (List all)**

Full Time	Adjunct	Support Staff
Cherie Brown	Robin Larsen	
Dan Volonte	Matt Scarpino	
	Dan Vilter	
	Neil Weiss	
	Laurie Woolery	
	Kevin Slay	
	Kari Hayter	
	Neil H. Weiss	



## Theatre

### I. Executive Summary

#### **Program Description:**

The discipline of theatre arts includes theoretical and practical courses in all aspects of theatre, providing preparation in acting, directing, and technical theatre through productions. Students take courses to prepare for transfer and/or for professional training. Performance and technical theatre opportunities are available to both majors and non-majors. Courses satisfy general education requirements for the associate degree in theatre arts, theatre arts with an acting emphasis, and an associate degree in liberal arts with an emphasis in arts and humanities, and lower division transfer. An AA for Transfer in Theatre Arts was approved by the Chancellor's Office in fall 2012. Modified again in spring 2013, additional choice in core of students taking either THEA 210 or THEA 125.

Students may earn a certificate of achievement in Emerging Theatre Technologies, a two-year program that offers both a broad survey of recent advances in multiple areas of technical theatre specialty as well as in-depth, hands-on training in the use of up-to-date digital lighting and sound control equipment.

#### **Strengths/Effective Practices:**

With the new rules regarding repeatability and families a series of additional courses have been modified and or created to help keep the program strong and viable. Lobby renovation has increased the aesthetics of the theatrical environment and experience. The acquisition of new seating risers heightens audience comfort flexibility in its design. Adding Emerging American Voices to the show season has further enhanced student involvement. This show is purely student written short plays and screen plays performed in front of a live audience. In the past two years ETT has received considerable financial boost from both state and federal grants. This has been achieved through exhaustive work from Mike Caudle of Recording Arts as well as Marti Deyoung CTE coordinator and Theatre Arts instructor, Dan Volonte. This boost has made it possible to purchase high-end equipment thus keeping our students at the forefront of entertainment technology.

**Weaknesses/Lessons Learned:**

Scheduled lab hours for all performance classes adversely affect a student's ability to succeed. Some classes have a necessary amount of lab hours that may conflict with other classes when scheduled. Data has shown a lack of certificates. The noise caused by the air conditioning has been abated although the doors do not close completely on their own due to maybe the redirection of the air. The lack of temperature control by the end user has created an atmosphere that affects classroom and performance success. Families have caused confusion for the student as to what the definition of each group is about and how it applies to their educational goal. Enrollment in ETT has been growing in the past years but students are being hired before completing the program. Data for ETT clearly shows a low number of certificates awarded in past years. For this reason ETT has been realigned to help strengthen retention and success for 2013-2014.

ETT has received funding for new equipment which is appreciated, however the lack of staff to support the growing program creates obstacles that become more and more difficult to overcome. The lack of staff support in the Theatre Arts Department in general challenges the two faculty in this area to balance the educational environment with the needs of maintaining quality productions.

As has been stated in every program review for the past several years, the need for more rehearsal space is critical as the Theatre Arts program grows. In addition, the need for a medium-sized theatre approximately 300 – 350 seats is critical in order to allow for a variety of productions to ensue and give our students the best well-rounded artistic experience possible as they move into the professional world. Please note – this too has been in every program review over the past several years. HPAC is overwhelmed and a 1400 seat theatre is not conducive to theatrical nuance and intimacy that is crucial to student success.

**Recommendations/Next Steps:**

Have all performance courses with lab hours be listed as arranged and documented in a reasonable fashion. Acquiring data to support the feasibility of developing a certificate program in film and television. ETT advisory has recommended the development of a production management certificate for Fall 2014 and is on-going. Performance classes are still in the process of being modified to fulfill repeatability requirements. Add additional rehearsal space(s) and add a medium-sized 300 – 350 seat theatre.



