

Theatre Arts Department 2019 Program Review Report

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1. INTRODUCTION

a. Mission Statement

(<https://www.westmont.edu/departamental-program-reviews/program-review-theatre-arts>)

Theatre Arts Mission Statement

The mission of the Theatre Arts Department at Westmont College is to develop students' creativity, technical skills, and disciplinary knowledge within a rigorous, collaborative environment. Rooted in an incarnational perspective on theater and faith, the Theatre Arts Department helps prepare students for lives in the professional, educational, and/or community theatres; provides distinctive artistic experiences for Westmont and the immediate Santa Barbara communities; and offers opportunities to all students for developing personal, social, and artistic skills essential for life-long learning and creativity.

b. Program Learning Outcomes

(<https://www.westmont.edu/departamental-program-reviews/program-review-theatre-arts>)

Program Learning Outcome 1

Students display appropriate skill in creation, development, and presentation of theatrical performances.

Program Learning Outcome 2

Students demonstrate core knowledge in major literature, history, and theory of western theatre practice.

Program Learning Outcome 3

Students apply discipline-specific research methodologies in crafting effective writing about theatrical practice.

c. Key Questions and Goals from past six-year review cycle (2013 report)

Key Questions:

- How can the department support, develop, and enhance the design and technical component of our first PLO?
- How can the department elevate the design and technical aspect of our program to be in line with "this tier" standards?
- How can the department significantly increase its numbers of majors by 2018?

- How can we partner with College Advancement in order to target fundraising for the program?

Departmental Goals (from 2013 report):

- 1) Diversify full-time faculty, student demographics, and course offerings
 - a. Hire FTE woman and/or faculty of color.
 - b. Increase average number of male students and students of color to college level percentages
 - c. Add additional course(s) focusing on women playwrights and/or Non-Western theatre
- 2) Re-imagine Curriculum for a 21st century program
 - a. Add additional courses in hole areas (playwriting, design courses)
 - b. Strategize track and concentration model of curriculum
 - c. Strengthen tech and design course sequencing, offerings, and content
 - d. Increase number of “feeder” GE courses offered per year
 - e. Increase number of internship and service learning courses opportunities for majors
- 3) Strengthen Technical Theatre and Design Program
 - a. Hire new FTE faculty with vision for program
 - b. Develop curriculum for program with new faculty member
 - c. Create fundraising goals and budgeting priorities to improve equipment
 - d. Develop visual culture of majors and consider adding PLO focused on this area of the program
- 4) Completion of Ongoing Assessment Activities
 - a. Develop senior project rubric and other tools to support PLO 1 of program
 - b. Discuss issues related to workload and faculty oversight of assessment activities
 - c. Develop data for adding PLO 4 focused on visual culture, design, and technology
- 5) Develop and Strengthen Outreach
 - a. Create and accomplish fundraising goals for the replenishment of Globe Series funds and development of WCITR
 - b. Create and accomplish fundraising goals for the increase of scholarship funds for theatre students
 - c. Develop and implement plan in coordination with admissions office to increase theatre major enrollment, diversity, and retention.

d. Program Review Committee recommendations

Your [2013 self study] report demonstrates that the department faculty understand the program’s strengths and challenges and are taking proactive steps towards enhancing the program’s quality and sustainability. In the spirit of Christian cooperation, please accept the following comments in an effort to strengthen your accomplishments and guide your future assessment work. We want your department’s excellence to be fully visible in your reports and other assessment and program review documents.

1) *Being aware of your ambitious production program, we commend you on your efforts to enhance student productions and artistic experiences. Directing a play is an important and time-consuming commitment, which adds a great deal to the vibrancy and quality of your program and makes your department unique in so many ways. Have you discussed how to differentiate your teaching and production work and how to present this information in a compelling way?*

2) *Yet another important aspect of the faculty load in your department is recruiting and training a high number of adjuncts, as well as coordinating their work. Is this something you would like the college community to be aware of and appreciative? If this is the case, what will be an effective way to communicate this message?*

3) *The Department has had some turnover in recent years in the Design Position. As Theatre Arts seeks to add full-time, and/or part-time faculty, the PRC asks the department to consider how mentoring and collaborative relationships can sustain a productive and collegial environment for all members of the department in the future.*

4) *We are appreciative of your intention to re-imagine the TA curriculum for a 21th century program. In this light, we are curious to know whether it would be helpful to have more core courses where students are introduced to the competencies and skills for the PLOs # 2 and 3. We would also like to know whether you have considered obtaining the GE Integrating the Major Discipline credit for your TA-193: Senior Project course.*

5) *Since fundraising seems to be an important component for obtaining new equipment and supporting such initiatives as the Westmont Center for International Theatre Research (WCITR) and Globe Series, we would be interested in knowing your specific objectives and strategies for achieving your fundraising goals. We wonder whether you are collaborating with the Office of Advancement on your fundraising projects. We also want to know whether you have considered the opportunity to seek additional external funding in support of your projects and initiatives.*

STUDENT ASSESSMENT AND PROGRAM REVIEW

1. STUDENT LEARNING

I. Introduction

The Theatre Arts Department is grateful to present, explore, and analyze the assessment work undertaken by students and faculty over the past six years. Though unconventional at best, and methodologically dubious at worst, we begin the assessment portion of the report with two anecdotes. First, on the

occasion of the department's production of the 2016 *Dido Project*, Charles Donelan, Executive Arts Editor of the Santa Barbara Independent wrote this in his review: "If there's a more sophisticated, exuberant, and consistently groundbreaking theater program in another small liberal arts college in America, I'd like to see it." Two years later, following a Theatre Arts senior project presented in May 2018, a long-time Westmont English Department professor exclaimed to a Theatre Arts Department colleague, "your department trains your students so well!" Indeed, these remarks are anecdotal, and deeply subjective, but they are nonetheless extremely important to us. Much of theatre work is indeed *subjective*. Theatre-going audiences are various, and hold a variety of perspectives, desires, attitudes, and responses. What compels one audience member may repel another. Granted. Yet audience response is necessary for the theatre process. Indeed, the great Swedish stage and film director Ingmar Bergman says that the most important dimension of the theatre is his so-called Golden Triangle, which includes Actor, Text, and Audience. The imaginative responses of an audience are necessary for the theatrical experience.

So we start here, to acknowledge two audience responses, and suggest that those responses are important to our work as a theatre department, and the successes that we work toward in all of our engagement with our students and audiences. We want to show our students as sophisticated, exuberant, and creative. We want them to display their artistry, their imagination, and their personalities through the work that they present. But they can't do it on their own, and they don't do it on their own. Indeed, our students are *trained*, and they are trained by and through complex teaching and mentoring from faculty and students alike. Both of these remarks are evidence; they show that our students succeed in the world, and display much of what we want for our students and our department. We train them by all that we do as a department, what we bring to our work and our students and our relationships every day and hour and minute we work with them. We work in many different ways, with many different methods, and toward a variety of ends. We have goals, we have visions, and we have great big desires. And we also train our students through concrete means that can be assessed through certain singular programmatic aspects of our work – that is, the learning outcomes that can be assessed, analyzed, and described. Please accept the following discussion that presents examples of success, describes areas of improvement, and develops key questions as the department moves forward in the engaged teaching of our students.

II. Program Learning Outcomes

The Theatre Arts Department uses three program learning outcomes to assess the learning of its students. They are posted on the department website, and include:

- 1) Students display appropriate skill in creation, development, and presentation of theatrical performances;
- 2) Students demonstrate Core Knowledge in major literature, history, and theory of western theatre practice; and

3) Students apply discipline-specific research methodologies in crafting effective writing about theatrical practice.

The intentional fusion of theatrical practice, knowledge, and writing develops students with strong performative, analytical, and writing skills, and prepares them for future work in the discipline, or other allied fields.

II.1 PLO 1: Theatrical performance

Departmental offerings in the Creation and Development of Theatrical Performances are scaffolded to introduce, develop, and master student success in theatrical performance. Students are introduced to methods and competencies in theatrical performances in courses such as TA 010 (Acting I) and TA 036 (Design). Projects include verbal and nonverbal acting projects, scene study from major realistic plays, model making, and a final design project, among others. Students develop methods and competencies in theatrical performances in courses such as TA 11 (Acting II), TA 038 (Lighting Design), and TA 125 (Directing). Students create an original piece of devised theatre in Acting II, direct scenes from major plays in Directing, and light dances and plays for the department's annual Fringe Festival. Indeed, the Fringe is an integral and unique addition to and expansion of the department's curricular offerings. Conceived as an incubator for original work, the Fringe affords students opportunities to develop, conceive, display, present, and express a wide range of dance, theater, and performance art in a short-form, multi-site and venue festival. Students further their competencies in Main Stage, faculty-directed plays, performances, and design opportunities. They display mastery in the creation, development, and presentation of theatrical performances in a Capstone Senior Project, which concludes and culminates a student's senior year. All senior Theatre Arts majors are required to complete TA 193 (Senior Performance Project), in a specific area of focus for the student in the discipline (i.e. acting, directing, design, playwriting, historical research, etc.).

The department's courses and projects introduce, cultivate, and enhance a wide range of methodological practices, disciplinary competencies, and aesthetic skills. They help, encourage, and sustain student growth, development, and achievement. The department strives to see each student individually, and tailors the program to students' strengths, weaknesses, and opportunities for success. The department strives to develop personal confidence, boldness, vision, clarity, and nuance in artistic, cognitive, and social situations, and create rich projects and learning opportunities where students can flourish and thrive.

This report describes three main tracks of work that has dominated faculty teaching, mentoring, and oversight for the past six years. These tracks of work include: the continued development and achievement of the departmental Fringe Festival; the addition of new Performance courses in the major (and as a matter of fact the development of a new major emphasis); and departmental Senior Projects, where the departmental 1st PLO is assessed.

1. Fringe Festival

Each year, the Theatre Arts Department produces its Fringe Festival, which provides opportunities for the creation of original theatre, dance, film, and performance art for students. The Fringe affords numerous opportunities for students to develop expressive skills with respect to theatrical performance. The festival is used to evaluate student work in many areas at once. Each year, student participants complete a Fringe survey, which evaluates their experience (see Appendix 20).

Recent successes over the past five years include:

- Recognition that The Fringe is an annual, popular, and successful event, with high levels of student involvement in terms of artists and audiences.
- On average, nearly 30 new pieces of theater, dance, and performance art developed for each Fringe Festival per annum.
- On average, 90+ students participate in the Fringe every year.
- The inter-institutional new play development program called The Hive has just completed its 6th year. In that time, over 45 new 10-minute plays have been developed in collaboration between Westmont students and MFA playwrights at Brown, UC San Diego, UT Austin, and most recently BFA playwrights from DePaul University. Each of the new plays have been directed by Westmont undergraduate directors, and featured as part of every Fringe.
- A strong proportion of high evaluative surveys from recent festivals, including overall artistic experience, technical support, and educational value.
- Rapid increase in interest, numbers and quality of new work developed and written by Westmont students.
- Developed a student Fringe leadership structure, which includes two artistic directors, a production manager, a technical director, various assistants, and production liaisons for the producing, oversight, and administration of the Fringe Festival.
- Heightened and weighted the written component of Fringe applications, and Senior Project written assignments.
- Streamlined and clarified the Fringe organizational structure, which has significantly aided the rehearsal process, technical capacities and possibilities, and festival enjoyment of students and faculty alike.

Recent Challenges and Concerns:

- In 2017, there was some student dissatisfaction with regard to how the Fringe handled controversial, challenging, or sensitive subject matter. Since that time, the department has staged a two venue festival, which included an on campus venue where performances occurred in the early evening and afternoon and generally targeted for a family friendly audience an

experience; and an off-campus venue, where plays and performance with challenging or mature themes could be programmed and presented. In both years, the downtown venue turned out to be a remarkable success, and student satisfaction with the handling of controversial content skyrocketed. In addition, the department created an accountability statement for students, which includes a process whereby students engage directly with the Theatre Arts faculty, and potentially the administration, toward the creation and development of material that may be considered challenging and/or sensitive.

- The downtown venue has resulted in a possible negative impact on the design and technical aspects of the Fringe, as well as necessitating additional staff hiring for technical support and management of the spaces. The department is in conversation with how to address the needs, concerns, and challenges of the technical aspects of a wide, and wide ranging, theatrical festival.

2. New Courses in Performance

Over the last several years, the department evaluated, analyzed, and considered its offerings in theatrical performance. In order to enhance, increase, expand, and diversify student achievement and satisfaction, the department added five new performance-related courses – two in acting and directing, and two in theatrical design. These courses include TA 051 Acting the Song, TA 145 – Writing for Performance; TA 153 Contemporary Theatre and Film Performance; TA 037 Scenic Technology; and TA 038 Lighting Design. These courses will significantly expand and develop student competencies in Acting, Directing, Design, Technology, and Performance, which will impact and improve student success in the department's first Program Learning Outcome. Scenic Technology and Contemporary Theatre and Film Performance were offered during the 2018-2019 academic year; Acting the Song and Lighting Design are offered in 2019-2020. The success of the courses, and how they impact and elevate the level of student achievement and satisfaction, will be assessed in future annual and 6-year reports.

3. Creation, development, and presentation of theatrical performances assessed in Theatre Arts Senior Projects

Departmental assessment for PLO 1 occurs as part of the Senior Project student requirement. Theatre Arts faculty and students are always involved in assessment activities. They constantly engage in the iterative process of theatre making and teaching of theatre making, and constantly strive to introduce, develop, and improve the cognitive, emotional, and practical dimension of theatre process. However, the specific site where departmental assessment activities occurs is the Senior Projects, where students undertake an individual, concrete project that is chosen by the student in question, guided by a faculty mentor in tandem with other faculty advisors and mentors. Projects are varied and diverse, and mostly include group or

solo projects in acting, directing, design, and/or writing. At the end of every academic year, the next year's seniors meet with Theatre Arts faculty, and receive rubrics, guidelines, schedules, and other organizational documents that support and inspire student work and thinking. (See Appendix 3: Senior Project Syllabus/Rubric)

As part of the Senior Project process, students select a project, write an intention paper about their proposed project, develop it through a multi-week process, perform or otherwise present the project, write a descriptive self-assessment of the project, and meet with faculty mentors who discuss, describe, and evaluate the performance in question (Appendix 4: Reports on Closing the Loop Activities).

During the past six years, the department has developed the following improvements to rubrics and organizational materials designed to elevate student thinking and artistry: during the 2014-2015 assessment cycle the department clarified evaluation criteria; developed language for the Design and Technical aspect of the PLO; and clarified language with respect to courses that *introduce* and *develop* methods, techniques, and competencies in the creation and development of theatrical performance. During the 2017-2018 assessment cycle the department clarified language with respect to the self-assessment component of the project, and added language to the Senior Project syllabus relative to critical thinking and problem solving. This language reads: "In particular, students should address moments when they were required to problem solve or work through challenges and difficulties that arose during the process, and also how that educational experience may have helped them on future projects." In addition, the department added detailed language regarding a layer of communication relative to the technical requirements of student project, as well as the accountability statement regarding Mature Content as described above.

New intentions and focuses have led to some of the following achievements by Theatre Arts students over the past five years: Remarkable range and diversity in terms of material, style, and collaborative models including original work, devised theater, and established plays; projects in Acting, Directing, Design, in a range of spaces and locales, including on the Westmont campus and in downtown Santa Barbara; two commissioned new works, by MFA playwrights from UC San Diego and Brown University. Since the 2013-2014 6-year report, every Theatre Arts major has developed, produced, and performed a successful Senior Project.

4. Student Performance Success

Since the 2013-2014 Six-Year report, the department students have enjoyed significant successes and achievements in the Santa Barbara Theatre Community and beyond. Some of these successes occurred in years marked by wildfires, rain, debris flows, and multiple interruptions to the academic year. Nevertheless, departmental offerings continue to be attended, enjoyed, and evaluated in significant regard. Sample successes over the last number of years include:

- Three national awards for the department's *Pirates of Penzance*, including Distinguished Production of a Musical, from the Kennedy Center.
- Continued critical acclaim for departmental productions, and Independent Awards for students Christine Nathanson (*The Dido Project*) and Elena White (*The Resistible Rise of Arturo Ui*), and faculty members Mitchell Thomas (*Pride and Prejudice*) and John Blondell (*The Pirates of Penzance*, *Die Fledermaus*, and *The Magic Flute*).
- Performances presented at Westmont venues, but also downtown venues including The New Vic, The Alhecama Theatre, the Community Arts Workshop, and The Piano Kitchen.
- Students invited to attend MFA programs at U Mass Amherst, Cal Arts, the New School, DePaul, The Art Institute of Chicago, New York University, and Cal State Long Beach.

5. Departmental Discussion

Through discussion, one faculty member wondered if the department should create a more substantive rubric and key to the rubric for students to use as they work on their projects. One faculty member queried: how do we authentically get at some of the bottom lines of the outcome? Do we offer students enough guidance in terms of the rubric? Technically, the rubric is not really a rubric but rather a document of best practices for successful completion of the project. Following discussion, the department has come to the conclusion that we don't need any more material for students. As a matter of fact, the department is quite pleased with the process, faculty involvement, and student success of the Theatre Arts Senior Projects. Of the department's PLO's, the Creation and Development of Theatrical Performances is the most developed, most deeply considered, and most departmentally collaborative of the department's Learning Outcomes.

II.1 PLO 2: Core Knowledge

The Theatre Arts Department's second PLO is listed on the departmental website, and reads as follows: "Students demonstrate Core Knowledge in major literature, history, and theory of western theatre practice." Theatre Arts majors are introduced to the methods, knowledge, and skills relative to competency and achievement in disciplinary Core Knowledge in TA 1 – Great Literature of the Stage; majors show development in disciplinary Core Knowledge through a variety of courses, including – but not limited to – TA 10 (Acting I), TA 11 (Acting II), TA 36 (Stage Design), TA III (Acting III), and TA 125 (Directing); majors are assessed in TA 120 and 121, the department's sequence in Theatre History. At this point, all Theatre Arts majors are required to take the Theatre History sequence.

The department uses the following benchmark to assess student success relative to Core Knowledge in Westmont's Theatre Arts major: 80% of Theatre Arts majors

will score 80% or higher on the Core Knowledge component of Theatre Arts coursework.

1. Data and Materials

This report includes the following data and materials in support of the department's work with its Core Knowledge outcome from 2014-2019. For Assessment Results, Rubrics and Assessment Instruments, and Closing the Loop Activities, please see Appendices 2, 3, and 4 respectively.

