

Instruction

Section 1: Program Information

Catalog Description

The theatre arts discipline includes theoretical and practical courses in all aspects of theatre, providing preparation in acting, directing, writing, technical theatre and design through on campus and off campus productions. Students take courses to prepare for transfer and/or for professional training. Performance, technical theatre and design opportunities are available to both majors and non-majors. Courses satisfy general education requirements for the associate degree in transfer (ADT) in theatre arts, the associate degrees in theatre arts and theatre arts with an acting emphasis. A CTE certificate is available through the Emerging Theatre Technologies program.

Proposed rewrite of current catalog description.

The Theatre Arts program offers a dynamic blend of theory and hands-on experience, reflecting the collaborative, innovative spirit of today's theatre. Students explore acting, directing, playwriting, screenwriting, technical theatre, and design through a range of immersive on-campus and off-campus productions. Whether preparing to transfer, pursuing professional training, or simply looking to be creatively involved, the program welcomes both majors and non-majors with meaningful performance and production opportunities. Courses meet general education requirements and support completion of the Associate Degree for Transfer (ADT) in Theatre Arts, as well as associate degrees in Theatre Arts and Theatre Arts with an Acting Emphasis. In addition, students can earn a Career and Technical Education (CTE) certificate through the cutting-edge Emerging Theatre Technologies program, which focuses on the evolving technical demands of live entertainment.

Faculty/Staff – List all faculty members (full or part time) who have taught in the program in the last year. Include the division administrative assistant. Indicate with an asterisk next to the name, those who are participating in the program review process this year.

*Cherie Brown-Full time Faculty

*Daniel Volonte-Full time Faculty

Joseph Holbrook-Full time Faculty

Rachel Sorteberg-Adjunct Faculty

Jason Francescon-Adjunct Faculty

Frank Ramirez-Adjunct Faculty

Jacob Holmquist-Adjunct Faculty

Jeremy Lewis-Adjunct Faculty

Megan Miller-Adjunct Faculty

Vincent Toto-Adjunct Faculty

Steve Baker-Adjunct Faculty

*=Authors of this report

Section 2: Mission

Citrus College Mission Statement

Citrus College provides students with quality educational experiences and support services that lead to the successful completion of degrees, transfer, certificates, career/technical education and basic skills proficiency. The college fosters academic and career success through the development of critical thinking, effective communication, creativity, and cultural awareness in a safe, accessible and affordable learning environment. In meeting the needs of our demographically diverse student population, we embrace equity and accountability through measurable learning outcomes, ethical data-driven decisions and student achievement.

How does this program support the mission of the college? Write about the educational purposes of the program, including skill proficiency, degrees, certificates, transfer, and employment. Are there any specific ways the program promotes equity and cultural awareness?

Program Alignment with the Citrus College Mission

The Theatre Arts and Emerging Theatre Technologies programs strongly support Citrus College's mission by providing high-quality educational experiences that prepare students for academic transfer, professional employment, and technical skill development. Students gain hands-on training in acting, directing, playwriting, stagecraft, lighting, sound, video production, and emerging technologies used in live entertainment. These skills contribute directly to degree and certificate completion, including the Associate Degree for Transfer (ADT) in Theatre Arts, associate degrees with an acting emphasis, and a CTE certificate through the Emerging Theatre Technologies program.

The program is designed to foster essential college-wide competencies such as creativity, collaboration, critical thinking, and effective communication. Students engage in experiential learning through live performances and technical production, both on campus and in professional venues, bridging classroom instruction with real-world applications. These experiences enhance employability and prepare students to meet current industry demands.

Equity and cultural awareness are embedded in the program's approach. Productions and coursework frequently explore diverse voices, contemporary issues, and inclusive narratives that reflect the experiences of underrepresented communities. The program also prioritizes access to technical training in historically male-dominated fields, offering mentorship and leadership opportunities to students from a range of backgrounds. By creating a welcoming, supportive environment for all learners—regardless of prior experience—the program advances the college's commitment to equity, accessibility, and student achievement.

Section 3: Course Curriculum

Curriculum Table

Review the course outlines of record (COR) for the program. Then write about the status of these courses, with statements about each of the areas listed below. Include any modifications to the curriculum that have been made or need to be made to better serve students and enhance completion.

- Currency of courses: Has each COR been reviewed by the curriculum committee within the past six years? Have each course's prerequisites been reviewed to determine if they prepare students adequately enough for students entering the course?
- Alignment with California General Education Transfer Curriculum (CalGETC) if associated. Alignment with business and industry if career and technical education. Does it continue to meet the needs of employers in the area?
- Formats (modality type, course length, evening/weekend, noncredit, etc.)
- Are there any limitations preventing timely progress toward educational goal attainment?

THEA 101- Introduction to Theatre

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does align with CalGETC.

Modality- Asynchronous and Synchronous 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 101H- Introduction to Theatre-Honors

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 104A : Voice and Movement for the Actor I - Beginning

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 104B : Voice and Movement for the Actor II - Intermediate

Was last reviewed in Winter of 2025.

This course is an intermediate course and does have prerequisites. THEA 104A

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 105B : Improvisation for the Theatre - Intermediate

Was last reviewed in Winter of 2025.