## Theatre

### II. Curriculum

Course Number and Title (Courses must be reviewed every six years to remain active)	Date of last Curriculum Committee Review	2013-2014 Course offerings By Term and # of Sections				SLOs Assessed (Semester / year)
		Summer	Fall	Winter	Spring	
THEA101 Intro to Theatre Arts	S06	1	3	1	3	S 14
THEA104 Voice and Movement for the Actor	S 13	0	0	0	1	S 14
THEA120 Intro Tech Theatre TV and Film	F 12	0	1	0	1	S 14
THEA125 Tech Theatre Production	F 12	1	1	0	1	S 14
THEA130 Introduction Theatre Scenery	S08	0	0	0	0	WHEN OFFERED
THEA140 Introduction to Stage Lighting	F 12	0	1	0	1	S 14
THEA150 Intro Intell Light Sys Theatre	F 12	0	0	0	1	S 14
THEA160 Computer Aided Dsgn for Thea	F 12	1	0	0	0	S 14
THEA200 The Art of the Theatre	F08	0	0	1	0	S 14
THEA201 Acting Fundamentals I	F 12	0	2	0	2	S 14
THEA202 Acting Fundamentals II	F 12	0	2	0	2	S 14
THEA204 Stage and Screenwriting	S 13	0	0	0	1	S 14
THEA210 Rehearsal & Performance	F 12	0	1	0	2	S 14
THEA211 Acting for the Camera	F 12	0	2	0	1	S 14
THEA220 Rehearsal & Performance II	S09	0	0	0	0	WHEN OFFERED
THEA241 Fund Of Stage Dir	F 08	0	0	0	1	S 14
THEA245 Stage and Project Mgt	F 12	0	0	0	0	S 14

THEA250 Theatre Appreciation	<b>F09</b>	0	0	0	0	<b>when offered</b>
THEA260 Intro to Show Prod Systems	<b>S 10</b>	0	0	0	0	<b>S 14</b>
THEA284 Acting Shakespeare	<b>S08</b>	0	0	0	0	<b>when offered</b>
THEA290 Citrus Theatre Academy	<b>F 12</b>	1	0	0	0	<b>S 14</b>
THEA292 Special Techniques in Acting	<b>F09</b>	0	1	0	0	<b>S 14</b>
THEA293 Theatre for Young Audiences	<b>F08</b>	0	0	0	0	<b>when offered</b>
THEA294 Shakespeare In Prod	<b>S08</b>	0	0	0	0	<b>when offered</b>
THEA698C Cooperative Education		1	1	1	1	<b>when offered</b>
THEA699A Cooperative Education		0	1	0	0	<b>when offered</b>

### III. Degrees and Certificates

<b>Title</b>	<b>Type</b>	<b>Date Approved by Chancellor's Office</b>	<b>Number Awarded 2011</b>	<b>Number Awarded 2012</b>	<b>Number Awarded 2013</b>	<b>Number Awarded 2014</b>
<b>Emerging Theatre Technologies</b>	<b>C</b>	2007	4	2	3	<b>0</b>
<b>Fine Arts</b>	<b>AA</b>	1970	88	99	103	<b>100</b>
<b>Liberal Arts</b>	<b>AA</b>	2009	7	18	20	<b>30</b>
<b>Theatre Arts</b>	<b>AA</b>					<b>0</b>
<b>Theatre Arts</b>	<b>AA-T</b>	2013				<b>2</b>

**TYPE:** **AA** = Associate in Arts **AS** = Associate in Science Degree **C** = Certificate **S** = Skill Award  
**AA-T** = Associate in Arts for Transfer **AS-T** = Associate in Arts for Transfer

#### IV. Sections Offered

Review the data sheet for section counts, which includes the following information by course category:

1. Section counts
2. Enrollment by student demographic
3. Success and retention

Provide a brief narrative analysis and describe any trends or concerns you noticed.

From Fall 2013 to Spring 2014 - **52** sections were offered although many were done concurrently.