2. Analysis and Discussion

Though the department is mostly pleased with student accomplishment in Core Knowledge (disciplinary literacy), the fact of the matter is that students did not meet the benchmark over the past five years. Though on one occasion it was met and on another it was very nearly met (.5%), the rest of the years saw students fall short of the benchmark by a few to several percentage points. Granted, with a relatively small N the percentages fluctuate wildly, and on any given year the benchmark could have been met if only one or two students had fared better on midterm or final exams, where this outcome is assessed.

However, the department is largely satisfied with student achievement toward this outcome. That said, the faculty has engaged with the following key questions relative to the Core Knowledge outcome.

- It is noteworthy that in several years the distribution of student percentages has become predominantly bi-modal. Percentages tend to congregate in the 90th percentile, or below the 80th. This does map onto some student data about the college in general, where Solid B Students are perhaps getting hard to find.
- Since disciplinary literacy is broadly defined, should the Theatre Arts Department use more and other courses to assess it? In other words, should the department use courses in Acting, Design, Stagecraft, etc., to help assess student achievement in Core Knowledge?
- For several years, the department engaged in a curricular re-design and considered dropping one Theatre History course from the major. Through much conversation and work, the department created two Theatre Arts emphases – one is a high unit Professional Track and the other is a moderate unit Liberal Arts track. The professional track requires students to take both Theatre History classes where the Core Knowledge outcome is assessed. The liberal arts track, however, requires one Theatre History course, which creates some imbalance between students with respect to the assessment of Core Knowledge in each emphasis. What should the department do about this?

- Over the past several years, both Theatre History courses have been redesigned to satisfy major requirements, as well as Thinking Historically General Education requirements. This has significantly altered the nature, teaching, and assessment of the courses, and also altered the Core Knowledge component of those courses. Put simply, the Core Knowledge archive, used for many years in the department, is being assessed to lesser degrees than it has in the past. There is a discrepancy between what constitutes Core Knowledge and the instruments and tools used to assess it. At the basic level, the Core Knowledge archive needs to be redeveloped and revamped, but this leads to broader questions, suggested in the second bullet point above. What constitutes core knowledge? Where should it be assessed? Who creates the Core Knowledge Archive? How does the Core Knowledge Archive relate to the assessment of Theatre Arts majors, as well as General Education students? Should the department reconceive the Core Knowledge component completely?

Remarks

The department engaged in a robust conversation about the Core Knowledge outcome. According to the departmental survey, students' self-assessment suggests a low understanding of core knowledge with respect to theory and history, which supports departmental findings about a bi-modal distribution of the core knowledge benchmark. One faculty member suggested that, now with two emphases in our major, it will be impossible to achieve the entire knowledge base of the previous core knowledge archive because all students no longer take both Theatre History courses. The department has concluded that it needs to address, and most likely significantly change, the department's second learning outcome regarding core knowledge and disciplinary literacy.

III. PLO 3: Written Effectiveness

The Theatre Arts Department's third Program Learning Outcome is posted on the Theatre Arts website and reads: "Students apply discipline-specific research methodologies in crafting effective writing about theatrical practice." Students are introduced to methods and competencies relative to writing about theatre and drama in TA 001 Great Literature of the Stage, and develop and master them in TA 120 and 121 Theatre History I and II, where students are assessed. As part of the department's PLO, the department uses two Student Learning Outcomes:

- Student Learning Outcome 1: Students develop a precise thesis and fully developed arguments in their writing.
- Student Learning Outcome 2: Students produce accurate discipline-specific research in their writing.

Written Effectiveness is cultivated, developed, and achieved in two separate but related project/instruments. One instrument is used for TA 120 and another for TA 121. For Assessment Results, Rubrics and Assessment Instruments, and Closing the Loop Activities, please see Appendices 2, 3, and 4 respectively.

1. Instruments

Instrument 1: Developed for Written Effectiveness in TA 120. For this project, students create a production history of a history play by William Shakespeare. The production history must include at least four different productions, which can cover the entire history of Shakespearean production, or can be focused more narrowly. The project involves at least twelve sources, with at least eight of them being primary, and include memoirs, diaries, or interviews with collaborators; archival video material, photographs, plans, drawings, or other original material from the performance; or review material from the productions in question. For context, four sources can be secondary, and can include essays about productions from scholarly articles or books, introductions to editions of Shakespeare's plays that deal with production histories, or books about Shakespearean production in general that contain information about specific productions.

The essay is 2,000 words. For the essay, students receive a letter grade and specific feedback on work submitted, both in written and oral form, and use the feedback to prepare revisions of the essays, which are due on the dates indicated. At that time, more written feedback is offered, and students have, as an option, the opportunity to continue revising their work. In other words, all students will revise each written assignment at least one time during the course of the semester, and may revise essays as many times as they wish, at least until the hour glass of the semester runs its course.

II. Instrument II: Developed for Written Effectiveness in TA 121. For this project, students develop an essay about a significant 17th, 18th, or 19th century actor. The essay is not biographical in nature, but rather aesthetic and artistic, and asks students to analyze an actor's methods, approaches, research, personal attitudes, and effectiveness. The essay looks to distinguish an actor's acting from other actors of the period or periods in question, and develops and creates that from largely primary source material. At least twelve sources are required for the project, with eight of them being from primary source material, and four from secondary, wherein contemporary scholars or historians interpret or analyze the actor in question, and can help the student develop context for the student's original work.

As in above, the essay is 2,000 words. For the essay, students receive a letter grade and specific feedback on work submitted, both in written and oral form, and use the feedback to prepare revisions of the essays, which are due on the dates indicated. At that time, more written feedback is offered, and students have, as an option, the opportunity to continue revising their work. In other words, all students will revise each written assignment at least one time during the course of the semester, and

may revise essays as many times as they wish, at least until the hourglass of the semester runs its course.

II. Rubric and Key to the Rubric

The rubric for Written Effectiveness in Theatre Arts was developed in the 2010-2011 school year. The rubric uses the following categories: Structure & Organization, Argument & Analysis, Use of Evidence, Bibliographic Format & Sources, and Style & Mechanics, for the purposes of this outcome special attention is paid to Structure & Organization, especially in regards to the development of an effective thesis; the development of that thesis through the essay's use of Argument & Analysis; and proper Bibliographic Format & Use of Sources. The department also the so-called Key to the Rubric, which helps explain and describe important concepts or dimensions of the rubric.

III. Data Sample Years

This report samples Written Effectiveness for two different writing projects, over two different and separate academic years. The first project is described as Instrument 2 above, and develops a production history for a Shakespearean play. John Blondell, using the rubric created during the 2010-2011 school year, assessed student essays. In addition, Professor Blondell provided a significant amount of written feedback to the student regarding the strengths, weaknesses, and areas of improvement for the essay. Students received their essays with margin comments, a highlighted rubric indicating Professor Blondell's assessment of student writing relative to their first draft, as well as written comments. In addition, on several occasions, Professor Blondell provided oral feedback to students' writing. Students then took the feedback from these sources (marginalia, rubric, and written and/or responses) and crafted a revision of the essay. All students are required to revise their essays at least once.

The following data was collected from use of the rubric in TA 120, Spring 2015.

- 5 of 6 first drafts received a "C" or lower in "Structure & Organization," the category of the rubric that most clearly addresses the development of a thesis, and the argument(s) that intend to develop that thesis.
- Students showed substantial improvements in subsequent drafts. 5 of 6 second drafts received a "B" or higher in this category.
- 4 of 6 first drafts received a "C" or lower in "Bibliographic Format and Sources.
- Students showed substantial improvements in subsequent drafts. 6 of 6 second drafts received a "B" or higher in this category.

The second project is described as Instrument 1 above, and considers and analyzes the aesthetic contributions of a significant 17th, 18th, or 19th century actor. Professor

John Blondell, using the rubric created in 2010-2011, assessed student essays. The feedback, commentary, and revision process is the same as described above.

The following data was collected from use of the rubric in TA 121, 2018.

- 11 of 12 first drafts received a “C” or lower in “Structure and Organization,” the category of the rubric that most clearly addresses the development of a thesis, and the argument that intend to develop that thesis.
- Students showed improvements in subsequent drafts. 7 of 12 students received a “B” or higher in this category. This finding is somewhat surprising, since the 2015 data reflects substantial improvement in this area.
- 8 of 12 first drafts received a “C” or lower in Bibliographic Format and Sources.
- Some students showed improvement in subsequent drafts. 6 of 12 second drafts received a “B” or higher in this category.

Please see Appendix 4: Closing the Loop Activities for sample faculty responses to student work.

IV. Discussion and Analysis

The use of assignments, the writing rubric, and its key continue seem to demonstrate the improvement and effectiveness of student writing relative to research methodologies in theatre and drama, though differences and discrepancies between the sample years suggest interesting questions and challenges that should be addressed. The following brief observations are demonstrated by the data collected for the assignment:

- The assignment, the rubric, and its key seem to create clear expectations for students, and are useful for professor and student alike. The rubric’s categories are appropriate: they cover a range of criteria, including Structure, Argument, Evidence, Sources, and Style.
- The revision and rewriting process participates significantly in the development of student writing. All students improve from first drafts, some of them dramatically. This process is integral to the way that the department teaches writing, and helps develop a great deal of student success in terms of disciplinary writing. It will continue to be an active and important component of the department’s emphasis on effective disciplinary writing.
- Students struggle with Structure and Organization, especially in relation to the creation of effective thesis statements and the support of those theses in the initial draft. In addition, students struggle with appropriate Bibliographic Format and Sources, especially in early drafts.
- There remains a concern that student improvement between drafts was less noticeable in the sample from 2018. Why is that? Why was there

proportionally less student improvement in the two outcomes for Written Effectiveness in 2018 than 2015?

- Though different strategies have been used, including the use of effective writing models, and instructor oversight and encouragement, written effectiveness has started to be a concern for the department. Why do students have such trouble with crafting effective thesis statements in initial drafts? Why do they struggle with appropriate bibliographic format and citations? Why was there less improvement between drafts between 2015-2018? Is there a problem with the instruments, rubric, or key to the rubric? The rubric was developed in 2010-2011, nearly 10 years ago. Should the department consider the development of a new rubric, key, and resources to engage students more directly in some of the problems that seem to have developed in student writing? Should the department simplify the rubric?

The department engaged in a stimulating discussion regarding the writing outcome of our program. The department wholeheartedly agrees that writing is necessary, important, and obligatory for our students, but has come to the conclusion that the disciplinary writing displayed in the present outcome can be reimagined and retooled for our students today. The fact of the matter is that the scaffolding for PLO 3 is rather sparse, and is going to get even more sparse since not all students will take both Theatre History courses to satisfy a major in Theatre. Though there is a substantial amount of writing in the program – reviews, journals, short essays, various kinds of analyses, etc., the disciplinary writing evidenced in the present PLO is no longer central to what the department is doing. Consequently, the department has decided to change the writing PLO, create a different instrument, and assess it in a different class or classes. Discussions will commence in the spring of 2020, and will make changes to the PLO by the end of the 2019-20 school year, or the start of 2020-2021. This change will also help create more equitable oversight and workload for assessment amongst faculty in the department.

2. ALUMNI REFLECTIONS

In the spring of 2019, the department reached out with a survey to graduates from 2013-2018. We used the suggested survey instrument from the Office of Educational Effectiveness, which uses Lime Survey. This survey has mandated questions for a college-wide response and then allows for the creation of a few discipline-specific questions for the department as well as some comment areas. We would like to note that we found the survey instrument, as well as the support process for the development of the survey, extremely lacking. The survey is cumbersome, difficult to utilize, challenging to personalize, and took up WAY more time for our administrative assistant than we could afford. The survey also is lacking in user-friendly layout and presentation. We had multiple alumni log in, complete a couple of questions, and then not finish the rest of the survey. This was extremely problematic given our already small sample size for majors. Lastly, the data that was collected was difficult and cumbersome to access, make charts of, and present in a way that was quickly and readily usable and informative.

Unfortunately, as a result of the ineffective survey process we feel more comfortable using the data as general reflection material for the department rather than as data-driven directives from all alumni. However, given all of that, we have some responses to the survey that are helpful for the department to consider.

The theatre arts alumni survey represents a consistently successful group of recent graduates. More than 90% of students responding to the survey are employed in a full-time or part-time position with 50% of those employed in the area of study. More than 70% of our students consider themselves thoughtful scholars and prepared to globally engage with the world. In an answer to the question, "What skills have we taught you that have been most helpful to you in your current position?", students listed skills as diverse and important as critical thinking, grace under pressure, leadership, confidence, flexibility, creativity, communication skills across various fields such as writing, public speaking and collaboration.

Each one of the department's Program Learning Outcomes received above 80% for strong or superior achievement by our alumni. Beyond the appreciation for the education in the formal classroom, our alumni express a profound appreciation for experiences in the main stage season, abroad programs such as London Mayterm, attending shows outside Santa Barbara County and the vast opportunities afforded to our students through the annual Fringe Festival.

While these are points to celebrate, the survey also highlighted areas of our program that alumni insist need improvement and development. Some of these areas of improvement include more opportunities to prepare for global engagement with the church, developing higher numbers of graduates matriculating to graduate programs, and increase student opportunities for professional networking, business management and internship programs. The alumni survey raised compelling questions about what classes and programs can our department offer to better support student's understanding of faith and learning toward a more confident global engagement with the church?

Alumni are adamant about the need for increased diversity among full time faculty in the department. With a high percentage of female students, an increased emphasis on global perspectives at the college, and the need to expand the canon for students in the 21st century, alumni highlight our need for a more diverse faculty. Though we are encouraged to see the student demographics in our department align with the current general student demographics, we affirm the desire for our department to play an active role in achieving the dream of a more diverse demographic throughout the Westmont community.

Perhaps the greatest need for growth, according to our alumni, lies with what happens in the first few years out of Westmont College. Alumni have pointed to a greater focus on attending graduate school, internships during and after college, learning more about how to engage with job prospects, and meeting potential colleagues and clients. In recent years, we have developed a senior capstone class

that helps students prepare for what comes after graduation that addresses many of these concerns. Up until this point, the course has been an elective for students offered every other year but beginning Fall 2019 will be a required course for students on our higher-unit major track (see curriculum below). This is a good start. However, our department must encourage students to be more proactive in internship opportunities as well as utilizing services offered by the Office of Career Development and Calling.

Alumni have also commented on the need for expanded design opportunities for students. Our department has spent the last 5 years developing the scenic and lighting programs. We are offering more design classes, providing students with design assistant projects on main stage productions and actively encouraging them to create their own design work. However, we have not gone so far as to develop the costume design program. This will be a key area of our program to develop in the next six-year cycle as we seek to develop a new costume design class and project-based work and design assistant opportunities in our production season.

It is perhaps not surprising that our most successful areas of the survey are found in the effectiveness of teaching, quality of classes, as well as the creativity and collaboration through our productions. Our students are leaving the theatre program with confidence in making theatre, and our department is committed to continuing to develop and strengthen the programs and experiences that produce thoughtful and creative theater-makers.

3. CURRICULUM REVIEW

Over the last program review cycle, the theatre arts program has undergone a systematic curricular revision process, which has culminated in major curriculum changes effective Fall 2019. These significant changes to our curriculum, which had seen little change since 1988, were first introduced in our 2013 self-study after a peer institution comparison process:

Currently, our faculty have been talking informally about moving to a model that may be more in line with the 48 units + optional concentration track that Pomona offers, and that some programs at Westmont currently offer. At 54 units, our current major is at the top of the number of program hours recommended by NAST (30% to 45% of a 120 hour program) to develop requisite competencies. A major program of 48 units would still place us on the higher end of the spectrum, and would allow more students to double major or minor. Those students who only choose the theatre major could focus on a concentration for a higher level of training and preparation for their chosen specialty. On the course level, significant omissions in a program our size are offering consistent sections of playwriting, dedicated sections of costume design and lighting design, and more courses that focus on non-Western theatre practices, and a senior seminar.

In Fall 2014, the department hired our current technical director and lighting design faculty, Jonathan Hicks, allowing us to both develop our department thinking regarding the technical theatre and design areas and to begin to brainstorm about how to best serve the students with courses suited to the focus and concentration of current faculty. This process was well served by significant data from our alumni survey and program review findings.

After allowing for a 2-3 adjustment year period for our FTE faculty to develop our thinking with the recent arrival of a new faculty member, we embarked on a 2-year process beginning in fall of 2017 to plan, design, propose, and ultimately implement our new theatre arts curriculum, which includes new courses and track options for students (See Appendix). Notable changes to the curriculum include the creation of two tracks that students can elect for the major.

- Theatre Studies Option: 60 units
 - Most like old curriculum
 - Re-imagined tech and design program
 - Adds required senior seminar and upper division contemporary theatre and film course
 - Expanded Elective opportunities

- Theatre in the Liberal Arts Option: 48 units
 - More space for double major
 - New single subject teaching credential compatible
 - Smaller unit count allows for greater variety of student vocational goals and interests

With the curricular revision process, theatre arts faculty have proposed and received approval for the following six new courses which contribute to the major, minor and general education programs:

TA 012	Acting the Song (Thomas)
TA 037	Scenic Technology (Hicks)
TA 038	Lighting Design (Hicks)
TA 113	Writing for Performance (adjunct faculty)
TA 153	Contemporary Theatre and Film Performance (Thomas)
TA 196	Senior Seminar: LaunchPad (Thomas)

The addition of these courses has enhanced student opportunities in a broader range of disciplinary knowledge and course offerings, filled some significant holes in our prior program, responded proactively to alumni feedback, and enhanced our design and tech possibilities for design-focused majors. In addition, some new courses have opened new cross-disciplinary connections for the major including

Acting the Song (music) and Contemporary Theatre and Film Performance (film studies).

Significantly, the new major tracks and new course additions address three of our four key questions from the previous program review cycle. Curricular revisions have been made to strengthen our design and tech program so the major is structured more effectively, and our offerings are beginning to catch up to peer schools in these areas. We are also hopeful that the lower unit major option being introduced in fall 2019 will be a pathway to an increase in majors for the program, allowing for more students who wish to double major or complete a teaching credential here at Westmont.

4. PROGRAM SUSTAINABILITY AND ADAPTABILITY

In looking at recent trends in professional and educational theatre, we are seeing a more diverse set of narratives, stories, and artists working in 2019. This diversity not only more accurately reflects the world we live in, but also brings to light perspectives, approaches, and literary and artistic canons that have been at best ignored and often suppressed in our story-telling and theatrical representations.