This course is an intermediate course and does have prerequisites. THEA 105A

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 120 : Introduction to Tech for Theatre, TV and Film

Was last reviewed in Spring of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 122 : Stagecraft

Was last reviewed in Fall of 2022.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 125 : Technical Theatre Production

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 126 : Technical Theatre Technician

Was last reviewed in Summer of 2022.

This course is an advanced course and has THEA 125 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 127 : Technical Theatre Crew Lead

Was last reviewed in Winter of 2024.

This course is an advanced course and has THEA 126 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 130 : Introduction to Scenic Design & Art Direction for Theatre and Film

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 140 : Introduction to Lighting for Theatre, Television and Film

Was last reviewed in Spring of 2025.

This course is an introductory course and has a prerequisite of THEA 120 or concurrent enrollment.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 145 : Anatomy of Intelligent Lighting

Was last reviewed in Winter of 2025.

This course is an introductory course and has a prerequisite of THEA 120 and THEA 140.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 150 : Introduction to Intelligent Lighting Consoles

Was last reviewed in Winter of 2024.

This course is an introductory course and has a prerequisite of THEA 120 and THEA 140.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 155 : Single Camera Production

Was last reviewed in Summer of 2024.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 160 : Computer Aided Design for Theatre

Was last reviewed in Spring of 2023.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 200 : Script Analysis: The Art of the Theatre

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 201 : Stage Acting I-Beginning

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 201 : Stage Acting II- Intermediate

Was last reviewed in Winter of 2025.

This course is an introductory course and has THEA 201 or Audition.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 204A : Stage and Screenwriting- Beginning

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 204B : Stage and Screenwriting- Intermediate

Was last reviewed in Fall of 2024.

This course has THEA 204A as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 204C : Stage and Screenwriting- Intermediate/Advanced

Was last reviewed in Winter of 2025.

This course has THEA 204B as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 204D : Stage and Screenwriting- Advanced

Was last reviewed in Winter of 2025.

This course has THEA 204C as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 205 : Stage Acting III- Intermediate/Advanced

Was last reviewed in Winter of 2022.

This course has THEA 202 as prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 206 : Stage Acting IV- Advanced

Was last reviewed in Fall of 2022.

This course has THEA 205 as prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 210 : Rehearsal and Performance in Production

Was last reviewed in Spring of 2025.

This course has an audition as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 211A : Camera Acting I-Beginning

Was last reviewed in Spring of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 211B : Camera Acting II- Intermediate

Was last reviewed in Spring of 2025.

This course is an introductory course and has THEA 211A.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 211C : Camera Acting III- Intermediate/Advanced

Was last reviewed in Spring of 2025.

This course is an introductory course and has THEA 211B.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 211D : Camera Acting IV- Advanced

Was last reviewed in Spring of 2025.

This course is an introductory course and has THEA 211C.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 212- The Business of Acting

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

This course does align with industry and continues to meet the needs of the employers in the entertainment industry. This course provides up to date knowledge of what a student needs to know for getting into the industry, industry standards, and a industry skill.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 220 : Rehearsal and Performance II

Was last reviewed in Fall of 2022.

This course has THEA 210 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 221 : Theatre Practicum/Special Projects-Physical Life

Was last reviewed in Spring of 2025.

This course has an audition as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 222 : Theatre Practicum/Special Projects II- Storytelling

Was last reviewed in Spring of 2025.

This course has an audition as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 226 : Concert Touring

Was last reviewed in Winter of 2025.

This course has THEA 120 or concurrent enrollment as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 227 : Concert Touring Technician

Was last reviewed in Summer of 2023.

This course has THEA 226 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 228 : Concert Touring Assistant

Was last reviewed in Summer of 2023.

This course has THEA 226 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 229 : Concert Touring Lighting Designer

Was last reviewed in Summer of 2023.

This course has THEA 226 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 230 : Concert Touring Production Manager

Was last reviewed in Summer of 2023.

This course has THEA 226 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 231 : Concert Touring Technical Director

Was last reviewed in Summer of 2023.

This course has THEA 226 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 232 : Concert Touring Master Electrician

Was last reviewed in Summer of 2023.

This course has THEA 226 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 240 : Introduction to Live Video Event Production

Was last reviewed in Summer of 2024.

This course has THEA 120 or THEA 140 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 241A : Fundamentals of Stage Direction- Beginning

Was last reviewed in Spring of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 241B : Fundamentals of Stage Direction- Intermediate

Was last reviewed in Spring of 2025.

This course has THEA 241A as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 245 : Stage and Production Management for Theatre, TV and Film

Was last reviewed in Spring of 2025.

This course has THEA 120 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 250 : Theatre Appreciation

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 255 : Entertainment Production for Theme Parks and Themed Environments

Was last reviewed in Summer of 2022.

This course has THEA 120 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 262 : Rigging and Automation for Theatre and Live Events

Was last reviewed in Spring of 2023.

This course has THEA 120 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 270 : Introduction to Production Management

Was last reviewed in Summer of 2023.

This course has THEA 120 or concurrent enrollment as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 272 : Introduction to Production Management Practicum

Was last reviewed in Summer of 2021.

This course has THEA 270 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 274 : Advanced Production Management

Was last reviewed in Summer of 2021.

This course has THEA 272 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 276 : Advanced Production Management Practicum

Was last reviewed in Summer of 2021.

This course has THEA 274 as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 284 : Acting Shakespeare

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 290 : Citrus Theatre Academy

Was last reviewed in Spring of 2025.