#### V. Student Demographics

Review the data sheet for program enrollment, retention, and success which includes data on these metrics by student demographic

Provide a brief narrative analysis and describe any trends or concerns you noticed.

*For data on course sections, success and retention, and student demographics please refer to data packet in your program review folder. Observations and reflections related to these data can be addressed in the appropriate "plus one" addendum.*

*Observations and comments about course, program and college level data can be made below.*

Data observations show that 132 students completed the necessary steps to receive a degree and or certificate. A slight increase.

Program Success and Retention in Theatre Arts ranks consistently higher than the college average with one Success rate ranking lower in Summer 2013. These results seem to be consistent from the previous review.

Campuswide – Summer 2013 – Retention – 92%

Program-wide – Summer 2013– Retention – 96%

Campuswide – Summer 2013 – Success – 78%  
 Program-wide – Summer 2013 – Success – 73%

Campuswide – Fall 2013 – Retention – 90%  
 Program-wide – Fall 2013 – Retention – 97%

Campuswide – Fall 2013 – Success – 69%  
 Program-wide – Fall 2013 – Success – 80%

Campuswide - Winter 2014 – Retention – 94%  
 Program-wide – Winter 2014 – Retention – 95%

Campuswide – Winter 2014 – Success – 80%  
 Program-wide – Winter 2014 – Success – 74%

Campuswide – Spring 2014 – Retention – 89%  
 Program-wide – Spring 2014 – Retention – 95%

Campuswide – Spring 2014 – Success – 69%  
 Program-wide – Spring 2014 – Success – 74%

It appears that there is a slight drop in both Retention and Success from the Fall to the Spring semesters Campuswide. Although both dropped Program-wide as well, Theatre Arts maintained higher percentages over Campuswide percentages in both areas. It is possible that some Theatre Arts students take a larger number of beginning level classes with only those seeking to pursue a career in the Arts move on to more advanced classes that require deeper and more rigorous attention.

The ethnicity rate tends to reflect collegewide percentages with a few exceptions. It should also be noted that the largest demographic is White and Hispanic.

Examples:

In Fall 2013 – Hispanic enrollment was 199 – retention 96% - success – 82%. Overall Retention and Success Campuswide was 90% and 69% respectively.

In Spring 2013 – White enrollment was 128 – retention 96% - success – 84%. Overall Retention and Success Campuswide was 89% and 69% respectively.

Enrollment from our Black community fell slightly from Fall 2013 to Spring 2014 from 36 to 31, which shows a slight decrease.

Surprisingly, enrollment in Theatre Arts is predominantly male. This could be a result of the ETT program and that interest in technical theatre in design is fundamentally a male dominated area.

Retention and Success rates – Program-wide - for Fall 2013 and Spring 2014 are generally higher for both male and female than Campuswide.

Overall enrollment for Theatre Arts from Fall 2013 – Spring 2014 rose from 411 to 484. Again – this increase attests to diverse educational options and quality instruction. Maintaining this increase means creating performance and technical theatre/design opportunities at its optimum level.



## VI. Student Accomplishments

Provide current, interesting information about accomplishments of students who have participated in this program.

Provide examples of individual student success or instructional strategies that were effective.

In 2013-2014 ETT placed:

Former Students employed at PRG, Knott'sBerry Farm, Cal Stage and Lighting, DPS, Royal Carribean, All Stage Pro, Alliant Event Services

ETT has been updated to a 2 year certificate and revamped to a block program in order to help retention and student success. The articulation process between the igh schools and the ETT program was updated and revised.