In order for Westmont theatre to participate in this crucial trajectory of a more diverse and inclusive theatre, it is imperative that we diversify our full time faculty ranks. This is clear to current full time faculty and has been echoed by recent alumni in our survey. The current faculty have made diversity a high priority in our recent program review cycle, and have made strides over the last cycle in broadening the reading lists in our theatrical literature courses (the newly developed TA 153 course has more than half of the writers being women and/or writers of color), as well as our popular “Gender and Ethnicity on the American Stage” course (TA 140) which is part of the gender studies minor offerings. Additionally, of the 20 adjuncts hired in the last five years, 18 of them have been women and/or artists of color. We have also commissioned new plays that have featured diverse casts and have created spaces for student artists from a broader range of gender, race, ethnicity, sexual orientation, and backgrounds. We would also like to have more students of color, allowing our department to offer more productions that come from a more racially and ethnically diverse canon of plays. In 2017, we commissioned a new play by Haitian-American writer Diane Exavier for a senior project which featured the first all African-American cast of a play that we have produced at Westmont. This was a model of what we would like to offer more often in our repertory. However, many of these worthwhile initiatives still feel like “add-ons” rather than central to our core curriculum, faculty, and mainstage presence in the community.

In terms of current trends in student demographics and educational trends, we are considerably more optimistic about our current role. In Tracy Moore’s article in the *Chronicle of Higher Education*, she writes how the study of theatre is vital to the digital age, and develops skills that sustain us as human beings and support us in a

wide variety of jobs and vocations. Moore describes some of the skills learned in theatre arts courses:

...fierce concentration and the ability to focus one's attention at will, significant mind/body reciprocity, a developed and practiced imagination, and the exploration and study of the outside world (other people, other art forms, literature, and one's own life experiences). Acquiring those skills could be an antidote for college students who are said to be lacking empathy, isolated and narcissistic, distracted and jaded. Theater (slow, communal, physical) may be the cure for what ails us in the digital world. Social psychologists, neurologists, and doctors tell us that cellphone use (in the way our students do it, more than eight hours a day) is altering modes of attention, reducing eye contact, hurting necks and hands, and changing our brains and sleep cycles.

Additionally, in our alumni survey, recent alums articulated the following skills that they learned as theatre majors that have been most helpful to them in their current work positions: critical thinking, collaboration, analytical writing, creativity, confidence, ability to perform under pressure, working with a group, leadership and speaking skills, work ethic, communication skills, teamwork, and a do-it-yourself attitude.

Given the strong need for the theatre arts in a liberal arts college and the high satisfaction levels of our alumni, we are confident in our ability to serve students well here at Westmont. Here are a few ways that our department has been successful in serving Westmont:

- Consistently full enrollment in Working Artistically courses offered each semester in Great Literature of the Stage, Acting I: Foundations, and Design for the Theatre.
- Consistently full enrollment in Reading Imaginative Literature course offered each year in Great Literature of the Stage
- Our Fringe festival each spring involves nearly 90 students annually from across the college
- Each mainstage production has open auditions and interviews, allowing majors, minors, and students from other disciplines to participate
- A number of other courses that fulfill a variety of General Education categories including Thinking Historically, Writing Intensive, and Productions and Presentations.

Most of our courses are taught by full-time faculty, only bringing in adjuncts for specialty courses in particular areas of the discipline.

Over the last program review cycle, theatre arts has been remarkably in line with the demographics of the college in our graduates, with 60% of our majors identifying as female, and about 33% of our majors identifying as students of color. The number of majors we have graduated on average over this cycle is almost

exactly the same as the previous cycle (4.66/yr. 2013-2018 vs. 4.6/yr. 2007-2012). We interpret this data in a couple of ways. When viewed more optimistically, it demonstrates that theatre arts is “holding its own” in an age of declining enrollment in the humanities, and that we are representative of the larger demographics of the college. However, as noted above, we feel very strongly that the theatre arts department, and the stage in particular, can be a leader in exploring, representing, and celebrating historically under-represented people and their stories.

In 2013 and 2019, we graduated seven theatre arts majors respectively. We feel that this is an ideal number for our program given the small number of faculty and theatrical space limitations we have here at the college, as well as the rigorous senior capstone projects each major is required to complete. Our goal is to have more consistent numbers, approaching seven majors per year. Finally, as we continue to build out our numbers, we would like to encourage and support the development of more theatre students interested in design and technology as well as acting and directing.

5. ADDITIONAL ANALYSIS

Finances:

The current budget for the 2019-2020 academic year for theatre arts is \$25,193.00. Of that amount, \$16,010.00 (or 63.5%) is allocated toward our productions. Another \$6,858.00 (or 27%) is allocated toward student workers in our office, costume shop, scene shop, and box office, which leaves \$2,523.00 (or 9%) left over for running all other aspects of our academic program (postage, printing, hospitality, rentals, supplies and materials, classroom needs, publicity, dues and subscriptions, and physical plant and equipment maintenance and upkeep).

We do generate some income from productions, which helps to augment the academic budget. On average, this income is between \$3,000.00 - 4,000.00 per year. This number is not higher due to the large number of complimentary tickets for faculty and staff (a benefit of the college) and the low student ticket prices we maintain.

The theatre arts department has not requested a budget increase since 2012, and that request was for an increase in our student worker budget line. In 2013-14, the department requested and received a one-time Capital Improvement Grant of \$35,000 that was spent primarily on lighting instruments and upgrading our lighting systems. The department also requested a \$60,000 CIP grant in 2015-16 to upgrade more of our aging equipment, including speakers, sound systems, microphones, and camera equipment. This request was funded over two years with a CIP grant awarded to the department in 2016 for \$30,000 and an external grant from the Alice Tweed Tuohy Foundation in 2018 for \$26,000. The department is very grateful for the support over the last program review cycle to upgrade and fix our facilities for productions and classes, as well as greater campus use (see

Appendices 19: CIP Proposals and Spending 2013-2019). The most significant need in our budget at this time is support for productions. Given our ambitious seasons for such a small program, we consistently feel stretched financially producing our shows and often need to significantly pare down our scenic and costume designs in order to accomplish this, resulting in low morale for the production team. This has been exacerbated in the last three years as theatre arts has partnered with music to produce an opera each spring. Due to the constraints of Porter Theatre and in order to develop more of a downtown presence, we have rented out the beautiful New Vic Theatre for the last two opera productions. Big casts, big sets, and an added rental fee have been challenging and would have been impossible without generous support from the Provost's office. This season, 2019-2020, we are attempting to bring on an external donor to underwrite some of the cost of the opera (approximately \$25,000), which would make the production possible without Provost support and provide additional monies for the design elements required for the production. Bringing in an external donor for this production is part of a longer-term strategy we would like to implement, which will eventually include sponsors for the season, individual productions, and advertising in our programs.

So, we are being proactive but still feeling squeezed on the production side, even as we have allotted more and more of our yearly department budget to keep pace with increased costs and scope of the work. As a result, our allocated budget for the academic portion of the department has fallen to less than \$2,400.00 per year, leaving us unable to attend to basic needs and upkeep in the department, let alone new initiatives and increased outreach to constituents.

We need increased support and attention from advancement as we endeavor to raise money and cultivate donors. We need additional staffing to help build and spearhead these initiatives. And we need a budget increase for our production and academic yearly budgets.

Faculty:

Currently, the theatre arts department has three full time faculty. Dr. John Blondell is a tenured full Professor and is currently in his 31st year at Westmont. He oversees the literature and history courses in the department, teaches directing, and directs on the mainstage each year. Mitchell Thomas is also a tenured full Professor and is in his 15th year at Westmont. Mitchell oversees the performance courses in the department, teaches voice and speech, directs on the mainstage each year, and is the current Chair. Jonathan Hicks is an assistant Professor on a multi-year contract, and is in his sixth year at Westmont. Jonathan oversees the technical program, is the resident lighting designer, and functions as production manager for the department.

The department has two "enhanced" adjunct roles that serve as artists and designers in residence for the college. Yuri Okahana is our resident scenic designer, teaches scenic design, and is currently in her sixth year with the department. Lynne Martens is our resident costume designer, and is currently in her fourth year with the department. We also have a very part time costume shop supervisor, and hire adjuncts occasionally to teach courses or for production responsibilities.

The theatre arts faculty enjoy a collegial and positive environment in the department, are consistently receiving excellent evaluations from students on classes and productions, and are working in a wide variety of local, national, and international creative pursuits. Though the faculty are busy, the load of each individual feels in line with expectations and morale is high. There is the possibility of one retirement in our faculty in the next program review cycle. One exciting development is an increase in international directing opportunities for John Blondell, which is a testament to his excellent work and professional trajectory. However, some of these opportunities conflict with the academic schedule here at Westmont, so John is working with the chair and the Provost to strategize ways to allow John to take advantage of these opportunities without unduly straining the department or creating a less rich environment for students in John's courses. John Blondell is an excellent candidate for an endowed Chair, which would significantly ease the tension and support John's international work on behalf of Westmont. Due to the small number of FTE in the department, we still have a number of areas that we consistently fill with adjuncts or have insufficient offerings for students. These areas include playwriting, costume design, world theatre, and costume construction. In the future, the department would like to hire a female and/or faculty of color who could direct in the department and offer some of these courses.

Currently, the theatre arts department only has a half-time administrative assistant to provide support for all departmental activities, which is insufficient. In 2008, a part-time arts coordinator was shared by theatre, music, and art but the position was eliminated during the economic downturn. Since that time, music and the art museum have added multiple support staff personnel while theatre arts has not been increased at all, even as our programmatic initiatives and community offerings have grown significantly. An additional support person in production and departmental management would be able to support the growth and reach of the department, with oversight of areas including audience development, donor development, student outreach, production management, and some of the myriad details that go along with producing theatre.

In summary, the department would like to endow a chair for Professor John Blondell, create a new faculty line that adds diversity to the program and fills hole areas in the curriculum, and increase staffing to support increased production and programmatic needs and development.

Please see Appendix 18 for Fulltime Faculty Biographies

Production:

In 2019, the theatre arts department will produce three mainstage shows, four capstone senior projects, and the spring Fringe festival. This year features a hilarious classic farce, a 15th century morality play, a contemporary devised performance on technology and connection, a soaring double bill opera staged downtown at the New Vic, and the world premieres of a film on homelessness and a warm-hearted musical about connection and growing up. Add to that thrilling mix

our annual Fringe Festival produced on campus and downtown at the Community Arts Workshop. All together, audiences will have 35+ shows to choose from in our season. While each season varies, there are certain trends that have developed over the last number of years:

- With the addition of the New Vic and Community Arts Workshop (CAW), Westmont theatre is working to reach new audiences, and give our students more opportunities in a variety of spaces.
- Our Fringe Festival has grown significantly over the last 6 years, and is now a hallmark of our program. Students identify the Fringe as a key foundation of their education here, and the generative nature of the festival contributes to our goal of training up theatre-makers in the program.
- Capstone project are required by the major, and as our numbers increase, so too does the pressure on scheduling spaces, managing personnel, and faculty oversight of projects.

Advising:

Due to the small size of the department, advising continues to be very manageable for faculty. Jonathan Hicks does not currently advise students due to his hybrid role as professor and technical director/lighting designer in the department, though we are considering having him advise majors with a design focus that would be a manageable number for him. Mitchell Thomas has agreed to serve as the minor advisor for the newly created Film Studies minor, increasing his advisee load.

Facilities:

The theatre program and offices are housed in Porter Hall on the Westmont campus, and include four offices, a break room, a small design studio, a box office, a seminar room, theatre lobby, green room, costume shop, and performance spaces. There are currently has two primary performance spaces in Porter Hall. Porter Theatre is a proscenium-style theatre that seats 160 and is the primary space for our mainstage productions. The Black Box space serves as a more intimate performance space, seating 55, and is used as classroom space for performance courses as well as a dedicated rehearsal space for student theatre and dance projects. The department also has a mid-sized scene shop on the lower campus. The department has first access to the seminar room that seats 14, but that space is also used for other academic courses.

Theatre Arts is in a unique position as a department, in that some of our spaces and equipment are purchased and maintained as part of the physical plant of the college, and some of our spaces and equipment are purchased and maintained through the theatre arts budget. Inevitably, given this unique set-up and overlap, some of our spaces and equipment have fallen into a “grey area” of who has principal oversight and financial responsibility for spaces and equipment that need updating, maintenance, or replacement.

The facilities host approximately 10% (150) students on a daily basis. Our students are regularly rehearsing, creating in the design lab, building costumes and scenery in theatre shops and meeting with faculty and guest artists to learn more about the craft and art of making theatre. The spaces serve as an important public face for the college, hosting a wide variety of events and functions such as parents weekend, alumni and presidential events, admissions day gatherings, film screenings, summer conferences such as the Music Academy of the West, general education courses from a variety of departments, rehearsals for two theater companies in town and celebrations of art like music concerts and Phoenix Night (campus arts magazine).

During the course of 2018-2019 academic year, the Theatre Arts department created a facilities development & maintenance document which addresses small repairs, equipment replacement and medium to large purchases that will require time and funding to implement (see Appendix 15: Facilities Development and Maintenance). This document is an attempt to develop clarity on these issues and to create a reasonable timeline for funding in order to steward the spaces well. Over the last number of years, we have completed twenty projects with great success. Small items like window screens, medium projects like the purchase of new sewing and scenic construction equipment, regularly scheduled maintenance of costume shop equipment and floors, as well as transforming Jonathan Hicks' office into an Audio/ Video storage room, maintenance shop and digital editing studio.

It is our hope that the implementation of this annual report will greatly aid in continued diligent stewardship of our resources and planning for the future of our facilities, equipment and technology. Below is a brief list of high priority projects that need to be undertaken in the next six-year cycle. Of particular note is the transition to LED lighting for our theatres, budgeted at roughly \$170,000.00. There are additional medium and low priority projects in the attached APPENDIX X that address all areas of the Porter Hall facility. Jonathan Hicks is working closely with physical plant to ensure that the facility is up to date and properly maintained at all times.

Project	Duration	Cost	Priority	Notes	Responsibility
Porter Theater LED Lighting Upgrade	6 years	\$170,000	High	Jonathan has created a plan for equipment purchases & implementation.	Theatre Department
Black Box Theater LED Lighting Upgrade	6 years	\$30,000	High	Jonathan has created a plan for equipment purchases & implementation.	Theatre Department
Safe for weapons	4 hours	\$500	High	Proper security for prop weapons	Theatre Department
Costume Shop Storage Units	40 hours	\$3,000	High	Insufficient storage available in costume shop.	Theatre Department
Air & Ventilation for	TBD	TBD	High	Hard to breathe and work	Physical Plant

scene shop				during hot season when teaching & constructing scenery.	
Paint Backstage	2 weeks	TBD	High	Needs to be repainted.	Physical Plant
Golf Cart or Truck	2 weeks	\$6,000 to \$10,000	High	Need for transportation of equipment from shop to theater	Physical Plant & Theatre Department

Technology:

The Theatre Arts Department’s design & technology program is supported by daily use of high-performance computer hardware and software. The scenic and lighting departments develop 2D/3D digital renderings for physical installation of manufactured scenery and lighting. Additionally, the audio and video rendering software require hardware that will adequately support the high-speed processing and playback during a performance with guaranteed functionality at all times. In recent years, the programs development of multi-department and multi-facility productions has revealed a need for adequate production management software to support the growing programs.

In the summer of 2019, the Theatre Arts department created a digital technology report, which addresses production specific software and hardware requirements. It is our hope that the implementation of this annual report will greatly aid in continued development to our digital technology and design support. Below is a brief list of high priority projects that need to be completed in the next six-year cycle.

Project	Duration	Cost	Priority	Notes	Responsibility
Hicks laptop	2 weeks	\$4,000	High	Place into a replacement cycle. High-performance equipment for audio/video/lighting control. Requires large processing & rendering capabilities, as well as storage resources.	Theatre Dept. & IT Dept.
Design laptop or desktop	2 weeks	\$4,000	High	Same computer as Hicks’ production computer for student development of designs.	Theatre Dept. & IT Dept.
Porter laptop	2 weeks	\$1,000	High	For audio/video playback	Theatre Dept. & IT Dept.
Site-specific laptop	2 weeks	\$1,000	High	For audio/video & lighting playback	Theatre Dept. & IT Dept.
Portable Projector	2 weeks	\$1,000	High	Will be used for scenic painting projects, as well as	Theatre Department

				production playback in black box theater.	
Stage Monitor	1 week	\$1,000	High	Used annually for Operas	Theatre Dept.
Lighting Software - Vectorworks - Lightwright	1 Day	\$1,000	High	This purchase is required when new software updates are made. Not annual.	Theatre Department
Audio Software - ProTools - QLab	1 Day	\$1,000	High	This purchase is required when new software updates are made. Not annual.	Theatre Department
Video Software - Final Cut Pro - Maya	1 Day	\$1500	High	Maya is a yearly subscription	Theatre Department
Scenic Design Software - AutoCAD - Adobe Creative - Rhino	1 Day	\$1500	High	Annual purchase of Adobe & Rhino. AutoCAD free	Theatre Department

Interaction with Other Departments:

Theatre arts continues to have collegial relationships with many other departments across the college, and is always looking for inter-disciplinary projects, initiatives, and connection points with other faculty and programs. Of particular note over the last cycle are the significant interaction with Music and the new Film Studies minor.

The Theatre Arts Department collaborates consistently and successfully with the Music Department. Since 2013, the department has spearheaded and developed substantive and successful co-productions of music drama and opera. Productions include *The Pirates of Penzance* (three national awards from the Kennedy Center), *La Serva Padrona*, *The Old Maid and the Thief*, *Dido and Aeneas*, *Die Fledermaus*, and *The Magic Flute*. Productions use a true mix of Westmont Music and Theatre students, faculty, and resources. The productions create great synergy between the two departments, and bring many Music students into departmental productions, mostly keenly felt in the year-end Fringe Festival, which culminates every theater season at Westmont.

The college has begun offering a new film studies minor in fall of 2019, and Theatre Arts Chair Mitchell Thomas has been vital in the development and oversight of the program. Professor Thomas has been a key driver of the college-wide discussions and consideration of the minor, and currently serves as the minor advisor and point person for film at the college. In addition to publicity, catalog development, and presentations to the full faculty, Professor Thomas has also been recruiting candidates for production courses and will oversee and support these adjunct faculty. Many theatre arts students are interested in film as a medium, so there is

natural synergy between the programs, and multiple theatre arts courses currently serve as options for the film studies program.

Library Liaison:

Theatre Arts takes full advantage of the yearly library budget allotted to us by the college, working with librarian Diane Ziliotto to increase our holdings and resources. Over the last five years, we have systematically increased our library resources in playwriting, design, theatre history, film studies, contemporary plays, and plays by women and writers of color. In addition, faculty have worked with the library to identify and compile slides, photos, and other supporting materials used in teaching classes such as Great Literature of the Stage and Theatre History. A full list of purchases from 2014- 2019 is included in APPENDIX X.