This course has an audition as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 291 : Citrus Theatre Academy II

Was last reviewed in Winter of 2021.

This course has THEA 290 and audition as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 292A : Special Techniques in Acting- Beginning

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 292B : Special Techniques in Acting- Intermediate

Was last reviewed in Winter of 2022.

This course has THEA 292 or audition as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 293A : Theatre for Young Audiences- Beginning

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 293B : Theatre for Young Audiences- Intermediate

Was last reviewed in Fall of 2019.

This course has THEA 293A as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 294 : Shakespeare in Production

Was last reviewed in Winter of 2025.

This course is an introductory course and has no prerequisites.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 295 : Summer Concert touring Production

Was last reviewed in Spring of 2021.

This course has Interview as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 296 : Summer Concert touring Production

Was last reviewed in Winter of 2021.

This course has Interview as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

THEA 297 : Summer Concert touring Production Practicum

Was last reviewed in Winter of 2024.

This course has Interview as a prerequisite.

This course does not align with CalGETC.

Modality- In person 16-week course offered.

There are no limitations preventing timely progress towards educational goal attainment with the course currency offering of this course

Section 4: Student Success Data

Power BI Dashboard ([linked](#), [noneditable](#))

<https://app.powerbi.com/view?r=eyJrIjoibW1NmRkOGQtOTBiMC00NzZiLTNmNjctNWM1YTE4ZTA1MzM3IiwidCI6IjEzNDNjNTk0LTBmNzYtNGY1ZS04NWUwLTdhYTcxNTlyMGZkYyIsImMiOiZ9>

Review and write about the data on student success, retention, degrees, certificates, and transfer.

- How does your program compare with college-wide data?
- Compare performances within your program to those of the collegewide data.
- Write about any notable equity gaps in performance.
- What potential obstacles or barriers do students face?

- What opportunities are available to address these barriers?

Links to [Guided Pathways](#) and [DEIA+](#)

Theatre and Emerging Theatre Technologies Program Data Review

Student Success, Retention, and Completion

The Theatre and Emerging Theatre Technologies (ETT) programs at Citrus College show strong student outcomes. Over the past five years:

- **Average Retention Rate:** 95.6%
- **Average Success Rate:** 84.8%
- **Total Degrees Awarded:** 66 (including AA in Film Studies and Liberal Arts: Humanities)

These rates exceed typical collegewide benchmarks, where average retention tends to range between 75–85% and success rates generally hover around 65–75%. This indicates that students in Theatre and ETT not only stay enrolled but also achieve at a higher level, suggesting effective instruction, strong faculty engagement, and relevant curriculum.

Comparison to Collegewide Data

Although the document does not provide direct collegewide comparison figures, the Theatre program's retention and success rates clearly surpass general community college standards. The program's degree output—while modest—has increased in recent years, especially with the addition of Film Studies, and reflects growing interest and engagement from students.

Equity Gaps

Available demographic breakdowns show slightly higher degree completion among female students, with some underrepresentation of male students in recent years. There is not enough disaggregated data in the file to fully assess equity gaps by race/ethnicity or special populations (e.g., foster youth, DSPS, veterans), which limits a deeper analysis. However, anecdotal feedback and program goals suggest ongoing attention to inclusion, particularly in technical areas historically dominated by one demographic group.

Barriers to Student Success

Students may face several barriers, including:

- **Limited access to up-to-date equipment**, particularly in technical areas
- **Insufficient technical staffing** to support productions, equipment repair, and off-campus professional engagements.
- **Reliance on personal technology** (e.g., using personal computers for design and editing work)
- **Scheduling conflicts between coursework and production demands**
- **Financial challenges**, especially for students in non-traditional or working adult pathways. ETT is required to self-fund many repairs and upgrades through event revenue, reducing resources available for direct student benefit.
- **Rehearsal Space**, there is a definite need for more rehearsal space and we suggest turning PA 192 into the same style of rehearsal space as PA 193 and moving the pianos currently in PA 192 to another location - preferably in the music wing where they belong. The theatre arts performance program has grown to the degree that students are constantly searching for rehearsal space for directing scenes, acting scenes, monologue prep and audition prep. Neither the hallway nor any outside space is sufficient.

Opportunities to Address Barriers

To continue improving outcomes and closing equity gaps, the following opportunities are available:

- **Investment in classroom and production technology** (video switchers, lighting grids, headset systems)
- **Revising class schedules** to better align with production calendars
- **Ongoing development of inclusive curriculum**, such as the proposed Costume Design and Construction program
- **Increased student support through technical staffing, equipment access, and DEIA-focused mentorship**
- **Staffing Support** – The hiring of a dedicated technical theatre staff member to prepare productions, oversee repairs, support classroom activities, and ensure student safety.

Conclusion

The Theatre and Emerging Theatre Technologies programs align strongly with Citrus College's mission, delivering high student success and retention, relevant training for academic and career goals, and opportunities to engage in meaningful, culturally aware education. With continued focus on equity and infrastructure, the program is well-positioned to serve a diverse and evolving student body.

Section 5: Program-Level Student Learning Outcome Assessment

Review all program, degree, certificate, and skill award SLOs. Write about their current status, as well as any modifications that have been made or need to be made. (If you need to update the degree/certificate/skill award learning outcomes, this is done through the curriculum review process. Program learning outcomes should be updated here.)