2013-2014 Theatre program accomplishments

Former Students employed at Disneyland, Theatre of NOTE, Los Angeles, Boudless Artists Theatre Company, Covina Center for the Performing Arts, Mosaic Theatre Company, Stages Theatre Company, Fullerton, Universal Studios Entertainment, Pacific Resident Theatre, Stephanie Feury Theatre, Knott's Berry Farm, Paramount Studios

Students transferred to CSU Long Beach, CSU Fullerton, CSU San Bernardino, Cal Poly San Luis Obispo, CSU East Bay, Cal Poly Pomona, CSU Northridge, USC, UC Irvine, UC Berkeley, UCLA, CSU Los Angeles, University of La Verne, Chapman University, CSU San Francisco

**Total number** of AA degrees or certificates in 2012 – 2013.....**132**

**Production List for 2013 – 2014 –**

Fall 2013...The last Days of Judas Iscariot (faculty)

Fall 2013...Naughty vs. Nice – The Case of the Missing List (faculty)

Spring 2014...Mirror/Mirror (student directed production)

Spring 2014...The American Clock (faculty)

Summer, 2014 – The Philadelphia Story (faculty)

Fall, 2014 – A Way Back To Then (Citrus Alumni show)

Fall, 2014 – Emerging American Voices (original works by students)

Fall, 2014 – Museum (faculty)

Fall, 2014 – Tommy Humbug and the Christmas Gypsies (Directed by alum)

Fall 2014 – Acting Showcase (faculty)

## VII. Student Learning Outcomes Assessment Reflection

Academic Senate Approved 4/11/12

All SLOs for every course will need to be assessed at least once within the 5-year comprehensive program review cycle. Upon reflection with program colleagues (or self-reflection for programs with only one instructor), please provide a brief narrative to the following (at least one row for one SLO needs to be completed for each course at this time):

Complete SLO assessment and analysis in the table at:

<http://intranet/SLO/Pages/default.aspx>

DOCUMENT REFLECTION DISCUSSION BELOW (FOR BOTH SUMMER/FALL 2013 AND WINTER/SPRING 2014)

The assessment process for all theatre classes has been formalized for the past several years, including the 2013/2014 academic cycles. The standardized class format throughout all classes has proved an ideal template for practicum assessments as well as constant, individualized feedback and uniform assessment data throughout the program. We have been pleased to report as evidenced in the assessment tables that consistent student improvement has been showed throughout the program. Primary semester retention rates over 2013-2014 have been 95% to 97%, and primary semester success rates have been 73% to 80%. Thus generally meeting or exceeding campus wide rates.

The removal of repeatability has marked the biggest challenge for student outcome assessments. In the past, students having the ability to repeat a skill based course four times have allowed instructors to consider student assessment based upon the time needed for the development of actors, directors and stage technicians. Now the State expects us to progress students from a beginning to inter-mediate level in just 16 weeks. One significant change that we have implemented is the addition of multi-level acting courses within the same semester. These students then combine within a production to create a living classroom thus exposing beginning students to intermediate and advanced student goals and setting end of the year expectations. This procedure is being used in technique classes as well. Nevertheless, the theatre faculty is challenged with whether to assess students on their individual progress, or on whether they are able to execute the various class activities at a level that might truly be called intermediate or advanced. Having concurrent classes is both a blessing and a curse but is essential for program stability due to class size restrictions. On the one hand having beginning students have the

opportunity to learn from intermediate students and so on has proven beneficial in that the beginning student is able to see first hand the skills necessary for progress and success. Pairing up beginning, intermediate and advanced students while doing exercises and scenes helps to solidify the skills and tools as introduced and demonstrated by the instructor. The classroom experience becomes very immediate, impulsive and alive. A necessary component for a performing arts class.

On the other hand, the challenges for the instructor are more intense. It is an on-going and continuous issue to try to assess the beginning student differently than the intermediate student – and so on. It is a challenge that is constantly begin addressed and reassessed.