Student Participation in off-campus programs:

Theatre Arts majors continue to participate in a wide range of off-campus programs, and are highly encouraged by faculty to experience the global focus of the college. Students who wish to study off-campus and receive units toward the major participate in England semester, Westmont in San Francisco, Los Angeles Film Studies Best Semester program, and the London Mayterm program. In particular, many alumni reported in the survey that the London Mayterm program was particularly important for their educational experience, so the Theatre Arts faculty are invested in supporting the viability of this program for years to come. Both Mitchell Thomas and John Blondell have co-lead that program in the past, but have not participated in the last 6 years. The current faculty member who created and leads the program is likely nearing retirement in the next 3-5 years, so theatre arts should consider options to ensure London Mayterm or an equally inspiring theatre-focused program continues for our majors.

Diversity:

As noted in the sustainability & adaptability section of the report, the theatre arts program needs to diversify its faculty, programs, productions, and teaching canon to better serve our students and become more a more effective and representative department. That diversity not only more accurately reflects the world we live in, but also brings to light perspectives, approaches, and literary and artistic canons that have been at best ignored and often suppressed in our story-telling and theatrical representations. Westmont describes that diversity as biblical, communal, and practical, and that “...Beyond the value of diversity for educational effectiveness, however, Westmont grounds its commitment to diversity in a biblical vision of God’s kingdom. Bearing witness to this kingdom is in itself an act of restorative justice.” We wholeheartedly agree with this statement.

However, even within our limitations, we have made good faith efforts to better exemplify a diverse department and program over the recent review cycle. The Westmont College Theatre Arts Department develops and sustains diversity in a variety of ways: shows plays that present and explore issues and implications of

“otherness;” teaches classes where diversity issues form primary or supporting content of the plays at hand; hires part-time, project based, or adjunct artists or instructors who are women and/or persons of color; uses women and/or persons of color for special talks, lectures, and workshops; uses the departmental Globe Series to show international artists, and cultivate diverse approaches and methods for the development of theatre. With three white, male faculty as the FTE in the department, we are especially committed to producing, hiring, and developing initiatives that create diverse perspectives, stories, and viewpoints for our audiences, students, and the department. For example, in the last six years we have hired twenty people as adjuncts in the department. Eighteen of those twenty have been women and/or people of color. Please see Appendix 16: Diversity Initiatives and Activities for a partial list of the ways that the department cultivates diverse approaches and personnel.

f. Answering Key Questions

How can the department support, develop, and enhance the design and technical component of our first PLO?

How can the department elevate the design and technical aspect of our program to be in line with “this tier” standards?

The principal and most vital key question from the last report considered the nature and success of the department’s design and technology program. The department knew it needed to enhance and develop this aspect of the program, if the department were to stabilize and sustain the department, much less grow it. Since that report, the department: found and hired the appropriate human resources for available positions; reimagined, restructured, and reorganized an appropriate design and tech program for a small liberal arts college; found and cultivated students interested in tech and design area; upgraded, improved, and developed facilities and technology in the department; exposed students to high level teaching, mentoring and modeling; found and cultivated high quality teacher artists; created synergy, confidence, integration, and communication between all aspects of the department; created student design possibilities, especially in the Fringe Festival; located and purchased appropriate technology for our performance spaces and studios; and added new courses in the design and technology area.

The differences between the department’s previous 6-Year Report and now are substantive and substantial. The department is very happy with the new faculty, initiatives, students, and additions to the design and tech component of our first PLO. The department has tangibly elevated design and technology to “this tier” standards. The department is pleased with the work and results, and will continue to develop, enhance, and grow design and technology as we move into the next phase of the program’s growth.

How can the department significantly increase its numbers of majors by 2018?

The department did not significantly increase its numbers of major by 2018. Indeed, the answers to this question are still in process. The question is still an active one, but it has driven new initiatives, including a new track to the major; new courses in acting, directing, and design; active participation in the new Film Studies Minor; the expansion of our Fringe Festival; and collaboration with the Music Department on the Spring Opera. The goal is to have an annual senior class of 6.6 students by 2024. A key component of that growth is our new track to the major, which we hope will allow both single and double major students to flourish in our program.

How can we partner with College Advancement in order to target fundraising for the department and the program?

The department needs continued work in this area. The department recently received a grant from the Alice Tweed Tuohy Foundation for \$25,000, which was earmarked for sound amplification and support, and video creation and playback. In addition, Theatre Arts and Advancement have embarked on a fundraising plan for the annual opera. This initiative is in its early stages, the fruits of which are still to be determined. The question is still a vital and important one, and will remain in play for our next substantial report five years from now. A significant component of this partnering is increased *time* for a faculty and/or staff person to spearhead, oversee, and develop initiatives that support the expansion and reach of the department.

3. CONCLUSIONS

a. PROGRAM REVIEW AND ASSESSMENT

The department has learned several vital things from this period of review, reflection, analysis and discussion. For clarity's sake, they are presented simply in bullet points below:

- Student achievement in the outcome related to Theatrical Performance is high, and faculty are very pleased with the work and results in this area. The entire department shares the load, and equally participates in the teaching, mentoring, assessing, evaluating, and developing student work in relation to theatrical performance.
- The outcome related to core knowledge needs work and substantive and substantial revision. Our major has changed, the kinds and types of teaching

have changed, and it is necessary to revamp the Core Knowledge outcome relative to those shifting contexts.

- Similarly, the outcome related to written effectiveness needs substantive and substantial revision. Again, courses have changed, teaching has changed, and the nature of the kind of writing we want for our students has changed. The department needs a new outcome and instruments relative to this new reality.
- Finally, it is clear that the department's Mission Statement needs revision and refreshment. It is nearly 10 years old, and fails to reflect the particular nature of our department, with respect to our identity as a Christian Liberal Arts Theatre Department at this moment of the 21st century. We will commence work on this, once the 5-year review cycle is completed, and we launch a new cycle.
- The department feels excited for the challenges, work, and opportunities afforded by the renewed sense of mission.

b. REQUESTED PROGRAM NEEDS

The department continues to work toward a robust, diverse, and effective program for students, faculty, staff, and audiences. To that end, we are requesting the following:

- Increased budget for departmental productions and programs
- Increased ½ time staff position for production management and growth initiatives
- An endowed Chair and new FTE faculty member increasing diversity of faculty
- Increased adjunct units for consistent playwriting course and the addition of a costume design course
- Increased budget for emerging technology needs in department for theatre and film studies program and equipment support

c. KEY QUESTIONS

The following questions have emerged in the department through this process, and over the course of the next year we plan to receive input from our external reviewer, the program review committee, and the Provost in order to distill these down into 2-4 "Key Questions" that will drive our next program review cycle process:

- How can we align the language that we have about the program (mission, aspirations, PLOs) to where the department is now? How do we create synergy in these areas in order to encourage the flourishing of students and faculty?

- How do we become more centrally important to the life of the college? How can theatre arts make more of an impact? How can we better allow the college and community to have a better sense of who we are?
- How can we better support our students, faculty, and program in our ambitious theatre season? What human resources are necessary to continue to grow the program and to ensure the health of current faculty and staff?
- What means are available to us in order to meet significant challenges in our facilities, spaces, and production costs? How do we best steward our lighting equipment during this next cycle?
- How do we create a more diverse department in the stories we tell, the students we serve, and the perspectives we explore?
- How can we continue to increase our numbers of majors, minors, and highly involved students on campus? How can we promote and develop a thriving theatre culture on Westmont's campus?
- How can we better educate students to allow for them to make connections between their personal faith and their artistic work?
- How can we enhance internship and professional training opportunities for students to better prepare them for post-college work and career?

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Appendix 1

Program Review website

<https://www.westmont.edu/departamental-program-reviews/program-review-theatre-arts>

Theatre Arts Mission Statement

The mission of the Theatre Arts Department at Westmont College is to develop students' creativity, technical skills, and disciplinary knowledge within a rigorous, collaborative environment. Rooted in an incarnational perspective on theater and faith, the Theatre Arts Department helps prepare students for lives in the professional, educational, and/or community theatres; provides distinctive artistic experiences for Westmont and the immediate Santa Barbara communities; and offers opportunities to all students for developing personal, social, and artistic skills essential for life-long learning and creativity.

Program Learning Outcome 1

- Students display appropriate skill in creation, development, and presentation of theatrical performances.
 - Student Learning Outcome 1
 - Students will execute a fully developed senior capstone performance incorporating knowledge gained in one of the major areas of theatrical expression (playwriting, directing, dramaturgy, acting, technical direction, design, or stage management).
 - Student Learning Outcome 2
 - Students will acknowledge artistic influences and articulate social and/or cultural implications of their work.

Program Learning Outcome 2

- Students demonstrate core knowledge in major literature, history, and theory of western theatre practice.
 - Student Learning Outcome 1
 - Students will score 80% or higher on the core knowledge exam administered in Theatre History sequence.

Program Learning Outcome 3

- Students apply discipline-specific research methodologies in crafting effective writing about theatrical practice.
 - Student Learning Outcome 1

- Students will develop a precise thesis and fully developed arguments in their writing.
- Student Learning Outcome 2
 - Students will be able to produce accurate discipline-specific research in their writing.

What we want for our Westmont College Theatre Arts Majors

- Students cultivate their individual creative spirits, and display the imagination, technique, and self-discipline necessary for effective work on the stage.
- Students display a deep and broad understanding of the theory and practice of the western stage.
- Students cultivate tools for effective written communication, in relation to the received historical, theoretical, and practical development of western theatre and drama.
- Students develop tools for the effective embodiment of fictional characters through language and action, as well as the environment through design/technology.
- Students locate their place in a diverse world, and recognize opportunities for active societal engagement in and through their artistic work.
- Students understand the relationship between their faith and their discipline, and strive to become faithful artists and individuals in the world.

Appendix 2: Summary of Assessment results for every PLO

PLO 1: Performance Assessment Survey

Fringe Survey Results	2014	2015	2016	2017	2018	2019
1) Overall, how would you rate the Fringe Festival experience?	Excellent 64% Very good 32% Fairly good 4% Fair 0% Inadequate 0%	Excellent 64% Very good 36% Fairly good 0% Fair 0% Inadequate 0%	Excellent 6% Very good 21% Satisfactory 10% Fair 0% Inadequate 0%	Excellent 41% Very good 50% Satisfactory 9% Fair 0% Inadequate 0%	Excellent 51% Very good 40% Satisfactory 3% Fair 3% Inadequate 3%	Excellent 55% Very good 31% Satisfactory 14% Fair 0% Inadequate 0%
2) How would you rate the quality of your technical support?	Excellent 21% Very good 43% Fairly good 18% Mildly good 11% Not good 7% Inadequate 0%	Excellent 44% Very good 52% Fairly good 4% Fair 0% Inadequate 0%	Excellent 4% Very good 41% Satisfactory 13% Fair 0% Inadequate 0%	Excellent 65% Very good 32% Satisfactory 3% Fair 0% Inadequate 0%	Excellent 42% Very good 48% Satisfactory 9% Fair 0% Inadequate 0%	Excellent 55% Very good 41% Satisfactory 3% Fair 0% Inadequate 0%
3) How would you rate your overall artistic experience?	Excellent 43% Very good 50% Fairly good 3.5% Mildly good 3.5% Not good 0%	Excellent 60% Very good 36% Fairly good 4% Fair 0% Inadequate 0%	Excellent 5% Very good 31% Satisfactory 10% Fair 0% Inadequate 0%	Excellent 50% Very good 35% Satisfactory 12% Fair 0% Inadequate 3%	Excellent 52% Very good 33% Satisfactory 9% Fair 6% Inadequate 0%	Excellent 51% Very good 34% Satisfactory 14% Fair 0% Inadequate 0%
4) How would you rate your	Excellent 32% Very good 39% Fairly	Excellent 48% Very good 36%	Excellent 4% Very good 38%	Excellent 53% Very good 32%	Excellent 30% Very good 42%	Excellent 41% Very good 24% Satisfactory

overall educational experience?	good 25% Mildly good 4% Not good 0%	Fairly good 16% Fair 0% Inadequate 0%	Satisfactory 13% Fair 5% Inadequate 0%	Satisfactory 9% Fair 6% Inadequate 0%	Satisfactory 27% Fair 0% Inadequate 0%	31% Fair 4% Inadequate 0%
5) How satisfied were you with the level of faculty input and mentoring?	Excellent 46% Very good 43% Fairly good 7% Mildly good 4% Not good 0%	Excellent 44% Very good 36% Fairly good 20% Fair 0% Inadequate 0%	Very Satisfied 23% Satisfied 56% Somewhat 15% Not Satisfied 0%	Very Satisfied 32% Satisfied 35% Somewhat 29% Not Satisfied 3%	Very Satisfied 24% Satisfied 55% Somewhat 18% Not Satisfied 3%	Very Satisfied 44% Satisfied 41% Somewhat 10% Not Satisfied 3%
6) How satisfied were you with how controversial content was dealt with in this year's Fringe?	Was not addressed	Was not addressed	Was not addressed	Very Satisfied 13% Satisfied 16% Somewhat 20% Not Satisfied 50%	Very Satisfied 48% Satisfied 42% Somewhat 9% Not Satisfied 0%	Very Satisfied 51% Satisfied 45% Somewhat 0% Not Satisfied 3%
7) Did participation in Fringe have a negative affect on your spring?	Was not addressed	Was not addressed	Was not addressed	No 81% Yes, somewhat 15% Yes, significantly 3%	No 51% Yes, somewhat 49% Yes, significantly 0%	No 58% Yes, somewhat 38% Yes, significantly 3%

PLO 2: Core Knowledge Benchmarks and Data Assessment Results

Benchmark: From 2014-2019 54 Theatre Arts majors participated in Theatre Arts 120 and 121, and 42 students, or 77.7% achieved the outcome.

Data: In 2018-2019 11 Theatre Arts majors participated in Theatre Arts 120, and 8 students met the benchmark for that year. The following data represents student achievement of the benchmark

95% or Higher	3 Students
90% or Higher	8 Students
85% or Higher	8 Students
80% or Higher	8 Students

In 2018-2019, 72.2% of Theatre Arts majors met the benchmark for that year.

In 2017-2018, 15 Theatre Arts majors participated in Theatre Arts 121, and 11 students met the benchmark for that year. The following data represent student achievement of the benchmark.

95% or Higher	3 Students
90% or Higher	7 Students
85% or Higher	7 Students
80% or Higher	11 Students

In 2017-2018, 73.3% of Theatre Arts met the benchmark for that year.

In 2016-2017, 13 Theatre Arts majors participated in Theatre Arts 120, and 10 students met the benchmark for that year. The following data represents student achievement of the benchmark.

95% or Higher	2 Students
90% or Higher	6 Students
85% or Higher	9 Students
80% or Higher	10 Students

In 2016-2017, 76.9% of Theatre Arts majors met the benchmark for that year.

In 2015-2016, 6 Theatre arts majors participated in Theatre Arts 121, and 4 students met the benchmark for that year. The following data represents student achievement of the benchmark.

95% or Higher	2 Students
90% or Higher	2 Students
85% or Higher	4 Students

80% or Higher 4 Students

In 2015-2016, 66% of Theatre Arts majors met the benchmark for that year. (However, one student scored a mean of 79.5% for the year, missing the benchmark by .5%. If this student had scored .5% or more higher, 83.3% of majors would have met the benchmark for that year.)

In 2014-2015, 9 Theatre Arts majors participated in Theatre Arts 120, and 9 students met the benchmark for that year. The following data represents student achievement of the benchmark.

95% or Higher	4 Students
90% or Higher	7 Students
85% or Higher	7 Students
80% or Higher	9 Students

In 2014-2015, 100% of Theatre Arts majors met the benchmark for that year.

PLO #3: Written Effectiveness Assessment Results

This report samples Written Effectiveness for two different writing projects, over two different and separate academic years. The first project is described as Instrument 2 above, and develops a production history for a Shakespearean play. John Blondell, using the rubric created during the 2010-2011 school year, assessed student essays. In addition, Professor Blondell provided a significant amount of written feedback to the student regarding the strengths, weaknesses, and areas of improvement for the essay. Students received their essays with margin comments, a highlighted rubric indicating Professor Blondell's assessment of student writing relative to their first draft, as well as written comments. In addition, on several occasions, Professor Blondell provided oral feedback to students' writing. Students then took the feedback from these sources (marginalia, rubric, and written and/or responses) and crafted a revision of the essay. All students are required to revise their essays at least once.

The following data was collected from use of the rubric in TA 120, Spring 2015.

- 5 of 6 first drafts received a "C" or lower in "Structure & Organization," the category of the rubric that most clearly addresses the development of a thesis, and the argument(s) that intend to develop that thesis.
- Students showed substantial improvements in subsequent drafts. 5 of 6 second drafts received a "B" or higher in this category.
- 4 of 6 first drafts received a "C" or lower in "Bibliographic Format and Sources."

- Students showed substantial improvements in subsequent drafts. 6 of 6 second drafts received a “B” or higher in this category.

The second project is described as Instrument 1 above, and considers and analyzes the aesthetic contributions of a significant 17th, 18th, or 19th century actor. Professor John Blondell, using the rubric created in 2010-2011, assessed student essays. The feedback, commentary, and revision process is the same as described above.

The following data was collected from use of the rubric in TA 121, 2018.

- 11 of 12 first drafts received a “C” or lower in “Structure and Organization,” the category of the rubric that most clearly addresses the development of a thesis, and the argument that intend to develop that thesis.
- Students showed improvements in subsequent drafts. 7 of 12 students received a “B” or higher in this category. This finding is somewhat surprising, since the 2015 data reflects substantial improvement in this area.
- 8 of 12 first drafts received a “C” or lower in Bibliographic Format and Sources.
- Some students showed improvement in subsequent drafts. 6 of 12 second drafts received a “B” or higher in this category.

Appendix 3: Rubrics and Assessment Instruments for every PLO

PLO #1 Senior Project Syllabus

This course fulfills the “Productions and Presentations” option of the Competent and Compassionate Action General Education Requirement.

Overview

“...Now I want
Spirits to enforce, art to enchant;
And my ending is despair,
Unless I be relieved by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.