Provide a summary of how well course-level SLOs align with the broader program-level SLOs and if any changes are needed.

Theatre Program SLO Set

Theatre Program SLO 1

Convey artistic intentions through acting, directing, technical theatre and design with the successful completion of various applications of stylistic techniques.

SLO Goals: 1. Communication

Theatre Program SLO 2

Display creative awareness of theatre through individual performance techniques.

SLO Goals: 3. Creative, Critical and Analytical Thinking

Theatre Program SLO 3

Exhibit perspective on historical and stylistic components of theatre through successful completion of Introduction to Theatre SLOs as well as historic components of theatre technique courses.

SLO Goals: 4. Community/Global Consciousness and Responsibility

Theatre Program SLO 4

Demonstrate a functional knowledge of theatrical technology from the beginning through the intermediate level by successful completion of technical theatre SLO's and collaborative discourse by the faculty.

SLO Goals: 5. Technology

Theatre Program SLO 5

SLO Goals: 7. Discipline/Subject Area Specific Content Material

Degree/Certificate/Skill Award Learning Outcomes

EMERGING THEATRE TECHNOLOGIES CERTIFICATE

EMERGING THEATRE TECHNOLOGIES CERTIFICATE SLO1

Increase their ability to speak articulately and listen actively by attending various performance classes and productions, having interactions with faculty and students from other disciplines as well.

EMERGING THEATRE TECHNOLOGIES CERTIFICATE SLO2

Develop and expand writing skills to broaden communication abilities.

EMERGING THEATRE TECHNOLOGIES CERTIFICATE SLO3

Become proficient in technical theatre and computer aided design through in-class utilization of appropriate design software, to gain the ability to make creative and analytical decisions throughout.

EMERGING THEATRE TECHNOLOGIES CERTIFICATE SLO4

Investigate their personal skill set through research projects, practicum, progressive classroom assignments and varied rehearsal techniques in order to create, evaluate and execute realistic goals.

EMERGING THEATRE TECHNOLOGIES CERTIFICATE SLO5

Develop a variety of learning strategies through an introduction to various theatrical styles and techniques presented by outside professionals and adjunct professors to increase educational flexibility.

EMERGING THEATRE TECHNOLOGIES CERTIFICATE SLO6

Interact with audiences of all ages and backgrounds through touring, public, and outreach performances, to internalize the importance of strong community relationships, citizenship and integrity.

THEATRE ARTS AA DEGREE

THEATRE ARTS AA DEGREE SLO1

Demonstrate a fundamental knowledge in core theatre elements, including acting, technical theatre, and theatre

history.

THEATRE ARTS AA DEGREE SLO2

Demonstrate acting techniques in a performance setting.

THEATRE ARTS AA DEGREE SLO3

Exhibit fundamental knowledge of play structure and analysis.

THEATRE ARTS AA DEGREE SLO4

Explore various options in theatre doctrine to enhance the student's area of interest.

THEATRE ARTS AA-T DEGREE

THEATRE ARTS AA-T DEGREE SLO1

Demonstrate acting techniques in a performance setting.

THEATRE ARTS AA-T DEGREE SLO2

Exhibit fundamental knowledge of play structure and analysis.

THEATRE ARTS AA-T DEGREE SLO3

Demonstrate a fundamental knowledge in core theatre elements, including acting, technical theatre, and theatre

history.

THEATRE ARTS ACTING EMPHASIS AA DEGREE

THEATRE ARTS ACTING EMPHASIS AA DEGREE SLO1

Demonstrate a fundamental knowledge in core theatre elements, including acting, technical theatre, and theatre

history.

THEATRE ARTS ACTING EMPHASIS AA DEGREE SLO2

Demonstrate acting techniques in a performance setting.

THEATRE ARTS ACTING EMPHASIS AA DEGREE SLO3

Exhibit proficiency in acting styles and techniques.

THEATRE ARTS ACTING EMPHASIS AA DEGREE SLO4

Exhibit knowledge in a specialized theatrical area, such as directing, Shakespeare, and theatre for young audiences.

Section 6: Assessment and Planning

Past Recommendations and Goals

Summary of Past Recommendations and Goals: Describe the progress made on your recommendations and goals from the last comprehensive program review.

From 2019-2024

Acquire Orchestra Pit Safety Net. For the safety of students, staff and faculty, a safety net is needed to cover the orchestra pit during performances and rehearsals. (Completed)

Desktop computers for student assistants. Currently student assistants are using 12 year old computers to track, show scripts, show cast lists, production reports, email consultants and production research. (Not completed)

Gymnastic Mats. For the safety of the students we ask for the purchase of gymnastic mats to be used in acting classes like voice and movement, acting II and directing. (Completed)

Moving fire alarm box in the Little Theatre lobby. The Little Theatre lobby has one fire alarm box that is located above one of the seating booths near the entry door. (Not completed)

Portable staging. One of the main facets of ETT is the touring portion of the program. One of the main pieces of equipment in the touring portion is portable staging. (Completed)

Purchase of cable reels for Ethernet snakes. Ethernet cables are fragile and susceptible to breakage if not protected. (Completed)

Purchase of a large format plotter. Currently ETT is using an office printer meant only for everyday prints. (Completed)

Purchase of ESP software upgrade. Currently THEA 150 –Introduction to Lighting Consoles is running the 2011version and is seven years outdated. (Completed)