## Theatre

### VIII. Progress toward previous goals

During 2013-2014, we accomplished:

	Previous Goals	Progress/ Persons Responsible	Status	Institutional Goal
<b>Goal 1</b>	Collect data to support the feasibility of hiring a full-time staff member in addition to our existing student aide to help with Marketing, graphic design, outreach and ETT.	Volonte, Brown	Ongoing 2014	
<b>Goal 2</b>	a performance and technical program focused on film and television	Volonte, Brown Collecting data	Ongoing 2014	1.1.4 5.1.4
<b>Goal 3</b>	<b>To continue to work with High School and four-year personnel in order to build career pathways and articulation between those institutions and the Citrus College Theatre Department.</b>	<b>Brown, Volonte Researching performing arts high schools for recruitment and workshops</b>	<b>Ongoing 2014</b>	
<b>Goal 4</b>	Creating and modifying curriculum to comply with new repeatability rules	Volonte, Brown	Ongoing and complete'2014	EFMP 2
<b>Goal 5</b>				

In addition to previous goals, during 2014-2015, we plan to:

	Description	Actions / Target Date	Data Index*	Institutional Goal**
<b>Goal 1</b>				
<b>Goal 2</b>				

*\*For instutional goals visit link below.*

<http://www.citruscollege.edu/admin/planning/Documents/StrategicPlan2011-2016.pdf>

*\*\*For Educational and Facilities Master Plan, use table below.*

EFMP 1 – Collaborate with nearby universities to create opportunities for interdisciplinary and cross-institutional work among the performing arts programs
EFMP 2 – Evaluate and expand curriculum as warranted to fuse disciplines in ways that create collaborative, interdisciplinary production teams
EFMP 3 – Develop a core course that incorporates the business aspects of all areas of the entertainment industry
EFMP 4 – Collaborate with computer science, engineering, and art to create more comprehensive and better integrated digital function and technical capabilities



## Theatre

### IX. Budget Recommendations for 2014-2015

(Add rows or attach additional pages as needed for complete description / discussion)

#### Certificated Personnel (FNIC)

Position	Discuss impact on goals / SLOs	Impact	Priority
Film and Television Faculty	Necessary for depth/breath of program crucial to growth and to remain competitive in the entertainment industry. Would further elevate Citrus College as the target school for current cutting edge training.	M, N, Q	2
Costume Design Faculty	Necessary for depth/breath of program crucial to growth and to remain competitive in the entertainment industry. Would further elevate and expand FTE in the area of design instruction.	M, N, Q	3

#### Classified Personnel

Position	Discuss impact on goals / SLOs	Impact	Priority
Master Carpenter	Necessary for the expansion of both Emerging Theatre technologies and Theatre productions due to student demand and success. Currently there is one carpenter to handle all on and off campus productions for the music and theatre departments.	M, N, Q	3
Production Manager	(Necessary to run the business of Theatre and ETT in order to better unify the various needs of each production.)  In 2013, the amount of show production has tripled. Example – ETT is now doing 12-14 off campus shows per year as well as serving all production needs for music, theatre, dance, cosmetology and CTE. Consequently, the need for a Production Manager has become urgent, non-negotiable, and a working conditions issue.	M, N, Q	2
Sound and Lighting Technician	Necessary for the expansion of both Emerging Theatre Technologies and Theatre productions due to student demand and success. Currently there is no technician to repair equipment or implement show productions.	M, N, Q	2

#### Staff Development (Division)

Item	Discuss impact on goals / SLOs	Cost	Impact	Priority
------	--------------------------------	------	--------	----------

American College Theatre Festival	Maintain / enhance instructor skills and develop innovative teaching techniques	\$1400.00	M, Q, F	3
-----------------------------------	---	-----------	---------	---