--*The Tempest*, Epilogue, William Shakespeare

From the earliest moments of human history, people have represented the joys and vicissitudes of human life through theatre, dance, painting, sculpture, and music. Though the various arts have many purposes, they have always deepened and enlivened people’s understanding of what it means to be human, and offered distinctive insights regarding how people formulate, make sense of, and at times challenge the nature and shape of reality. According to the quote from *The Tempest* found above, Shakespeare believes that aesthetic enjoyment is necessary to the human spirit. Located at the end of his last play, the speech can be thought of as a kind of “last word” regarding what Shakespeare finds important about life. Like Shakespeare, Westmont believes that the arts are important to a fully rounded educational experience. In the Theatre Arts Department, we believe ~~that~~ the study of the Art of the Theatre is a sure way to become more lively, sensitive, and expressive individuals, while becoming conversant in the history, theory, and practice of the field. Finally – but significantly – aesthetic enjoyment is one way that people participate in the ongoing process of Creation, and receive the innumerable gifts that stream from God.

This is a capstone course for theatre arts majors, an opportunity for you to have a kind of “last word” regarding your undergraduate education here at Westmont. This course is designed and offered for the synthesis of knowledge gained in the department’s offerings, the integration of theatrical thinking and creativity with the moral imagination, and the encouragement of a fully developed and realized performance or research project that demonstrates a high level of mastery in our desired outcomes for theatre arts graduates.

In addition to providing a capstone opportunity, the senior project is designed to allow each student to create a performance or project that launches a personal trajectory as a theatre artist after graduation. Previous projects have included creative writing, acting, directing, design, dramaturgy, critical writing, performance art, dance theatre, and more.

Theatre Arts Mission Statement

The mission of the Theatre Arts Department at Westmont College is to develop students' creativity, technical skills, and disciplinary knowledge within a rigorous, collaborative environment. Rooted in an incarnational perspective on theater and faith, the Theatre Arts Department helps prepare students for lives in the professional, educational, and/or community theatres; provides distinctive artistic experiences for Westmont and the immediate Santa Barbara communities; and offers opportunities to all students for developing personal, social, and artistic skills essential for life-long learning and creativity.

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- Students display appropriate skill in creation, development, and presentation of theatrical performances.
 - Student Learning Outcome 1
 - Students will execute a fully developed senior capstone performance incorporating knowledge gained in one of the major areas of theatrical expression (playwriting, directing, dramaturgy, acting, technical direction, design, or stage management).
 - Student Learning Outcome 2
 - Students will acknowledge artistic influences and articulate social and/or cultural implications of their work.

Program Learning Outcome 2

- Students demonstrate core knowledge in major literature, history, and theory of western theatre practice.
 - Student Learning Outcome 1
 - Students will score 80% or higher on the core knowledge exam administered in Theatre History sequence.

Program Learning Outcome 3

- Students apply discipline-specific research methodologies in crafting effective writing about theatrical practice.
 - Student Learning Outcome 1
 - Students will develop a precise thesis and fully developed arguments in their writing.
 - Student Learning Outcome 2
 - Students will be able to produce accurate discipline-specific research in their writing.

What we want for our Westmont College Theatre Arts Majors

- Students cultivate their individual creative spirits, and display the imagination, technique, and self-discipline necessary for effective work on the stage.
- Students display a deep and broad understanding of the theory and practice of the western stage.
- Students cultivate tools for effective written communication, in relation to the received historical, theoretical, and practical development of western theatre and drama.
- Students develop tools for the effective embodiment of fictional characters through language and action, as well as the environment through design/technology.
- Students locate their place in a diverse world, and recognize opportunities for active societal engagement in and through their artistic work.
- Students understand the relationship between their faith and their discipline, and strive to become faithful artists and individuals in the world.

REQUIREMENTS FOR A SENIOR PROJECT

PART ONE: Intention

- 1) Student will provide a well-written, clearly articulated **Intention Paper** for their project, due Friday, August 30 (or earlier) for projects scheduled for the Fall or early Winter, and Friday, January 10 (or earlier) for projects scheduled for the Spring. You should complete your intention paper before you begin the process in earnest. The Intention Paper will be comprised of answers to the following questions:
 - a. Describe your project in one sentence.
 - b. Explain your project in 300 words. (Considerations include the final form of the project, i.e., new play, directing project, devised theatre project, design-led project, research paper, etc.; the concrete facts related to the project's final form; the way that content and form come together in the project; the intended audience for the project; and the social or cultural implications of the project.)
 - c. Place your project in context of the artistic influences that will guide, shape, or inform your work. 250 words.
 - d. Explain how this project will coalesce your work as a theatre major at Westmont and act as a catalyst for your future artistic growth. Pay particular attention to the learning outcomes above. 300 words.
 - e. Please list your faculty committee on your intention paper (see requirements below)

- 2) Student will choose a theatre arts faculty lead mentor for their project, as well as select one other department faculty to make up the committee for grading and evaluation.
 - a. Students who wish to develop an interdisciplinary project may have a committee of three members, two within and one outside the department.
 - b. Students doing a senior project in the fall may have Blondell, Hicks, and/or Okahana as a *lead* mentor. Students doing a senior project in the spring may have Thomas, Hicks, or Okahana as a *lead* mentor. Any theatre faculty may be on the committee in any semester as a secondary committee member.
 - c. Students must set their faculty mentor and project committee by the due date of the Intention Paper. You must ask faculty if they will serve on your committee before listing them on your intention paper.
 - d. ALL students are required to submit project information to the chair for the yearly Theatre Arts brochure by the communicated deadline (typically the fifteenth of August). Meeting this deadline is part of the intention grade for each project.
 - e. Seniors will receive a budget to support the project, which typically ranges from \$200-\$250 per project. Reimbursement forms must be used (with receipts) for all expenditures (see Beth Whitcomb for details).

PART TWO: Process

- 1) Student will develop and organize ideas for theatrical performance with faculty mentors and fellow student collaborators, including, but not limited to, visual ideas, ideas for action, relationship to audience, and conceptual approach.
- 2) Student will meet with faculty mentor a minimum of three times during the process. For performance related projects, one meeting must follow a late-process rehearsal viewing that the student will schedule with the faculty mentor. For design related projects, one meeting must follow a technical rehearsal viewing that the student will schedule with the faculty mentor.
- 3) If project is non-performative, student will discuss and agree to process guidelines, deadlines, and public presentation with faculty mentor.

PART THREE: Execution and Theatrical Effectiveness

- 1) Public performance occurs as scheduled.
- 2) Major intentions of student, as provided in the Intention Paper and during the process, are communicated and made evident through the performance.

- 3) Student is evaluated in terms of achieving the goals they set for themselves, as well as theatrical principles including, but not limited to, expressive clarity, structural integrity, performative energy, and aesthetic wholeness.

- 4) Student provides faculty with self-assessment of the project within one week of the performance of the project and at least 48 hours before final interview with faculty panel.
 - a. Self Assessment Paper should be 4-5 pages, typed, double-spaced, in TNR 12 font.
 - b. Paper should address the final performance in light of the Intention Paper and process, as well as the following principles:

Depth and Breadth of Artistry
 Initiative and Discipline
 Critical Thinking and Problem Solving
 Collaboration and Community Engagement
 Disciplinary and Professional Development
 Contextual and Historical Research
 - c. In particular, students should address moments when they were required to problem solve or work through challenges and difficulties that arose during the process, and also how that educational experience may have helped them on future projects.
 - d. Paper should be well written, using as a guideline the writing standards of the department as outlined in the “key to the writing rubric” document of the Theatre History sequence.

- 5) Student has interview with faculty panel that provides oral and written evaluation of the project.

GUIDELINES FOR SENIOR PROJECT TECHNICAL PRODUCTION

It is the responsibility of the student to schedule rehearsals and performances that conform to the pre-existing campus and theatre department schedule. The department must approve all rehearsals and performances in order to ensure safety of the space, proper use of the space, and potential scheduling conflicts.

Safety: The space must be swept prior to the commencement of rehearsal; all equipment (tools, props, costumes, etc.) must be properly stored after each use, and the theatre locked down after evening rehearsals.

Use: Proper training must be given before use of the following: Light board, Soundboard, Projection, Lighting equipment, Masking, Costume tools, scene shop tools, and specific props or special needs.

Scheduling: Often times, a calendar does not reflect preparation and strike time for rehearsals, classes, and events. It will be important that each of you receive approval for rehearsals in order to avoid any time conflicts.

Tech: The department makes every effort to allow the senior(s) first use of the theatre spaces in the week prior to performances. Please see the faculty mentor and department chair for specific scheduling.

Support Personnel

Each senior project must secure the following personnel:

Artistic Director, Stage Manager, Light Board Operator, Sound Board Operator.

And the following positions as needed:

Technical Director; Scenic, Costume, Lighting, Sound and/or other designers as appropriate; Master Electrician, Props Master, Costumer, Scenic Artist, Master Carpenter, Publicity Representative, Videographer, and Running Crew (some positions may be filled by more than one person).

****The technical aspects of the show are the responsibility of the senior(s). Departmental staff and faculty are to have an advisory/mentor role only****

ADVICE TO THE PLAYERS

- Get started early, get a team together that you trust and want to work with
- Confirm your performance days and times with mentor, technical director and department chair to get on campus calendar and avoid conflicts with departmental offerings
- In the event that the content of the project is deemed “potentially controversial” by the Theatre faculty, it is the responsibility of the student to articulate for the Theatre faculty and/or Provost why this project is appropriate for a Westmont senior capstone project and for the Westmont community, and how the project does not compromise the student’s commitment to the Community Life Expectations.
- Try to work with other seniors to combine forces, budgets, and resources.

Please see your faculty mentor with any questions or concerns. Wishing you a fabulous adventure on your project!

Theatre Arts Department

Note: Please see department calendar for overview of performance slots

Senior Project accountability statement

In the event that the content of the project is deemed “potentially controversial” by the Theatre faculty, it is the responsibility of the student to articulate for the Theatre faculty and/or Provost why this project is appropriate for a Westmont senior capstone project and for the Westmont community, and how the project does not compromise the student’s commitment to the Community Life Expectations.

One of the aims of the senior capstone project is to allow a Westmont theatre arts senior to experience artistic freedom in their creative lives, to choose projects that are both interesting and exciting, and also launch the student in the vocational and aesthetic trajectory of their journey to post-college life.

However, each student at Westmont (and the faculty and staff as well) has voluntarily agreed to be governed by a community life statement. An excerpt from that statement reads:

Our social and intellectual growth needs freedom for exploration complemented by a commitment to good will and graciousness. Personal discipline is also required...Learning depends on truth-centered attitudes. It thrives in an atmosphere of discriminating openness to ideas, a condition that is characterized by a measure of modesty toward one's own views, the desire to affirm the true, and the courage to examine the unfamiliar. As convictions are expressed, one enters into the "great conversation" of collegiate life, a task best approached with a willingness to confront and be confronted with sound thinking.

Due to your project presenting mature content, please prepare a brief statement addressing the potentially controversial elements of your project, and how you are attempting to balance the freedom for exploration with the commitment to good will, graciousness, and living and producing this show within the Westmont community.

Please note that this statement will be read by the Westmont theatre faculty, and if necessary, the Provost and President of the college. Projects that have been asked to complete this statement must complete this important step before performances will be permitted at the college.

Mature content in Westmont College Theatre Arts Policy

Westmont theatre arts endeavors to be a creative and generative community, providing audiences and student artists alike with performances and productions to explore the human condition in its myriad forms. Theatre serves many functions: to entertain, to edify, to challenge, to satirize, to memorialize, to question, to explore, and much, much more. Inevitably, there will be projects that need more conversation and context for the theatre program to support the public performance of certain kinds of material. This process of reflecting on the context and nature of a theatre piece for a given audience is not unique to Westmont

College, though our conversations will recognize our particular mission as a theatre department at a Christian, liberal arts college.

Balancing the desire for the artistic freedom of a student artist with performances held in a community guided by a community life statement can be a difficult, awkward, and painful process, but it can also be an opportunity for significant growth and development of the student's ability to articulate and advocate for their project, as well as to sometimes recognize the need for compromise and changes necessary for the current time and locale of the performance.

In order to be clear in this process, the theatre department has set out the following structure for student-driven pieces (senior projects, Fringe festival performances, etc.) that contain mature content.

- 1) Student alerts faculty mentor of mature content and nature of project. Student and faculty mentor schedule and have conversation about project *before* rehearsals begin in earnest.
- 2) If faculty mentor deems it necessary, student will be asked to write an accountability statement further addressing the potentially controversial elements of the project, and explaining how the student is attempting to balance the freedom for exploration with the commitment to good will, graciousness, and living and producing this show within the Westmont community.
- 3) If faculty mentor deems it necessary, the mentor will send the student to the chair of the theatre department for further conversation. At this point, the chair will read the script, the proposal, and the accountability statement, and make a determination if the project has the support of the theatre department, which will be communicated to the student in writing. If the project is potentially controversial but has the support of the theatre department, the chair will advise the Provost to that effect, and send along supporting information if requested.
- 4) If the chair of the theatre department does not offer support for the performance to occur on campus, students have two options:
 - a. To produce the performance in an off campus location without any official Westmont affiliation, or to
 - b. Appeal to the Provost to overrule the decision by the chair of theatre

**Appendix
Theatre Arts 121
Theatre History II: The Modern Stage
Final Exam, Spring 2016**

Good morning! Welcome to your final day of TA 121, though I will miss your great questions, terrific humor, and overall investment in what we have been doing here for the past several months. I'll miss you...

OK: here goes.

Part I:

The Movements: please develop a three (3) sentence thumbnail description/definition for five (5) of the following movements. Please use complete sentences! 15 points.

In short, answer 5!

Modernism
Naturalism
Realism
Expressionism
Epic Theatre
Symbolist (or Poetic) Theatre
Absurdism

The Theatres: please indicate three principle significances of three (3) of the following theatres. You may answer this question using bullet points.

In short: Answer 3, with three items for each! 15 points

Theatre Libre
Moscow Art Theatre
Provincetown Players
Federal Theatre Project
Group Theatre
Berliner Ensemble

The People: please indicate the aesthetic movement to which fifteen (15) of the following people most accurately corresponds, and indicate their major

contribution to modernist theatre practice. You may answer in bullet points, clauses, or phrases.

In short: Answer 15 and make sure you connect them to *Modernism!* 60 points.

Erwin Piscator
Constantin Stanislavsky
Anton Chekhov
Tennessee Williams
Bertolt Brecht
Peter Brook
Elia Kazan
Richard Boleslavsky
Maria Ouspenskaya
Harold Clurman
Lee Strasberg
Samuel Beckett
Cheryl Crawford
Emile Zola
Edward Gordon Craig
Georg, Duke of Saxe Meinengen
Antonin Artaud
Richard Wagner
Adolphe Appia
Andre Antoine
George Pierce Baker
Susan Glaspell
Eugene O'Neill
Robert Edmond Jones
George Cram Cook

The Ideas: create a two-sentence summary of five (5) of the following ideas, and a two-sentence description of the *impact* of the ideas on the modern theatre. Please use complete sentences!

In short: Answer 5! 10 points

Deterministic Triad
Ubermarionette
Emotion or Affective Memory
Existentialism
Influences of Darwin on the Modern Theatre
Influences of Marx on the Modern Theatre.
Gesamkunstwerk
Vermfremdungseffekt

Historicization in Brecht
The Theatre of Cruelty

PLO #3 Instrument: Final Exam for Theatre Arts 120

**Appendix 5: TA 120 Theatre History I
Final Exam
May 2, 2017**

Part I. 30 points. Attached, you will find two pictures. One of them shows a map of late 16th century London, and identifies several important theatres on both sides of the Thames, and the years they were developed or constructed. The other shows the Dewitt Drawing of the Swan Theatre, which as you can see from the map was built in 1595.

For your first question, please write an essay that accomplishes the following things. First, describe the significance of the Dewitt Drawing of the Swan Theatre. Then, create an essay that describes the developmental history of the Elizabethan Public Theatre that uses, explains, and describes the significance of the following terms: Public Theatre, Private Theatre, South Bank of the Thames, Bear Baiting Rings, Great Rooms in Manor Houses, Cockpits, Fit-up or Trestle Stages, The Theatre, Shoreditch, Globe Theatre, Tiring House, Gallery, The Yard, Groundlings. Pay special attention to *how you tell the story*. Make the story, exciting, vivid, descriptive, and interesting.

Part II. 30 points. Below, you will find two passages from plays we have read this semester. Select ONE (1) ONLY ONE, NOT TWO! of the passages, and do the following. Name the speaker and name the play. Then, write a single paragraph that names and describes your understanding of five (5) principal characteristics of the Shakespearean history play, using at least one feature of the speech to help describe and construct your answer. Please note that I am asking *what you think to be five principal characteristics of the Shakespearean history play*. Describe and defend your thinking in a vivid, clear, and descriptive manner. Or to state this in another way, what do *you* understand to be the significance of these plays as they relate to the history that Shakespeare portrays in them?

Number 1

The barge she sat in, like a burnish'd throne,
Burned on the water: the poop was beaten gold;
Purple the sails, and so perfumed that
The winds were lovesick with them; the oars were silver,
Which to the tune of flutes kept stroke, and made

The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description: she did lie
In her pavilion, cloth-of-gold of tissue,
O'erpicturing that Venus where we see
The fancy outwork nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

Her gentlewomen, like the Nereides,
So many mermaids, tended her i' th' eyes,
And made their bends adornings. At the helm
A seeming mermaid steers: the silken tackle
Swell with the touches of those flower-soft hands
That yarely frame the office. From the barge
A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her; and Blah
Enthroned i' th' marketplace, did sit alone,
Whistling to th' air; which, but for vacancy,
Had gone to gaze on Blah too,
And made a gap in nature.

Number 2

This battle fares like to the morning's war,
When dying clouds contend with growing light,
What time the shepherd, blowing of his nails,
Can neither call it perfect day nor night.
Now sways it this way, like a mighty sea
Forced by the tide to combat with the wind;
Now sways it that way, like the selfsame sea
Forced to retire by fury of the wind:
Sometime the flood prevails, and then the wind;
Now one the better, then another best;
Both tugging to be victors, breast to breast,
Yet neither conqueror nor conquered:
So is the equal of this fell war.
Here on this molehill will I sit me down.
To whom God will, there be the victory!
For Margaret my queen, and Clifford too,
Have chid me from the battle; swearing both
They prosper best of all when I am thence.
Would I were dead! if God's good will were so;

For what is in this world but grief and woe?
O God! methinks it were a happy life,
To be no better than a homely swain;
To sit upon a hill, as I do now,
To carve out dials quaintly, point by point,
Thereby to see the minutes how they run,
How many make the hour full complete;
How many hours bring about the day;
How many days will finish up the year;
How many years a mortal man may live.
When this is known, then to divide the times:
So many hours must I tend my flock;
So many hours must I take my rest;
So many hours must I contemplate;
So many hours must I sport myself;
So many days my ewes have been with young;
So many weeks ere the poor fools will ean:
So many years ere I shall shear the fleece:
So minutes, hours, days, months, and years,
Pass'd over to the end they were created,
Would bring white hairs unto a quiet grave.
Ah, what a life were this! how sweet! how lovely!
Gives not the hawthorn-bush a sweeter shade
To shepherds looking on their silly sheep,
Than doth a rich embroider'd canopy
To kings that fear their subjects' treachery?
O, yes, it doth; a thousand-fold it doth.
And to conclude, the shepherd's homely curds,
His cold thin drink out of his leather bottle.
His wonted sleep under a fresh tree's shade,
All which secure and sweetly he enjoys,
Is far beyond a prince's delicates,
His viands sparkling in a golden cup,
His body couched in a curious bed,
When care, mistrust, and treason waits on him.