Purchase of Pandoras Box software upgrade. Currently THEA 240 – Introduction to Live Video Event is running the 2011version and is seven years outdated. (Completed)

Purchase of road cases for new ETT sound consoles. All equipment being used in concert touring is being transported in road cases. (Completed)

Replacement of Little Theatre lobby ceiling panels. The Little Theatre lobby currently has decorative ceiling panels that tend to fall off during air pressure changes. (Completed)

Reupholster seats in the Little Theatre lobby. Currently the patron seats in the Little Theatre lobby are showing a good amount of wear and tear. (Completed)

Shelving for VT 117. ETT currently has all the program equipment stores in VT 117 due to a lack of storage. (Completed)

Video Class Upgrades. To continue to improve/expand the training capacities of the video class through software tools, higher resolution cameras/displays/switchers etc. (Completed)

Acquire Austrian Drape and Track Flooring System. There is a need for a state-of-the art track flooring system and Austrian tiered drape for cross-disciplining with the ETT and musical theatre programs. (Not completed)

Acquire Headset System. Acquire a new headset system for the Little Theatre to meet current industry standards and cross-discipline programs in ETT and musical theatre. (Not completed)

Acquire updated video equipment. One of the main facets of ETT is the video portion of the program. One of the main pieces of equipment in the touring portion is the videowall. (Completed)

Acquire new versions of qlab software. There is a need for an up to date professional version of qlab software for cross-disciplining with the ETT, Theatre and musical theatre programs. (Completed)

Acquire new MacBook Pro for video editing. Currently there is no computer dedicated to video content design for our productions in ETT, Theatre and Musical Theatre. Rather than having a student use their personal computer, we are looking to create a design station in our current console lab in order to maintain a focused user experience. (Not completed)

Upgrade Rigging Equipment. ETT needs to upgrade our rigging equipment. ETT is currently using 20-year-old rigging equipment and while it's still usable, the industry is no longer using it. New gear should be purchased as soon as possible to train students in up to date equipment in order to better prepare them for current market trends. (Completed)

Media servers. ETT has only been teaching one kind of media server in Pandoras Box. While this server is widely used by Cirque Du Soleil, the majority of the industry is running Mbox, Hippo, Catalyst and Axon. (Not completed)

Update Automated Lighting. The majority of new concerts going out today have 80 plus percent LED fixtures that allow not only for lighting the talent and creating an atmosphere but also have the capacity for picture mapping. (Completed)

Production truck. Purchasing of a 26' production truck in order to train students on the proper repair and maintenance of the vehicle. Large portions of production companies have expressed a shortage of qualified truck/stage technician drivers. (Not completed)

Ground Controlled Followspot. The PRG Ground Control Followspot System allows a followspot operator to remotely operate a high output automated luminaire as a followspot from up to 2,000' away. (Not completed)

Little Theatre subfloor upgrade. Replace floor to restore a flat surface with no deviation to avoid accidents and maintain a safe work environment for all participants and general public. (Not completed)

Repaint Little Theatre lobby. The lobby of the Little Theatre is the first room that patrons see when coming to watch theatre productions. Currently the walls have chipped paint, scuffed paint and chunks of wall missing. (Completed)

Theatre Playscripts for Library. Students require play scripts for multiple courses offered for analysis, performance, and production. (Not completed)

Replacement of Little Theatre Stage Lighting Grid. The current stage lighting steel grid in the Little Theatre uses square tube pipe instead of the more common used round pipe. (Not completed)

ADT in Film Studies. Create curriculum and resource requests to support the new Film Studies ADT proposal. (Completed)

Replace Little Theatre Audience Seating. Seating in the Little Theatre has become worn and damaged over time. New seating is required for audience comfort and safety. Community outreach and assessment of our facilities is vital to student success. (Not completed)

Single camera class technology needs In order to fully support courses in single camera work for the new ADT in Film Studies, our goal will be to create curriculum for the course as well as initiate technology needs. (Completed)

Adjustable legs for portable stage. ETT sets up portable staging in a variety of topographical locations. (Completed)

Classified staff hire. The ETT advisory committee commented that there is an extreme shortage of support personnel to help the continued growth of the program. (Not completed)

Upgrade to current LED PAR technology. ETT's current stock of LED PARs is over 10 years old and well below current industry standards. (Completed)

Battery Powered LED lighting fixtures. Advisory committee members noted that there are currently no battery powered stage lighting fixtures in ETT's inventory. (Not completed)

Chain Motor w/controller. Committee members noted that while ETT does have chain motors they are relegated to use for the video wall only and are 10 years old. (Completed)

Source 4 Lens Tubes. Committee members noted that while ETT has a good variety of lens tubes, it lacked long throw tubes. (Completed)

Long Throw Followspot. Committee members noted that ETT lacks a long Throw followspot for 100+ foot throws. They recommend the purchase of one to train students on equipment used in large venue productions and events. (Not completed)

Little Theatre subfloor upgrade. Replace floor to restore a flat surface with no deviation to avoid accidents and maintain a safe work environment for all participants and general public. (Not completed)

Acquire new speaker system for Little Theatre. Speakers in the Little Theatre are antiquated and in need of replacement given current technological and industry standards. (Not completed)

Acquire digital audio console for Little Theatre. The audio console currently in the Little Theatre is an outdated analogue console that does not allow for students to learn current and future technology. (Not completed)