### Facilities (Facilities)

Describe repairs or modifications needed	Discuss impact on goals / SLOs	Building / Room	Impact	Priority
Redo of Little Theatre Stage Lighting Grid	Current grid is square tubing which is not standard for the entertainment industry. In order to instruct to a professional situation, a grid that conforms to industry standards is necessary.	PA 181	Q,F	2
Redo air handling in the Little Theatre	The noise caused by the air conditioning has abated although the doors do not close completely on their own due to maybe the redirection of the air. The lack of temperature control by the end user has created an atmosphere that affects classroom and performance success.	PA 181	F	2,3
Little Theatre Floor Replacement	Due to age and extreme use. Currently the floor has dips in it that range in depth between $\frac{3}{4}$ " – 1". As a result, floor panels are cupping at the edges and have become a trip hazard.	PA 181	F	2,3

### Computers / Software (Tecs)

Item	Discuss impact on goals / SLOs	Cost	Impact	Priority
MACbook Pro 2.8GHz Quad-core Intel Core i7, Turbo Boost up to 4.0GHz	Necessary for the daily operation of theatre and ETT which includes immediate communication between departments and administration in order to facilitate success.	\$14,036.00	Q,F	3

### Equipment

Item	Discuss impact on goals / SLOs	Cost	Impact	Priority
Christie Roadie HD+35K	Necessary to expand Emerging Theatre Technologies into Live Video Production in order to meet market, student and industry needs.	\$70,000.00	M,N,Q	3
12mm Astrovision HD Modular LED Panels Panasonic SCU-17 Bit HD Digital Processing	Necessary to expand Emerging Theatre Technologies to current concert and corporate events requiring knowledge in video reinforcement for large and small live audience events.	\$200,000.00	M,N,Q	3

### Supplies (Division)

<b>Item</b>	<b>Discuss impact on goals / SLOs</b>	<b>Cost</b>	<b>Impact</b>	<b>Priority</b>
Various play scripts	For classroom use	variable	M, Q,F	2



# General Budget Guidelines

## Budget Preparation Tips:

- Include items on the budget form that are needed for program success even if there is no financial need associated with the request (ie training that could be accomplished with on-campus resources, sharing of resources with another discipline or department etc.)
- Whenever possible, obtain actual cost for the items / equipment you wish to purchase. This avoids situations where items are considered for purchase but it is determined that the actual cost greatly exceeds the original estimate.
- Identify unit cost (cost per item) and the number of units desired in requests.
- Indicate if there is a lower level of financial support that would be workable in your educational plan – if you request \$30,000 for a classroom set of equipment (one item for each student), if \$15,000 were available, would it be possible for two students to share an item? Is the request “All or nothing”?

## Determining Budget Impact:

*Indicate one or more of the following areas that your request will affect:*

**M = Mission:** Does the request assist the program in meeting the District’s mission and established core competencies and / or diversity?

**N = Need:** Does the request assist the program in addressing needs based on labor market data, enrollment, articulation, advisory committee, regional agreements, etc.?

**Q = Quality:** Does the request assist the program in continuing or establishing appropriate lecture/lab unit values? Will the request assist in the regular reviewed / updated of course outlines? Is faculty development adequate? Does program need support in addressing the State and District emphasis on critical thinking, problem solving and written expression? Does program need support to meet stated objectives in the form of SLOs? Do course pre-requisites and co-requisites need to be validated?

**F = Feasibility:** Does the request assist the program maintain adequate facilities, equipment, and library resources? Is there a need for repair or modification of facilities? Is there a need for new equipment or supplies? Are course offerings frequent enough for students to make adequate progress in both day and evening programs? Does the program have adequate communication with & support from Counseling?

**C = Compliance:** Does the request assist the program in meeting Federal, State & District requirements? (Do the course outlines meet state, district & federal regulations for content? Do vocational programs have regular advisory meetings?)

## Budget Priorities:

*When establishing priority, consider the following:*

Priority 1: This item is mandated by law, rule, or district policy.

Priority 2: This item is essential to program success.

Priority 3: This item is necessary to maintain / improve program student learning outcomes.