Part III. 20 points

One of the commonplaces of literature and drama is that art has universal applications to all people at all times and places. Cultural materialists and new historicists have fundamental problems with this notion, and contradict the foundational principle of universality. Please write a one-paragraph essay that briefly describes five principal reasons why a materialist orientation to drama is opposed to the idea of universal meaning. Please provide at least two examples from our reading in cultural materialism and new historicism.

Part IV. 20 points.

One of the major themes of this course has concerned the stage's use of history from the period of the Greeks, through the Middle Ages, and into the Elizabethan and early Jacobean period. Please write a big chunky paragraph that describes your best thinking on this subject, and describe five examples of how the stage has used history in the past, and how that use is pertinent to contemporary times and your life. I am looking for your personality, thinking, perspective, point of view, and rockin' knowledge (and the boogie woogie blues) relative to the question.

PLO #3 Grading Rubric for Theatre History Research Paper

	Structure & Organization	Argument & Analysis	Use of Evidence	Bibliographic format & Sources	Style & Mechanics
A	Essay has a compelling purpose. Introduction contextualizes issue and engages reader; thesis is precise, original, and sophisticated; transitions clarify relationships of ideas; paragraphs cohere and build substantively on one another; conclusion demonstrates substantive reflection.	Response to topic is insightful and original, and fully addresses the prompt. Essay offers a compelling and fully developed argument, clearly laid out. No gaps in logic are present. Analysis is excellent. Answers "so what?" question.	Essay provides compelling and accurate evidence that convinces the reader to accept the main argument. Significant and persuasive examples illustrate all points. Quotation and paraphrase are relevant, incorporated skillfully, and analyzed explicitly.	Impeccable MLA citation style throughout. Correct parenthetical citation of all sources; sources used appear correctly in list of works cited. Minimum source requirements exceeded. All sources are reliable and discipline-specific.	The writing is polished and distinctive, and rivets the attention of the audience. Diction is vivid and precise. Consistent use of standard grammar, punctuation, and spelling.

B	<p>Essay has a clear purpose; digressions from purpose are rare. Introduction is informative; thesis is interesting and makes an argumentative claim; transitions are generally smooth; paragraphs cohere and sequence is logical; conclusion goes beyond summary.</p>	<p>Response to topic is thoughtful and purposeful, and addresses the prompt. Ideas are developed. Essay offers an argument that unfolds logically; few, if any mental leaps are required. Analysis is steady. Considers “so what?”</p>	<p>Essay provides necessary evidence to convince the reader of most points of the main argument. Effective examples illustrate most points. Quotation and paraphrase are generally relevant, incorporated grammatically, and at least partially contextualized.</p>	<p>Very few errors in MLA citation style. Largely correct parenthetical citations of sources; all sources appear in list of works cited, with some style errors. All minimum source requirements met. Most sources are reliable and discipline-specific.</p>	<p>The writing is concise and fluent, and typically holds the attention of the audience. Diction is concrete, fitting, and solid. Few deviations from standard grammar, punctuation, and spelling.</p>
C	<p>Essay’s central purpose is not consistently clear; reasoning wanders. Introduction is pedestrian; thesis is present but vague, self-evident, or unoriginal; transitions are lacking;</p>	<p>Response to topic is appropriate but needs more sustained thinking; the scope of the prompt is only partially addressed. Points are left undeveloped.</p>	<p>Essay provides some evidence to support an argument, but evidence is incomplete or oversimplified. Ineffective examples are employed in illustrating points. Quotation and paraphrase are present,</p>	<p>Errors in MLA citation style. Some missing parenthetical citations; all sources appear in list of works cited, but with partial or incorrect documentation. Most</p>	<p>The writing is bland or stilted, only sometimes engaging the attention of the audience. Diction is generally clear and fitting with occasional</p>

	<p>paragraphs have lapses in coherence and/or do not build upon one another in logical progression; conclusion is merely a summary, or lacks reflection on implications .</p>	<p>ped. Reader must construct an argument from the text and/or supply needed analysis. Analysis is often superficial. "So what?" gets short shrift.</p>	<p>but lack relevance, are awkwardly or ungrammatically incorporated, and/or lack analysis to connect them with the author's claims.</p>	<p>source requirements met. Some sources taken from questionable or general, rather than discipline-specific, references.</p>	<p>vague, clichéd, or incorrect wording. Occasional comma splices, fragments , misspellings, or other errors.</p>
D	<p>Essay's central purpose is generally unclear; little thought is evident in either topic selection or execution. Introduction is absent or fails to demonstrate topic's significance; thesis is missing, difficult to identify, or aimless; organization is haphazard,</p>	<p>Response to topic is inadequate. The prompt's aims are addressed insufficiently. Little or no attempt is made to articulate an argument. Reader must generate all substantive analysis. Subject is not comprehended;</p>	<p>Essay provides little evidence or misrepresents ideas. Examples are often missing, or are overly generalized, ramble, or lack supporting details. Quotation and paraphrase are insufficient, excessive, or inaccurate, or presented without contextualization.</p>	<p>Serious or pervasive errors in MLA style. Complete parenthetical citation often missing; some sources do not appear in list of works cited. Failure to alphabetize works cited list. Source requirements not met. Discipline-specific</p>	<p>The writing is awkward and generally unable to hold the attention of the audience. Diction is frequently clichéd, repetitive, vague, or incorrect. Repeated comma splices, fragments , or other serious deviations .</p>

	ideas fail to make sense together; some paragraphs are repetitive or irrelevant; conclusion is missing, or fails to offer any meaningful comment.	analysis breaks down. "So what?" is unconsidered.		references not consulted. Use of Wikipedia or other highly inappropriate sources.	
F	Essay has no central purpose or is of an unacceptable length. Paragraphs thoroughly fail to comprehend subject. Internal structure generates no momentum.	Response to topic is wholly deficient. The prompt is disregarded. Intent is aimless. Little thought is evident.	Essay makes factual errors. Examples are absent or irrelevant. Quotation and paraphrase are inappropriate, inaccurate or absent.	MLA citations omitted. No parenthetical documentation. List of works cited absent. Plagiarism.	The writing is clumsy and fails to engage the audience. Diction confounds comprehension. Pervasive grammatical errors.

PLO #3 Key to Rubric for Theatre Research Essays

	Standards for Mastery
Structure & organization	Purpose of essay is readily apparent to the reader. Essay is focused, unified, and logical throughout, with elegant use of transitional devices to articulate relationships between ideas. Paragraphs are unified and cohesive, and build substantively upon one another in ways that effectively serve the progress of the argument. The reader can follow the line of reasoning.
Introduction	Succinctly contextualizes issue and establishes its significance in lively, engaging prose.

Thesis statement	Precise, carefully considered, and original, making a clear, specific, sophisticated, and plausible argumentative claim.
Conclusion	Goes beyond summary to show serious reflection; demonstrates the implications of argument for reader. Resolves the importance of the argument for the reader.
Use of evidence	Essay provides compelling and accurate evidence that convinces the reader to accept the main argument. Examples are used to support all points. The importance and relevance of all pieces of evidence is clearly stated. Essay offers fresh readings of critical sources, clearly and accurately summarizing their contributions and limitations, and linking them together in a convincing framework. Alternate or conflicting interpretations of evidence are thoughtfully considered and responded to in ways that ultimately buttress the author's main argument.
Quotation & paraphrase	Text is properly quoted and paraphrased, and is skillfully, gracefully, and grammatically integrated into the argument. Each quotation is explicitly analyzed to show how the passage serves as evidence for the argument.
Analysis & argument	Essay contains a compelling and original argument that is clearly laid out for the reader. Analysis is insightful, offering a fresh and illuminating take on the evidence. There are no gaps in reasoning; the reader does not need to assume anything or do additional research to accept the main argument. "So What?" question is answered consistently.
Style	The writing is compelling, polished, and distinctive. It hooks the reader and sustains interest throughout. Sentences are skillfully constructed and distinctive, varied in length and structure, and flow smoothly from one to another.
Diction	Masterful use of language. Diction is vivid, vigorous, fresh, and precise. No words are misused.
Grammar & mechanics	Consistent use of standard grammar, spelling, and punctuation. Fragments, comma splices, and run-on sentences are scrupulously avoided, dependent clause markers are used appropriately, words are spelled properly, and punctuation marks are used correctly.
Bibliographic format	Proper MLA citation style throughout. All quotations and paraphrases include complete and accurate parenthetical citation in the text. All entries in the List of Works Cited are accurate, complete, alphabetized, and referenced in the text, and include all the necessary information in the correct order, properly punctuated. No authors are misidentified and no entries feature misspellings.
Sources	Minimum source requirements: more than 1 primary source, or more than 4 secondary sources used. All secondary sources published since 1985, most sources from scholarly books or peer-reviewed journals. Mixed use of both book and journal sources.

Appendix 4: Reports on closing the loop activities

PLO #1 Closing the loop activities

Sample Senior Project Responses

Student 1

Faculty 1

There is so much to celebrate in this project on many levels. First, the commission itself was a fantastic coup for our department and a wonderful relationship and project for Christine to work on. Christine set the bar high for herself and was willing and interested in working with a playwright that would challenge her and push her as a director and theatre maker. In addition, Christine found a structure and process that would bring together her interest in both entertaining and teaching audiences, combining her interests in the arts and activism.

Kristin Idiszak had a very positive response to both the production and Christine's work, so that alone is worth the price of admission. She commented on Christine's hard work, professional demeanor, and openness to collaboration. Early on, there were some communication issues that the two of them had to work through, but Christine did an admirable job of listening to the playwright's concerns and expectations and was able to resolve the challenge.

In fact, the dual roles of director / producer presented multiple challenges for Christine. During the process, she had to work through personality clashes with actors, expectations and professional standards with designers, and a challenging time structure due to other shows and commitments of her team. Christine did an excellent job of managing those concerns, reaching out to faculty or peers to help process the best way forward.

Christine and I discussed in our interview that her intentions to develop a playing style that leaned in to the Greek and Brechtian approaches were not fully realized, and that her expectations were probably unrealistic given the young cast and time limits for rehearsals. Christine worked with an inexperienced ensemble, and while that showed in certain aspects of the performance, it was clear that she had gotten them to fully "buy in" to the show and the shifting playing styles and moving spaces of the performance.

The movement of the audience was an innovative and effective choice, and added greatly to the charged response of the viewers. The second space, while not fully realized by AJ, did have some fascinating attempts and levels of meaning that were effective. The lack of audience control did present some challenges to sightlines and the potential to hear and see much of Act II, so this bold choice had some drawbacks as well.

Ultimately, this was a very successful project! The turnout was wonderful, the response was strong, and the tone and subject material of the show were significant for the target age of a college campus audience. Christine did an excellent job reflecting on her project, which shows a high level of maturity and self-awareness of her own work.

Faculty 2

Tar and Feather chronicles the story of a young woman who, searching for an Instagram gem, posts a picture with an infamous hashtag: #gaschamberselfie. She then finds herself the subject of an intense personal backlash, which leads to the loss of her job, family support, and friendships. The play's staging, with the audience positioned on the stage, fundamentally incorporates the audience into the story. In one scene, for instance, they become enlisted to sign a petition censuring the young woman from her university.

I found Christine's piece on the experience of cyber-bullying to be moving, well produced, and insightfully interpreted. Her staging of some scenes—where the audience could only see the face of one side of the story—captured how bias and one-sidedness is an inherent part of bullying. She also grappled deeply with how to embody a theatrical piece that relied on the inherent disembodiment of a victim through on-line attacks and “triggers.” (Aside: before I realized that goose down allergies are a thing, part of me wondered if the beginning notification was actually meant to satirize the whole notion of trigger warnings.) Finally, I was impressed that she produced an original script with an actively involved playwright. This illustrates Christine's ability as a director and producer to work intimately alongside an artist to incorporate both of their visions. This is no small feat.

As a historian, I was struck most by the historical events, categories, and narratives that the production highlighted. Gas chambers have particular historical resonance, after all, and the intense community reaction to her insensitivity about the Holocaust reinforces William Faulkner's incisive sentiment that the past is “not even past.” In this way, Christine's juxtaposition of the stocks with a Twitter feed and then with actual tar and feathers seemed especially keen. Through these references, she captured how bullying requires the context of a particular time and place. Although it is tricky to distill public shaming as a historical practice without oversimplifying, Christine navigated this well. I recognize that the black box milieu provided some logistical challenges (e.g. sight lines, focus points) but I wonder if this proved a larger point about the history of public shaming. Punishment through stocks and feathers in some ways is the exact opposite of cyber-bullying. The former requires that the audience be viscerally engaged with the sights, smells, and sounds of punishment and the latter removes the tormentor from the tormented. Putting both together, as only a black box-style space could have done, successfully depicted the fragility of our connection between past and present.

Faculty 3

This was a wonderful success in your trajectory as a student, and I am looking forward to your future endeavors with great anticipation for some exciting work. Your intentions were grand, and I believe you found areas where achieving your vision became unnecessary as you discovered the limits and voice for your piece. The process was thorough and adventurous. The work with your playwright, the thoughtful casting and drive to prepare for the performance, conversations with designers, obtaining a full production team to support the smooth operation of the event was all excellent and well worth the energies you put into it. We discussed in our meeting your strengths as a director and your inclination toward micromanagement, but I am confident that this weakness is borne out of the strengths in a way that you can moderate and turn to your advantage. Your final analysis of your projects shows the mind and heart of a thoughtful and mature artist. What a privilege to have seen you work through the various components of this immense collaboration and production!

Intention: A

Process: A

Execution: A

Overall: A

Student 2

Faculty 1

The arc of your lighting design this year shows a clear sign of growth and discovery while providing you with an invaluable look into the world of theatrical design that I hope you can transform into tangible opportunities for expressing your creative talents. Here is a glance at your year as you moved into your senior projects and beyond...

ALD for Good Day – Getting your bearings.

LD for Mad & A Goat – Exploring your paint brushes.

LD for Second Stage – discovering and facing challenges.

LD for Tar & Feather – research, idea development based on collaboration, imaginations take shape.

LD for the Fringe – wrapping up your year and playing with a variety of different techniques in lighting.

Your year was full, challenging, rewarding, and I hope an opportunity for you to learn and grow as a theatrical artist. Keep pushing yourself to make discoveries and understand your craft.

Intention:

This part of your project was slow in coming and rather late in terms of when it was due. The final due date was January 20 (or earlier). The final note of this section reads: "You should complete your intention before you begin the process in earnest." As per this note, you should have completed your intention paper before

you left for the Winter break. The draft that was created at this time shows some exploration of the beginnings, but was clearly not a complete intention of your work. While I appreciate you continuing to develop your intentions, they were actually as a result of working on the project, rather than a prior thought about what you hoped to accomplish. It became part of the process and less about intentions.

The Intention statement has appropriate elements to it, but it does not answer the specific four questions in the order indicated on the prompt. Rather, it functions as a kind of stream of consciousness response to some aspects of the project, rather than a purposeful, intentional, deeply thought out statement about how this project becomes an important capstone project for Brent's career as a Theatre Arts major.

Process:

It is hard to know exactly how to answer this question, but from Brent's self-evaluation, it is clear that he entered into a thoughtful process relative to how the lights would work in *Tar and Feather*. It shows effective collaboration with his mentor, his director, and the performance as it unfolded through the period of rehearsal. Though it does appear that he is missing certain paperwork relative to certain design-specific elements that is probably something for the mentor to comment on rather than myself. Though the self-evaluation is – like his Intention – written in a more stream of consciousness fashion and lacks a clear self-evaluative, and also self-critical dimension, the interpersonal, and artistic process – though lacking in some areas – seems fruitful and effective.

This part of your project on paper was slow in coming and in many places it never materialized. Deadlines were regularly missed and assignments incomplete. The ability to put ideas to paper is not one of your strengths. It is a place that you must continue to develop as you mature into an artist that values the relationship between artist and viewer. Despite your lack of written development that holds the traces of your process, it was clear you had been developing a way to understand the relationships between the text, the stage rehearsals, and the other design components that your collaborators had been developing. I cannot emphasize enough the importance of this process being notated and documented for your development as an artist.

Execution and Theatrical Effectiveness:

We all agree that despite the above shortcomings your lighting design and the production as a whole was a great success! It shows a clear example of the development and achievements you have experienced during your time at Westmont and in the theatre arts major. The Porter theatre space was clearly the more developed and thought out production with attention to character analysis and an overall understanding of the arch of the play with particular attention to the nature of the playing space in relationship to the twitter-verse. The Black Box space was incomplete; however, this has as much to do with your late completion of design ideas on paper as it does the overall production team not having enough time

and personnel resources to make last minute changes to discoveries of the playing space in the black box.

Overall, your work on this production was successful despite the challenges you faced in achieving scheduled due dates for development. You have an eye for the stage picture, and I look forward to seeing your work progress! Make sure you send invites down to your theatre in Shafter!

I think that Brent did a very good job lighting this show! The imagery was clear, vibrant, and dynamic, and he lit three different spaces (including two in one space) with a great deal of difference, effectiveness, and artistry. His lighting was integrated into the storytelling process, had a narrative that folded nicely into the unfolding drama, and helped make the show look good! While watching the show, I had the sensation of sitting in some other space, some place that I didn't know, in some cool performance art venue in some big city. Though there are a lot of people responsible for this, I think the lighting was significant in communicating this dimension.

Total Grade 81% B-

Faculty 2

Intention

The Intention statement has appropriate elements to it, but it does not answer the specific four questions in the order indicated on the prompt. Rather, it functions as a kind of stream of consciousness response to some aspects of the project, rather than a purposeful, intentional, deeply thought out statement about how this project becomes an important capstone project for Brent's career as a Theatre Arts major.