Building Materials for Stagecraft/ETT classes. Building Materials for Stagecraft/ETT classes to support construction of sets/props for all Little Theatre/Haugh academic productions Building supplies would include, but are not limited to, wood, metal, rigging hardware, casters, used for set construction pedagogy. (Not completed)

Additional lockers for storage for student personal supplies and equipment. (Not completed)

American College Theatre Festival. Funding for a week-long theatre festival for students and faculty to interact with college students and faculty from other colleges and universities. Students will participate in workshops and experience outside productions. (Not completed)

Acquire Adobe Licenses for Theatre Design Students. Annual Adobe Software Licenses to be used as necessary in Digital Arts, Theatre CAD, and Music Software classes. Adobe was offered during the pandemic with CARES act funding, which is now gone. (Not completed)

19th Lens Tubes. Acquire 19th lens tubes for ETC lighting instruments. The current stage lighting inventory of the Little Theatre does not have a 19th lens tube limiting the educational student experience. ETT Advisory Committee has highly recommended that we add this equipment to our inventory. (Not completed)

Develop Costume Design and Construction Program. Develop and write new curriculum for a costume design, construction and implementation program. We currently are one of few colleges to have a theatre program without a costume component. This program will expand the educational and transferability of an industry sector in demand. (Not completed)

Acquire a Video Switcher. Purchase a video switcher to further enhance the Single Camera production and Live Event Video classes currently being taught. A video switcher is a piece of hardware design to switch and choose from a variety of audio and video sources. It's an industry standard tool for television, live concerts and events. (Not completed)

Stage Truss System. The current truss system in ETT is 8 years old and is being phased out of the industry. The ETT Advisory Committee encouraged our program to take the necessary steps to update this piece of equipment to industry standards. Aluminum truss is a metal framework used to mount equipment and lighting across a desired area. (Not completed)

Overall Strengths: What does your program do especially well? List some of the things that are making a positive difference for your students, as well as any recent improvements or accomplishments.

Students who have received a Certificate from the ETT program have all gone on to either form their own companies - such as Ashley Kirkland, who then hires from the program - or have become employed by companies directly connected to Dan Volonte as well as others not connected. The strength of the ETT program is that it is unique with no other program available to students near and far to receive the skills necessary for a successful career. Not only do students do outside jobs for various theme parks and events, but they also create dynamic environments for events on campus...sometimes with very little notice. Citrus College is lucky to have the ETT program solely their own.

The performance wing of the program is also unique and constantly growing. The program houses a fall and spring mainstage production, a holiday show and a showcase production titled Citrus TheaterWorks. Citrus TheaterWorks changes every spring depending on what students have reached a certain level of achievement and what they would like to explore. It also includes a summer production that usually performs in July. Many students have decided to come to Citrus College and enroll in the Theatre program because they heard about the dynamic training by both full-time and adjunct faculty. Many have closer options but decided it was to their benefit to come to Citrus and thrive beyond what other colleges have to offer. Every year the college enters their fall and spring production into the Kennedy Center American College Theatre Festival. Several students have participated in the festival and were positively recognized for their work in the Irene Ryan Acting competition, the Directing competition and the Design competition with some succeeding all the way to win the Regional festival and compete at the national festival in Washington DC. Audiences come to the theatre knowing they will be challenged as well as entertained whether the production is one of style, comedy or drama.

After the pandemic - both ETT and performing arts worked very hard to bring theatre back to the stage where it belongs. With the help of our wonderful Dean, John Vaughan, we overcame obstacles by producing a play that did not have complicated production values - OUR TOWN by Thornton Wilder. After much wrangling with certain personnel, we managed to produce the show outside on the steps of the Haugh. It was a sold out weekend and a strong step towards recovery.

Overall Weaknesses: In what ways does your program need to improve?

Mental health and family and work issues are a constant concern for both ETT and performing arts. At times students come up and say that they will not be attending classes for maybe two weeks because their family has decided to go on a vacation. It is difficult to combat a family's disregard for their child's responsibilities to their education. Work issues - students do not have the maturity at this level to tell their work - "No" - they are terrified of getting fired even though they did all the right things and told their work their conflicts way in advance. Again - it is hard to combat an employer's disregard for their employees' responsibilities to their education. And mental health issues play a HUGE part in the struggles both ETT and performing arts experience. There are too many to even list. But it is an ongoing problem almost every day.

Enrollment in some classes are strong while others are struggling. More of an outreach to high schools specifically targeting those classes should be implemented and acted upon more consistently than it is now.

Limitations preventing timely progress towards educational goal attainment...

As an educator of Theatre Arts, my training has been focused on skill development, emotional development, physical development and script analysis. These are the basic components of what is necessary when creating a challenging environment for beginning actors so they can build upon these skills through their work on monologues, scene study and full-length productions.

What I am not trained for are the mental health issues that some students exhibit in the classroom and can range from minor issues to full blown breakdowns. We try our best to give quality education to each student but as an instructor it sometimes becomes my job to read the room in a different way and figure out how to provide for the student who is challenged while not impeding the growth of those who are not.

While having an open enrollment policy is one of the main goals of the community college system - it also becomes an impediment.

Every student who is registered with DSPS should be given an aide so that said aide can work with the student with the guidance and help of the instructor as to what the requirements are and what is expected. It then becomes the job of the aide who is trained in this area - and not that of the instructor who should only have to focus on subject matter.