**Theatre**

**X. Career Technical Education**

**TOP CODE: 1006.00 – Technical Theatre; 1007.00 – Dramatic Arts**

**1. Advisory Committee meeting date(s):** June 6, 2014

**2. Advisory Committee recommendations**

1.	The committee recommended that ETT employ more efforts in recruiting. Perhaps even expanding into the Los Angeles basin as well as all performing arts high schools in southern California.
2.	Bring in certified professional adjunct instructors for advanced courses.
3.	Incorporate new video equipment into external campus events in order to better train students on live video productions.
4.	Various suggestions were made about the lack of staff support regarding off campus events. A dedicated staff member in tech theatre beyond the current faculty member is needed to make the educational experience a worth while and safe experience for the student.
5.	Need better detailed information regarding internships and the liability the college and employer assume.

**3. Are these Advisory Committee minutes on file with Academic Affairs?**

YES  X  NO \_\_\_\_\_

**4. Vocational Funds**

Source	Purpose	Amount
VTEA	Automated Lighting upgrade	\$85,000.00

**5. Labor Market Data 2012 – 2022**

(California Employment Department Labor Market Information for Los Angeles County)

Occupation	Soc Code	Employment Estimated	Employment Projected	Change
Producers and directors	27-2012	29,100	32,000	10.0%
Actors	27-2010	34,200	38,200	11.7%

Audio and Video Equipment Technicians	27-4011	10,900	12,500	14.7%
Broadcast Technicians	27-4012	5,300	5,400	1.9%
Sound Engineering Technicians	27-4014	4,400	4,600	4.6%
Set and Exhibit Designers	27-1027	3,000	3,400	13.3%
Camera Operators, Television, Video, and Motion Picture	27-4031	3,700	4,100	10.8%

**6. Discuss demand for workers in this TOP code based on CA Employment Development Department Labor Market Information for Los Angeles County and Advisory Committee input. Describe the rationale for use of data regarding additional geographic areas.**

The above data overall shows a rise in projected employment for those specialized fields. Our experience has been that employers are searching more for generalists rather than specialists. Our advisory committee has echoed this. Companies like Walt Disney, Production Resource Group, Alliant Event Services, Knott's Berry Farm, California Stage and Lighting, West Coast Lighting and Creative Technology Group have all requested that we train people on a broad range rather than specialized one. They have found that they can plug people in easier to suit their broad range of services better if the student has a flexible range of technical experiences.

**CORE INDICATORS**

Indicator	2009-10 (Actual)	2010-11 (Actual)	2011-12 (Actual)	2012-13 (Actual)	2013-14 (Proposed)	2014-15 (Plan)
1. Technical Skill Attainment	100.00	96.97	82.35	78.57	94.23	87.50
2. Credential, Certificate, or Degree	100.00	84.62	73.33	82.35	95.65	81.25
3. Persistence or Transfer	94.74	93.94	91.18	90.48	90.38	86.25
4. Placement	100.00	100.00	66.67	66.67	60.00	76.67
5. Nontraditional Participation		100.00				22.22
6. Nontraditional Completion		0.00				

Total Count is 10 or Greater

Total Count is Less Than 10

<b>CITRUS COLLEGE</b>	<b>2009-10</b>	<b>2010-11</b>	<b>2011-12</b>	<b>2012-13</b>	<b>2013-14</b>	<b>2014</b>
<b>Negotiated Level</b>						
1. Technical Skill Attainment	92.46%	87.93%	88.81%	88.82%	87.27%	87.2
2. Credential, Certificate, or Degree	66.13%	78.95%	82.05%	80.93%	81.50%	81.5
3. Persistence or Transfer	82.18%	83.62%	85.96%	85.86%	86.50%	86.5
4. Placement	79.86%	80.33%	82.21%	81.48%	76.97%	76.9
5. Nontraditional Participation	12.58%	19.05%	20.37%	22.08%	22.60%	22.6
6. Nontraditional Completion	12.02%	19.72%	22.10%	25.00%	26.50%	26.5