C

Process

It is hard to know exactly how to answer this question, but from Brent's self-evaluation, it is clear that he entered into a thoughtful process relative to how the lights would work in *Tar and Feather*. It shows effective collaboration with his mentor, his director, and the performance as it unfolded through the period of rehearsal. Though it does appear that he is missing certain paperwork relative to certain design-specific elements that is probably something for the mentor to comment on rather than myself. Though the self-evaluation is – like his Intention – written in a more stream of consciousness fashion and lacks a clear self-evaluative, and also self-critical dimension, the interpersonal, and artistic process – though lacking in some areas – seems fruitful and effective.

B

Execution

I think that Brent did a very good job lighting this show! The imagery was clear, vibrant, and dynamic, and he lit three different spaces (including two in one space) with a great deal of difference, effectiveness, and artistry. His lighting was integrated into the storytelling process, had a narrative that folded nicely into the unfolding drama, and helped make the show look good! While watching the show, I had the sensation of sitting in some other space, some place that I didn't know, in some cool performance art venue in some big city. Though there are a lot of people responsible for this, I think the lighting was significant in communicating this dimension.

A

Student 3

Faculty 1

Intention

This is very well done, Leslie. It follows the required form exactly, and is concretely and eloquently written. I enjoyed reading about your influences, your ideas, your thoughts, and the way that they all come together in thoughtful and curious statement of intention and purpose. It's lovely writing, and is clear that it was an instrumental and integral part of your process.

A

Process

The process is excellent as well, Leslie. It is clear that you loved the work, were thoughtful about it, took care in it, and followed the ebbs and flows, and the bumps in the night, which came from the craziness of the process relative to floods and fire. It was clear that you were part of an aesthetic-creative ensemble and partnership, and that you brought acumen, passion, vision, and artistry to the process. Wonderful.

A

Execution

This was a wonderful senior project for you, Leslie. You developed a vision for the project that was not all consuming, but was rather an important thing you wanted to do, but was not the be all and end all of you identity as an artist. Consequently, you could burrow down in to what you were doing, and provide the visual correlative to all that was going on. Your self-analysis is erudite, eloquent, concrete, and specific. You write very well, write about process very well, and create a fully integrated senior project that is exemplary in every aspect.

A

Faculty 2

- Intention

Leslie, you concluded your intention paper with an acknowledgment of your efforts to become a theater maker. Not just a writer, actor, director, designer, but a theater maker, and I am glad you took this opportunity to explore another facet of the theatrical process.

Your intention paper is clear, concise and articulates well the hopes of the project at large, as well as your own questions and curiosities about how costume design can expand and support the story that ETAD is trying to communicate to its audience(s). A

- Process

I did not see much of your process. I would have liked to have been able to meet with you a few times during the process to see your work, talk through design development, see direction and provide some process oriented feedback.

That said, you had all the documentation at your final meeting that supported all steps of the design process. Interactions with the director that provided clear focus and intention behind the designs. Research and inspirational imagery to drive your decisions, as well as renderings to share with the production team. All excellent elements to show the exploration, decisions and questions that shaped your design and the process as a whole.

I would have also liked to have seen more interaction with you, the director, and lighting designer during the tech process. Questions to solve, imagery to shape, so that your costume designs were displayed in their best light at all times. One particular example of this not being accomplished was during the veiled seen toward the end of the play.

B+

- Execution

The final execution of your senior project was excellent and displayed your thorough understanding of the theatrical art form. You command the stage and entice the audience to embrace the character development that the actors have worked so hard to explore. This is an essential element of the costume designer's role, to provide the actors with a plethora of textures, colors, shapes, and movements to bring their characters to life. Well done!

Your reflection paper was well written, clear and addresses both your successes and failures as a designer and an artist. Excellent work! A/A

You will receive an A for your project.

This is a very good start. Your writing is essentially vivid, detailed, and clear, and – for what you have written – you provide some wonderful information about the work of Joseph Jefferson. Here are a few things to work on. First, pin your essay even more clearly to your thesis statement, and – to wit – develop even more clarity for your thesis. What *specifically* is it? That he straddled Romantic and Naturalistic sensibilities and while advocating – and playing – a technical form of acting? It seems that this is the case, and you do follow it. However, take more pains to unfold your essay so that you – and your essay – are constantly aware that that is what you are doing. That your research, writing, thinking, etc. are attached to that narrow focus. Second, you create a very nice general context for Jefferson. Now, find more detail. Find specific critical responses to his acting in performance. Then, your essay will move from thesis, to general remarks about the nature of his acting, to the specific manifestations of it in performance. Finally, see if you can find some images of him. Do your ideas find expression, any expression at all, in the images of his work? Also, be sure to get your Works Cited page and make sure you have enough pages.

OH... And here's a big one. Wikipedia and Encyclopedia sources are inappropriate for a college essay! Find other sources to support your work.

Very nice start.

C

I think this is terrific, Elena. You did a wonderful job overhauling the essay into a complete revision. You tied your work more completely to a vivid thesis statement, worked from the general to the particular, and then tethered both to his performance as Rip Van Winkle. The essay is fluid, thoughtful, sophisticated, and disciplinarily astute. You write with conviction, clarity, and a sense of poetry. This is lovely work, a nice accomplishment, and a lovely portrait of a very interesting actor.

A

Mia

This is a good start, Mika: you have some good information, and some clear writing, about the life and work of Edwin Forrest. Here are some things to work on. First: create a clearer thesis and pin your essay even more clearly to your thesis statement. What *specifically* is it? That he was a pioneer? That he was a Shakespearean actor? That his fan base helped incite a riot? At this time, it is very unclear about which you are writing. What is your real subject? Your real focus of this essay? You need to do some deeper thinking about this, so that there is a clear focus, purpose, and goal to your writing – in short, a thesis. Second, work on the *development* of your ideas. At this point, each paragraph is a single idea that fails to

really develop from one to the next. Your essay should unfold, develop, explain, and discuss. At present, the essay *lists* characteristics, features, an anecdote or two, without pinning those to any thesis, and without discussing them in any effective manner. In short, write much longer paragraphs that discuss and explain your thesis. Your writing is essentially clear, now link that clarity to deeper thinking about thesis, and the *form* of that in and through what and how you write. In other words, find more detail. You write about her very well from a general standpoint. Look for specific, detailed, examinations of her work, and use them to support the good work you are doing. Finally, see if you can find some images of her. Do your ideas find expression, any expression at all, in the images of her work? Also, and finally, you don't need to use quotation marks for blocked quote because the blocked format *indicates* that it is a quote.

Nice start.

C-

This is well done, Mia – you did a very fine job of revising, rethinking, expanding, and developing your first draft, and created a specific, nicely written, clear, and effective essay about how Forrest's identity linked with his acting, and the development of a muscular, physical, and powerful acting style. The essay is polished, clear, and nicely forceful. This reflects a *huge* improvement over your last effort. If you want to make this even better, please consider double-spacing your blocked quotes, and use a few sentences to explain their context more – why did you decide to use so much space with a block quote. A blocked quote really “asks” for more explication, explanation, reflection regarding why you decided to use the blocked quote in the first place. The second thing you should do is make a more effective conclusion. Right now, the conclusion is nothing more than a summary. You can make a better essay by thinking that your conclusion should be the *final creative statement of your work*. What kind of impression do you want to leave with the reader? You should make the final thing that you write fresh, compelling, and thoughtful. You should say a few things that you have yet to say, so that we are left with something vivid, distinct, and particular about your subject.

B+

Olivia,

This is very nice writing. The tone and style are effective and appropriate to the nature of this essay, and you do a wonderful job explaining much of the significance of the productions in question. The writing is very good, but the introduction is going to be needed in order for me to really see what the essay is really about. You've got a nice, survey-oriented production history of these four stagings, but what is your thesis? Work hard to pin the productions to the thesis. Perhaps your thesis as something to do with the shifting nature of pictorialism versus minimalism with respect to the different productions. You may, of course, want to phrase that

differently but you are really right in noting the visual approaches to the mid-19th century approximate the visual approaches of the early 21st, with the incumbent loss of the fluidity, flexibility, and nimbleness of the text in performance. Now, you may want to use a different thesis, but whatever you do, please work harder to pin your excellent work to the dominant idea of the essay. Also, I think you can bear to describe more of the images you show, so that we can see why you include the imagery, and what the imagery as to do with the thesis and topic. Keep going!

B-

This is lovely work, Olivia. The essay is thoughtful, focused, intelligent, well-researched, and perceptive. I like the focus on pictorialism vs minimalism, and the incumbent shifts in taste and production values that come with highlighting the flexibility and velocity of the text, or the possibility for spectacle and atmosphere. I wonder why. I wonder why the 21st century sees a return to spectacle as a defining aspect of this age's stagecraft. This is of course no real sample, and there certainly were huge productions during the 20th century, but I do wonder if the taste of this age is substantially different from the one that preceded it.

Lovely Work.

A

Tatum

You have a very good start, Tatum. The essay is clear, and you have collected some nice information about Sarah Bernhardt. Here are a few things to work on. First: create a clearer thesis and pin your essay even more clearly to your thesis statement. What *specifically* is it? That she was a product of the Star System? That her approach was significantly influential? That her work contained both charm and technique? Though you indicate all of these, and write about them, I want you to create a more vigorous, and perhaps even narrow, thesis for your essay. As I look through your essay, your attention to her technique, and her interest in education and cultivation of that technique seem to inspire you, and you do focus on these subjects. Make more of them, though, and find more *specific* research that supports them. Find more contemporary criticism (reviews) of her work, so that your essay can naturally move from thesis, to a general conversation about her significance and the explication of that thesis, to the specific examples, from the people of her time, that support that thesis.

C

I think this revision shows substantive improvement, Tatum. I think that the essay is thoughtful, convincing, thorough, and clear. You develop a strong sense of who B was as an actor, and as a person. You display nice command over language, and use it to describe and present her significance as a stage artist. I think that your essay

still lacks some detail about specific performances that could reinforce and support the very good general work you accomplish in the essay.

B+

Bethany

This is a good start, Bethany, with some good research. Here are a few things to work on. First, pay attention to my margin note and write more clearly in the moments I indicate. Second, create a clearer thesis and pin your essay even more clearly to your thesis statement. What *specifically* is it? That she was confident and broke gender roles? That she brought herself deeply into her characterizations? That she studied deeply and advocated education and research and the cultivation of the individual? That she was unconventional? You say a great many things about her, all true, but they are not focused in one focused line of inquiry, which is what a thesis is and does. So focus your essay, create a better thesis, and then go about a detailed discussion of your thesis. Second, work on the *development* of your ideas. Your essay should unfold, develop, explain, and discuss, and move logically from idea to idea and topic to topic. You have a nice body of information here. Your research is sound and good. Now, you need to use it better. In fact, you start saying things on page 6 that you should have said at the beginning. Start with your thesis, move to a general discussion of that thesis and her characterizations of it, and then to specific examples of the way that thesis is manifest in her work.

Good start. Keep going.

C-

This has improved a great deal, Bethany. You have taken advantage of the rewrite to revise, rethink, and develop your essay. The essay has a clearer thesis, which grows more organically out of the research. There is still a bit of a logic problem with your essay. I still think that, in the first several paragraphs, that you develop a more general commentary about some of her major approaches, methods, and thoughts about acting. Again, your final paragraphs are very good, and contain some very good writing. They could, however be revised just a bit and used at the beginning to create this general commentary I am talking about. Then, after the development of that general commentary, you could then use the roles she played, and reviews of them, to express, explain, and show how her ideas had concrete realization in the roles. In other words, if you want to continue working on this, you should create a better connection to her thoughts about acting, and how they are exemplified *in* her acting. Though you do accomplish some of this, you start with too much detail, too many particular ideas, without setting those ideas in a general context of commentary, discussion, and foundation.

B-

Madison

This is a very good start. You have a nice sense of her, her contributions, and you develop some nice research in support of your essay. Here are some things to do. First: create a clearer thesis and pin your essay even more clearly to your thesis statement. What *specifically* is it? It seems that your essay focuses on her significance as a woman in the theatre, her fierce drive, and her individuality. Now, this is terrific, but the rest of your essay doesn't always *develop* that focus. Think more deeply about your essay, what you want to accomplish, and what aspect of her work and life that you care about. Focus on that, clarify that, express that in words, and then develop your essay in *accordance with that line of thinking*. This will make your essay tight, vivid, and focused on the thesis that you want to communicate about her and her work. Second, see if you can find some more specific examples of contemporary critics' responses to her, in specific roles. Third, perhaps you can narrow and make more focused the biographical material. I think the bio material is fine, but perhaps you can make it tighter and more punchy, which will then give you more time and space to develop more details about her. So... move from thesis to general commentary to specific examples of her work and the contemporary responses to it. Finally, see if you can find some images of her. Do your ideas find expression, any expression at all, in the images of her work?

Nice job. Keep going.

C

This shows substantive improvement, Madi. I like the added material, and your attempt to revise. I also like the way you were to create a thesis that tied your research to something more specific than your earlier draft. Your essay sustains a conversation and discussion about Bernhardt, which is also terrific. If you were to improve this more, I would suggest less biographical information, and more specific information from either the *Hamlet* example or another of B's famous roles, in order to see more specifically the *way* that her ideas manifest themselves in her acting.

B+

Brent,

You have some very nice things going here – this is a good start. Here are some things to work on, though. First of all, please print and turn in to me. For some reason, I can't print your stuff. Don't know why, but I can't. Second, create a clearer thesis and pin your essay even more clearly to your thesis statement. What *specifically* is it? You do a good job of developing some of Irving's significant acting traits and characteristics, but toward what purpose? What is the particular story you are trying to tell? It seems that he had various physical defects that might detract from his acting, but that is actually not the case? Is it his humanness? His drive? His attention to detail? His passion? What? I want you to focus clearly on what you think made him tick as an actor, and then go about telling that story.

Third, see if you can find some more specific examples of contemporary critics' responses to her, in specific roles. You have some very good general commentary, but more specific examples from specific plays will help develop more specificity and particularity in your work. Fourth, develop a more scholarly approach to your introduction; though I do want to see *you* in your writing, I want you to develop a more formal sense, in both your introduction and throughout, and develop a more scholarly approach to your topic. Finally, see if you can find some images of him. Do your ideas find expression, any expression at all, in the images of his work?

Good start. Keep going.

C-

This shows some significant improvement, Brent. You went about transforming some of your paragraphs, and adding some material that was not in your original essay, which is great. The topic is a very interesting one, and you have developed a strong sense of some of Henry Irving's significance. In order to significantly improve this, however, you would need to more significantly revise the original essay, develop stronger thesis, and write in a more scholarly fashion, than the one presently, which tends to be more in relation to the way you talk rather than write.

B-

Appendix 5: Curriculum Map

<https://www.westmont.edu/departamental-program-reviews/program-review-theatre-arts>

Courses	Core or Elective	PLO #1: Creation	PLO #2: Knowledge	PLO #3: Writing
TA 001	Core	I	I	I
TA 009	Elective	I		
TA 010	Core	I	I	I
TA 011	Elective	D	I	
TA 036	Core	I	I	
TA 037	Core	I	I	
TA 038	Elective	I	I	
TA 051	Core	I	I	I
TA 111	Elective	D	D	D
TA 120	Core		D	D
TA 121	Core		M/A	M/A
TA 125	Core	D	D	
TA 131/131	Core	I/D		
TA 150/150	Core	I/D		
TA 150/160	Core	I/D		
TA 137	Elective	D	D	
TA 140	Elective	D	D	
TA 145	Elective	D		D
TA 153	Core	D	D	
TA 193	Core	M/A	M	
TA 196	Core	D	D	D

Appendix 6: Alumni Survey

<https://drive.google.com/file/d/1OrhIbhjRMYtqQVkJnFjGvtcXLy1TaqyY/view?usp=sharing>

Appendix 7: Peer Institution Comparison

For the comparison of institutions, we looked at the theatre arts programs at Calvin College and Pomona College in order to gather data from two different programs that share qualities of Westmont College. Calvin is a Christian liberal arts college with a mission and vision close to that of Westmont. Pomona is a high-quality liberal arts college that would be considered an “academic” rival of Westmont. Of the two programs, Pomona and Westmont are more similar models, in that they are “pure” theatre programs. Calvin’s theatre department is housed in the Communication Studies department and majors take multiple courses in communications and media, as well as theatre. Also striking was that Calvin only required 39 units, compared to 54 for Westmont, and 48-64 at Pomona. Pomona has a 48-unit general theatre track, and students can take more courses to earn a concentration in acting, directing, design, or technology. Below is a chart that compares the major curriculums of each department: (note: italicized courses are considered unique to a program)

Peer Institution Comparison Chart				
Westmont College	Pomona College	Calvin College		
<i>TA 1 Great Literature</i> TA 10 Acting I	TA 1 Acting I <i>TA 2 Visual Arts</i> <i>TA 10 Modern Dance</i> <i>TA 19 Movement course</i>	<i>CAS 140 Comm. And Culture</i> 218 Acting I		
TA 50/150 (6) TA 15, 16, 17 (6)	TA 20 Crafts TA 52 X 4 Crew			

<p>TA 120 History I TA 121 History II TA 127 Directing TA 136 Design TA 193 Senior Project</p>	<p>TA 110 History I TA 111 History II <i>TA 115 History III</i> <i>TA 190 Senior Seminar</i> TA 191 Senior Thesis</p>	<p><i>203 Performance Studies</i> <i>217 Principles of Theatre</i> 219 Design 316 Directing 320 History 321 History II <i>352 Comm. Ethics</i></p>		
<p>16 Elective Units (eight of which must be TA, 8 can be from ENG or ART approved courses for major)</p>	<p>Concentrations available in acting, directing, design, or technology (16 additional units)</p>	<p>12 Elective Units from Comm. Studies Dept.</p>		
<p>54 Units Total</p>	<p>48 Units (+ concentration if desired)</p>	<p>39 Units</p>		

Appendix 8: Core Faculty Instructional and Advising Loads

Name	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19
Blondell	Load 24 Advisees 1	Load 14 Advisees 3	Load 24 Advisees 6	Load 24 Advisees 6	Load 26 Advisees 11	Load 24 Advisees 9
Hamel	Load 12 Advisees 3 Units 15	NA	NA	NA	NA	NA
Hicks	NA	Load 24 Advisees 0	Load 24 Advisees 0	Load 24 Advisees 0	Load 24 Advisees 0	Load 24 Advisees 0
Thomas	Load 24 Advisees 12	Load 24 Advisees 21	Load 24 Advisees 7	Load 24 Advisees 6	Load 12 Advisees 12	Load 24 Advisees 8

Appendix 9: Full time Faculty Race/Ethnicity and Gender Breakdown

Full Time Faculty	2013/4	2014/15	2015/16	2016/17	2017/18	2018/19
Gender	3 Males					
Race/Ethnicity	3 White					