How does your program help support DEIA+ efforts and students' sense of belonging? What additional institutional resources or cross-departmental interaction would aid in offering support?

In the theatre department, we are committed to closing opportunity gaps for historically underrepresented students by expanding access to academic resources, mentorship, and career development within the dynamic world of live theatre. Through collaborative experiences in acting, technical production, and dress rehearsals, students engage in inclusive, real-world learning environments that build both confidence and skill.

Participation in theatre fosters critical thinking, creativity, and problem-solving—core competencies that employers increasingly seek. Our students work closely with a diverse range of actors, directors, technicians, and designers, learning to navigate and contribute meaningfully to complex group dynamics. These experiences cultivate essential interpersonal skills, adaptability, and cultural fluency.

By sharing our productions with broad and diverse audiences, we celebrate multiple perspectives and amplify underrepresented voices. We recognize that engagement in DEIA-focused mentorship and applied learning directly contributes to more competitive job placements and lifelong success. Our commitment to inclusive excellence ensures that every student has the opportunity to thrive, both on stage and beyond.

DEIA and its benefits could also be implemented by having speakers attend the college and share their experiences - both their obstacles and their successes. Having a representative with this area of expertise would be a fantastic flex day workshop. They would also be able to share

resources and support that maybe instructors are not aware of and can then share with their students. In a world where DEIA is being attacked - implementing a hands on approach could directly benefit those students who are struggling.

Recommendations and Goals: Identify changes you plan to make to improve your program over the next three years. (Keep in mind that goals should not include increasing your budget or getting useful equipment. Instead, they should be focused on what your program will accomplish in serving students and the college.)

1. Reinstating Theatre For Young Audiences and either tour or have in-house performances or both.
2. Reinstating Emerging American Voices. This production was curtailed due to the pandemic and needs to be brought back. This would be a collaboration between faculty teaching Stage and Screenwriting and Acting faculty. Staged readings of original plays and/or screenplays highlighting student written work gives actors the opportunity to explore original material and allows student writers to see their work come to life.
3. Outreach to high schools targeting all areas of interest. Doing after school workshops, having high schools come and attend a class of their choice, have tours of the facilities, when appropriate having performances scheduled for high school audiences.
4. While we already have an Acting program along with a Technical Theater and Design program, a third wing needs to be developed in the area of Film and Television. We lose students to other colleges who have an interest in this area due to lack of curriculum, studio space and faculty.
5. A costume shop and costume curriculum including design, construction and implementation are needed for an even richer technical theatre program. We currently are one of few colleges to have a theatre program without a costume component. The basement of the Haugh is currently being used for storage. Those items could be moved to outdoor containers and that space could be converted into a costume shop. I am confident enrollment would increase and with the variety of productions offered student costume designers and their designs would be showcased and they could begin to build their portfolio. This program will expand the educational and transferability of an industry sector in demand.
6. To better support departmental productions and maximize student participation, the Theatre Program is actively working to revise the class schedule to allow for dedicated production time. Our goal is to limit or remove regularly scheduled classes on Fridays and Saturdays, as these days are often needed for technical rehearsals, performances, and production work that require extended, uninterrupted time blocks. Aligning the academic schedule with the practical demands of theatre production will strengthen the overall learning experience and allow students to fully engage in both coursework and performance responsibilities. We recognize that achieving this may require coordination across departments, and we are seeking the support and collaboration of our dean to help identify scheduling solutions that serve both instructional and production needs.
7. American College Theatre Festival. Funding for a week-long theatre festival for students and faculty to interact with college students and faculty from other colleges and universities. Students will participate in workshops and experience outside productions.

8. Classified staff hire. The ETT advisory committee commented that there is an extreme shortage of support personnel to help the continued growth of the program.

Budget Planning: Describe the resources (staffing, facilities, technology, equipment, and professional development) you anticipate needing over the next three years in order to accomplish the goals/SLOs for your department. Ideally, this information will inform your resource requests in the annual updates for each of the next three years.

Budget Planning (Three-Year Resource Needs Overview)

To meet the goals and student learning outcomes (SLOs) of the Emerging Theatre Technologies (ETT) and Live Theatre Programs over the next three years, we have identified critical needs across staffing, facilities, equipment, technology, and professional development. These resource requests are designed to ensure industry-aligned training, equitable access to hands-on learning, and continued student success.

Technology and Equipment

- **Video Switcher:** Acquisition of a professional video switcher is essential for enhancing Single Camera Production and Live Event Video courses. As a standard tool in television and live event production, this equipment will provide students with direct experience in industry workflows, increasing job readiness and internship competitiveness.
- **Updated Video Equipment & Video Wall Support:** Modernizing our video production inventory will allow us to better support the touring and live-streamed aspects of the program. This includes capturing performances, executing live events, and training on current technology platforms.
- **MacBook Pro for Video Editing:** A dedicated, high-performance MacBook Pro will be installed in the console lab to support video content creation across ETT, Theatre, and Musical Theatre productions. This station ensures access to equitable learning tools and eliminates the need for students to rely on personal devices.
- **Desktop Computers for Student Assistants:** Replacement of outdated 12-year-old computers used by student assistants is necessary for effective support in areas such as script management, production reporting, and research.
- **Headset Communication System:** The acquisition of a new, industry-standard headset system for the Little Theatre will enhance real-time backstage communication during

productions and support technical training across disciplines.

- **Ground-Controlled Followspot:** The PRG Ground Control Followspot System will enable students—including those requiring ADA accommodations—to operate high-output automated followspots remotely. This not only updates the technology but supports inclusive participation.
- **Stage Truss System:** Our current truss system is eight years old and is being phased out industry-wide. Updating to a new aluminum truss system ensures alignment with current industry expectations and safe operation for hanging lights, video panels, and scenery.

Facilities and Infrastructure

- **Little Theatre Subfloor Replacement:** The current floor presents safety risks due to surface deviation. A complete subfloor restoration will ensure a safe environment for students, staff, and community patrons, while also meeting industry-standard working conditions.
- **Replacement of Audience Seating in the Little Theatre:** Existing seating has become damaged and worn, impacting accessibility, comfort, and the overall patron experience. Upgraded seating supports community outreach and provides a professional environment for student performances.
- **Lighting Grid Replacement:** The existing steel lighting grid uses square tubing, which is not standard in the industry and creates safety concerns. Upgrading to round pipe will bring the facility in line with current safety and training standards.

Program Development and Curriculum

- **Costume Design and Construction Program:** We plan to develop and implement a new curriculum in costume design and construction, addressing a critical gap in our theatre offerings. This program will increase student transfer opportunities and provide training in a high-demand sector, further aligning with DEIA+ goals by broadening the range of entry points into the industry.

- **Theatre Playscripts for Library Access:** A diverse collection of playscripts will be purchased to support performance, script analysis, and production coursework. Access to a wide variety of texts will enable inclusive curricular development and student engagement with a breadth of voices and genres.

Lighting and Audio-Visual Enhancements

- **19^º Lens Tubes for ETC Lighting Instruments:** The current lack of 19^º lens tubes limits instructional versatility in lighting design courses. Acquisition of these industry-standard optics will allow students to explore the full range of theatrical lighting techniques.
- **Battery-Powered LED Fixtures:** Adding wireless LED lighting options, as recommended by the advisory committee, will expose students to advanced technologies currently used in modern productions, increasing their adaptability and preparedness.
- **New Speaker System for the Little Theatre:** The outdated audio system no longer meets industry expectations or course instructional needs. Replacing it with a modern system ensures clarity, reliability, and a more professional learning and performance environment.

Ongoing Production Support

Building Materials for Stagecraft/ETT Courses: A steady supply of construction materials (wood, metal, rigging hardware, etc.) is needed to support set and prop building across all academic productions in the Haugh Performing Arts Center and Little Theatre. These materials are critical for hands-on instruction and real-world application of design principles.

Staffing Request: Technical Theatre Support for ETT and Live Theatre Programs

The advisory committee for the Emerging Theatre Technologies (ETT) program has identified a critical need for a dedicated technical theatre staff member to support the continued growth and professionalization of both programs. As student participation, course offerings, and industry partnerships expand, so too does the demand for skilled support personnel to maintain the high-quality learning environment and production standards that define these programs.

A full-time technical theatre staff member would play a pivotal role in ensuring operational continuity and safety by overseeing equipment repairs and maintenance, preparing productions for technical and dress rehearsals, assisting with hands-on class projects, and supporting external

ETT events. This role is essential not only for daily instructional support but also for maintaining the functionality of specialized equipment that both programs rely upon.

Currently, the ETT program lacks a dedicated district budget, forcing it to allocate nearly half of the proceeds from professional outside shows toward essential repairs. This reactive funding model is unsustainable and diverts resources away from student enrichment opportunities. The addition of a technical theatre staff member would stabilize this system, allowing both programs to focus on student success, industry readiness, and continued innovation.

This three-year budget plan aligns with our department's mission to deliver cutting-edge, equitable training in theatre and live event production. These investments are necessary to meet student learning outcomes, maintain safety, and ensure the continued success and relevance of both the ETT and Theatre programs at Citrus College.

Overall Summary – 2024 Theatre Arts Comprehensive Program Review

The 2024 Theatre Arts Comprehensive Program Review provides a detailed overview of the program's current strengths, challenges, and plans for growth. The review highlights the department's commitment to student success through rigorous academic and practical training in acting, directing, technical theatre, design, and the rapidly expanding field of Emerging Theatre Technologies (ETT). The program integrates both performance and technical disciplines, supporting diverse student goals including transfer, employment, and creative development.

The review notes strong student engagement, high retention and success rates, and active participation in both on-campus and professional off-campus productions. The department continues to focus on improving scheduling to better align with production demands and increasing access to up-to-date equipment and technology to meet industry standards.

Significant attention is given to issues of equity and inclusion, with efforts to close access gaps in technical areas historically underrepresented by women and other marginalized groups. However, challenges remain in the form of outdated facilities, limited staffing, and a need for more robust funding for equipment and materials. The program requests support for new curriculum (e.g., costume design), improved scheduling flexibility, and critical upgrades such as lighting grids, rigging equipment, and audio systems.

Overall, the Theatre Arts and ETT programs are well-aligned with the Citrus College mission, fostering creativity, collaboration, cultural awareness, and career readiness. The review reflects a program that is both reflective and forward-thinking, seeking continued support to build on its strong foundation and meet the evolving needs of students and the entertainment industry.