Appendix 10: Student Race/Ethnicity Breakdown

Year	Asian/Pacific Islander	White	Latinx	Native American	African American	Other
2013/14		5	1			1 not specified
2014/15		1				1 Multiracial
2015/16	1	3				1 Multiracial
2016/17		1				
2017/18		4	1			1 not specified
2018/19						

Student Gender Breakdown

Year	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19
Theatre Arts	3 Males 4 Females	1 Male 1 Female	2 Males 3 Females	1 Female	2 Males 4 Females	

APPENDIX 11: Library Additions in Theatre Arts 2014-2019

2014-2015

Title	Author
The object stares back: on the nature of seeing	James Elkins
Making good : creation, creativity, and artistry	Trevor A. Hart
In praise of shadows	Jun'ichirō Tanizaki
Rapture, Blister, Burn	Gina Gionfriddo
Yankee dawg you die	Philip Kan. Gotanda
American musicals, 1927-1949 : the complete books & lyrics of eight Broadway classics	Laurence Maslon
American musicals, 1950-1969 : the complete books & lyrics of eight Broadway classics	Laurence Maslon
Three plays	August. Wilson; Paul Carter Harrison
Performing the sacred : theology and theatre in dialogue	Todd Eric Johnson; Dale Savidge
The grammar of fantasy : an introduction to the art of inventing stories	Gianni. Rodari
A practical guide to stage lighting	Steven Shelley
Einstein's dreams	Alan P. Lightman
Scene design and stage lighting	R. Craig. Wolf; Dick. Block
The creative habit : learn it and use it for life : a practical guide	Twyla. Tharp; Mark. Reiter
Backstage handbook : an illustrated almanac of technical information	Paul Douglas Carter; Sally Friedman. Carter
Making good : creation, creativity, and artistry	Trevor A. Hart
The empty church : theater, theology, and bodily hope	Shannon Nichole. Craigo-Snell
Catching the light : the entwined history of light and mind	Arthur. Zajonc
Theatrical theology : explorations in performing the faith	Wesley Vander Lugt; Trevor A. Hart

The gospel at Colonus	Kirk Browning; David. Horn; Yvonne. Smith; Lee. Breuer; Bob. Telson; Morgan. Freeman; Clarence. Fountain; Isabell. Monk; Carl. Lumbly; Robert Earl Jones; Jevetta. Steele; J. J. Farley; Sophocles.; WNET (Television station : New York, N.Y.); Bioscope (Firm); Educational Broadcasting Corporation.; Five Blind Boys of Alabama.; Soul Stirrers (Musical group); J.D. Steele Singers.; Institutional Radio Choir.; Colonus Messengers.; New Video Group.; American Music Theater Festival.
The power of limits : proportional harmonies in nature, art, and architecture	György Doczi
Creating a life worth living : a practical course in career design for aspiring writers, artists, filmmakers, musicians, and others who want to make a living from their creative work	Carol Lloyd
4000 miles	Amy Herzog
In praise of shadows	Jun'ichirō Tanizaki
Staging faith : religion and African American theater from the Harlem renaissance to World War II	Craig R. Prentiss
The (curious case of the) Watson Intelligence	Madeleine George
The Group Theatre : passion, politics, and performance in the Depression era	Helen Krich Chinoy; Don B. Wilmeth; Milly S. Barranger
Disgraced : a play	Ayad. Akhtar
Shakespeare beyond English : a global experiment	Susan Bennett; Christie Carson
The world of extreme happiness	Frances Ya-Chu Cowhig
Detroit '67	Dominique. Morriseau
Humana Festival 2013 : the complete plays	Amy Wegener; Sarah Lunnie; Actors Theatre of Louisville.; Humana Festival
Humana festival '99 : the complete plays	Jon Jory, Michael Bigelow Dixon, Amy Wegener
The call	Tanya Barfield
The tall girls : a play about playing basketball	Meg Miroshnik
Light on the subject : stage lighting for directors and actors --and the rest of us	David Hays
20/20 : twenty one-act plays	Michele. Volansky; Michael Bigelow. Dixon; Humana Festival.

from twenty years of the Humana Festival	
American gypsy : six Native American plays	Diane. Glancy
Chinglish : a play	David Henry Hwang; Candace Mui Ngam. Chong; Joanna C. Lee
East/west quartet	Ping. Chong
Humana Festival 2009 : the complete plays	Adrien-Alice Lawson. Hansel; Amy. Wegener; Marc. Masterson; Alex. Dremann; Zoe. Kazan; Michael. Lew; Charles L. Mee; Allison Lee. Moore; M. Ramirez; Naomi. Wallace; Lydia. Diamond; Actors Theatre of Louisville.; Humana Festival
Humana Festival 2010 : the complete plays	Adrien-Alice Lawson. Hansel; Amy. Wegener; Gamal A. Chasten; Dan. Dietz; Lisa Dillman; Diana. Grisanti; Greg. Kotis; Deborah Zoe. Laufer; Dan. O'Brien; Scott. Organ; Deborah Jiang-Stein; Steve. Epp; Actors Theatre of Louisville.; Humana Festival
Somewhere fun	Jenny Schwartz
The best American short plays, 2007-2008	Barbara. Parisi; Michael. Roderick; Murray Schisgal; Jay. Huling; B. T. Ryback; Joe. Maruzzo; Adam. Kraar; Jeni. Mahoney; Cary. Pepper; Jill Elaine. Hughes; Eileen. Fischer; Laura. Shaine; Rick. Pulos; Theodore. Mann
The best American short plays, 2008-2009	Barbara. Parisi; James Armstrong; Murray Schisgal; Neil. LaBute; David. Ives; Carey. Lovelace; Eric. Lane; Adam. Kraar; Maria. Filimon; Tasnim. Mansur; Billy. Aronson; Meg. Miroshnik; Emily. Conbere; Polly. Frost; Ray. Sawhill; Marla Del. Collins; Joe Salvatore; Lewis. Gardner; Rick. Pulos; Amy. Herzog
The chickencoop Chinaman ; and, the year of the dragon : two plays	Frank Chin
Staging social justice : collaborating to create activist theatre	Norma Bowles; Daniel-Raymond Nadon
An ideal theater : founding visions for a new American art	Todd London
Humana Festival 2011 : the complete plays	Amy. Wegener; Sarah. Lunnie; Marc. Masterson; Actors Theatre of Louisville.; Humana Festival
Humana Festival 2012 : the complete plays	Amy Wegener; Sarah Lunnie; Les. Waters; Actors Theatre of Louisville.; Humana Festival
The best American short plays 2011-2012	William W. Demastes
The best American short plays 2010-2011	William W. Demastes; Janet Allard; G. Flores; David Johnston
The best American short plays 2009-2010	Barbara. Parisi; Adam. Rapp; Charlene A. Donaghy; Dano. Madden; Jill Elaine. Hughes; Avi. Glickstein; Samuel Brett. Williams; Joan. Lipkin; Joe. Tracz; Daniel. Gallant; Laura. Shaine; Clay McLeod. Chapman; Daniel F. Levin; Neil. LaBute;

Complete plays. Volume IV, 2007-2012	Quincy. Long; John. Guare
The Flick	Theresa. Rebeck
Acting in documentary theatre	Annie Baker
The Cambridge introduction to Theatre directing	Tom Cantrell
Selected plays	Christopher Innes; Maria. Shevtsova
Stories of our way : an anthology of American Indian plays	Alice. Childress; Kathy A. Perkins
Theresa Rebeck. Volume III : complete short plays, 1989-2005.	Hanay Geiogamah; Jaye T. Darby
Real women have curves : a comedy	Theresa. Rebeck
Collected plays 1987-2004 : with stage and radio plays of the 1930s & 40s	Josefina López
The best American short plays 2012-2013	Arthur Miller; Tony Kushner
Meg : a play in three acts	William W. Demastes; Murray Schisgal; Crystal Skillman; James Armstrong; Saviana Stanescu; A. J. Onstad
The long Christmas ride home : a puppet play with actors	Paula. Vogel
Victoria Martin : math team queen	Paula. Vogel
National abjection : the Asian American body onstage	Kathryn. Walat
African women playwrights	Karen Shimakawa
Humana Festival 2014 : the complete plays	Kathy A. Perkins
Transforming teaching and learning with active and dramatic approaches : engaging students across the curriculum	Amy Wegener; Kimberly Colburn; Actors Theatre of Louisville.; Humana Festival
The tempest : language and writing	Brian Edmiston
Oleanna	Brinda Charry
The Savoy operas	David. Mamet
The creative habit : learn it and use it for life : a practical guide	W. S. Gilbert

2015-2016

Title	Author
The mythological traditions of liturgical drama : the Eucharist as theater	Christine. Schnusenberg
Jefferson's garden	Timberlake Wertenbaker
Afro-Mexico : dancing between myth and reality	Anita. Gonzalez
Backwards and forwards : a technical manual for reading plays	David Ball
Tiny beautiful things : advice on love and life from Dear Sugar	Cheryl Strayed
Save the Cat! strikes back : more trouble for screenwriter's [sic] to get into-- and out of	Blake Snyder
On becoming a novelist	John Gardner
The triggering town : lectures and essays on poetry and writing	Richard Hugo
A God in the house : poets talk about faith	Ilya Kaminsky; Katherine Towler
365 days/365 plays	Suzan-Lori. Parks
On writing : a memoir of the craft	Stephen King
Between Riverside and crazy	Stephen Adly Guirgis
Love and Information	Caryl Churchill
100 essays I don't have time to write : on umbrellas and sword fights, parades and dogs, fire alarms, children, and theater	Sarah Ruhl
The shipment ; Lear	Young Jean. Lee; Young Jean. Lee
Nahuatl theater. Vol. 4, Nahua Christianity in performance	Barry D. Sell; Louise M. Burkhart; Stafford. Poole
Save the cat! goes to the movies : the screenwriter's guide to every story ever told	Blake Snyder
Save the cat! : the last book on screenwriting you'll ever need	Blake Snyder
Antigonick	Sophocles.; Anne Carson; Bianca. Stone
A pictorial history of the silent screen	Daniel C. Blum

Mr Burns : a post-electric play	Anne Washburn
Save the Cat! strikes back : more trouble for screenwriter's [sic] to get into-- and out of	Blake Snyder
The dramatist's toolkit : the craft of the working playwright	Jeffrey Sweet
Glitter in the blood : a poet's manifesto to better, braver writing	Mindy Nettifee
The art of active dramaturgy : transforming critical thought into dramatic action	Lenora Inez. Brown
Race, gender, and sexuality in post-apocalyptic TV and film	Barbara Anne. Gurr
Inherit the wind	Jerome Lawrence; Robert Edwin Lee
The art of active dramaturgy : transforming critical thought into dramatic action	Lenora Inez. Brown
Glitter in the blood : a poet's manifesto to better, braver writing	Mindy Nettifee
Negroland : a memoir	Margo Jefferson
Collage	Herta. Wescher
Break-up : the core of modern art	Katharine. Kuh
The purpose of playing : Shakespeare and the cultural politics of the Elizabethan theatre	Louis Adrian. Montrose
The Shakespearean stage, 1574-1642	Andrew. Gurr
A raisin in the sun a character studies conversation	Tony. Vellela; Jade Addon. Hall; Eric Stoltz; Ruby. Dee; Starletta. DuPois; Audra. McDonald; Joe Morton; Phylicia Rashad; Kim. Yancey; Ernestine. Jackson; Ralph. Carter; John Fiedler; Lloyd Richards; Jack. Hofsiss; Philip Rose; Lynn. Domina; TheaterMania.com (Firm); Films for the Humanities & Sciences (Firm)
Constructing the canon of early modern drama	Jeremy. Lopez
The purpose of playing : Shakespeare and the cultural politics of the Elizabethan theatre	Louis Adrian. Montrose
The Norton anthology of drama	J. Ellen Gainor; Stanton B. Garner; Martin Puchne

The Norton anthology of drama Vol. 1 Antiquity through the eighteenth century	J. Ellen Gainor; Stanton B. Garner; Martin Puchner
The Norton anthology of drama Vol. 2 The nineteenth century to the present	J. Ellen Gainor; Stanton B. Garner; H. Martin Puchner
Russian formalist criticism : four essays	Lee T. Lemon; Marion J. Reis; Gary Saul Morson; Viktor Shklovskiĭ; B. V. Tomashevskiĭ; B. Ėĭkhenbaum
War plays by women : an international anthology	Claire M. Tylee; Elaine Turner; Agnes. Cardinal

2016-2017

Title	Author
The Bloomsbury encyclopedia of design (vol. 1-3)	Clive Edwards
The domestic crusaders : a two-act play	Wajahat. Ali; Ishmael Reed
The unity of music and dance in world cultures	David Otieno Akombo
Scenic art for the theatre : history, tools, and techniques	Susan Crabtree; Peter Beudert
Theatrical scene painting : a lesson guide	William H. Pinnell
The RSVP cycles : creative processes in the human environment	Lawrence. Halprin
Tokujin Yoshioka	Tokujin Yoshioka; Kazuo. Hashiba; Ambra. Medda
The elements of color; a treatise on the color system of Johannes Itten, based on his book The art of color.	Johannes Itten; Faber Birren
The visual miscellaneum : a colorful guide to the world's most consequential trivia	David. McCandless
Knowledge is beautiful	David. McCandless
Making ideas happen : overcoming the obstacles between vision and reality	Scott. Belsky
Color : a course in mastering the art of mixing colors	Betty Edwards
Dieter Rams : as little design as possible	Sophie. Lovell
Ronan and Erwan Bouroullec : works	Ronan Bouroullec; Anniina. Koivu; Erwan Bouroullec
The Bloomsbury encyclopedia of design (vol. 1-3)	Clive Edwards Dieter. Rams; Keiko. Ueki-Polet; Klaus Klemp; Santorĭ Bijutsukan.; Fuchū-shi Bijutsukan.; Design Museum (London, England); MAK Frankfurt.
Less and more : the design ethos of Dieter Rams	Fuchū-shi Bijutsukan.; Design Museum (London, England); MAK Frankfurt.
Change by design : how design thinking transforms organizations	Tim Brown; Barry Kätz

and inspires innovation

The world theatre of Wagner
: a celebration of 150 years of
Wagner productions

Charles Osborne; Colin Davis

The Paradox of Choice: Why
More Is Less: How the Culture of
Abundance Robs Us of
Satisfaction

Barry. Schwartz

Twentieth-century stage
decoration

Walter René Fuerst; Samuel J. Hume

Contemporary stage design,
U.S.A.

Elizabeth B. Burdick; Peggy C. Hansen; Brenda Zanger

Art and the stage in the 20th
century

painters and sculptors work for the theatre

revolutions in the stage
design of the xxth century

denis bablet

Edward Gordon Craig

Denis. Bablet

Art and the stage in the 20th
century; painters and
sculptors work for the
theater.

Henning. Rischbieter; Wolfgang. Storch

The revolutions of stage
design in the 20th century

Denis. Bablet; Joan Miró

Hockney paints the stage

Martin Friedman; David. Hockney; John. Cox; Walker Art
Center.

Architectural and interior
models

Sanford Hohausser; Helen. Demchyshyn

Architectural and interior
models : design and
construction ...

Sanford Hohausser

Scene painting projects for
theatre

Stephen. Sherwin

Geometry of design : studies in
proportion and composition

Kimberly Elam

Thoughts on design

Paul Rand; Michael Bierut

Paul Rand : a designer's art

Paul Rand; Steven Heller

The Paradox of Choice: Why
More Is Less: How the Culture of
Abundance Robs Us of
Satisfaction

Barry. Schwartz

The art of looking sideways

Alan. Fletcher

2017-2018

Title	Author
Forget all the rules about graphic design, including the ones in this book	Bob Gill
Iwao Yamawaki.	Iwao Yamawaki
Creating with paper : basic	Pauline Johnson

forms and variations	
Michael Graves : design for life	Ian Volner
Arcadia	Tom. Stoppard
Information is beautiful	David. McCandless
Design writing research : writing on graphic design	Ellen. Lupton; J. Abbott. Miller
Theater of architecture	Hugh Hardy; Mildred S. Friedman
Rockefeller Center : architecture as theater	Alan Balfour
Joseph Urban	John. Loring
Norman Bel Geddes designs America	Donald Albrecht; Danielle Brune Sigler; Norman Bel Geddes
Shigeru Ban	Matilda. McQuaid; 茂(1957-) 坂
Tony Duquette	Wendy. Goodman; Hutton. Wilkinson; Dominick. Dunne
Living room	Nick. Waplington
Jean Royère.	Jean Royère; Jacques Lacoste; Patrick Seguin; Françoise-Claire Prodhon; Pierre-Emmanuel Martin-Vivier; Galerie Jacques Lacoste.; Galerie Patrick Seguin.
What if ...? : the architecture and design of David Rockwell	Chee Pearlman; Justin Davidson; Elizabeth Diller; John Guare; David Rockwell
Albert Kahn : architect of Ford	Federico Bucci
Space, time and architecture : the growth of a new tradition	S. Giedion
The big book of chic Copenhagen	Miles Redd; Paul Costello
The road to Mecca	Michael. Frayn
The conference of the birds : based on the poem by Farid Uddi Attar	Athol. Fugard
Plays by and about women; an anthology, From the American drama	Jean-Claude Carrière; Peter Brook; Farīd al-Dīn 'Aṭṭār; John. Heilpern
The modern theatre: Volume three	Victoria Sullivan; James V. Hatch
The Plays of the seventies	Eric Bentley
My dinner with André : a screenplay	Eric Bentley; Nikolaï Vasil'evich Gogol'; Eugène Labiche; Marc-Michel.; Joseph Conrad; Jean Giraudoux; Jean Anouilh
Into the woods	Roger. Cornish; Violet. Ketels; Alan Ayckbourn; Howard Brenton; Tom. Stoppard; Peter Shaffer; Peter Nichols; Simon. Gray; Caryl. Churchill
Cloud 9	Wallace. Shawn; André. Gregory
The suicide	Stephen. Sondheim; James. Lapine
J.B. : a play in verse	Caryl. Churchill
Benefactors : a play in two acts	Nikolaï Ėrdman
Homebody/Kabul	Archibald MacLeish
Six plays by Corneille and Racine,	Michael. Frayn
	Tony. Kushner
	Pierre Corneille; Jean Racine; Paul Landis; Robert Henderson

Joe Turner's come and gone : a play in two acts	August. Wilson
The persecution and assassination of Jean-Paul Marat : as performed by the inmates of the Asylum of Charenton under the direction of the Marquis de Sade	Peter Weiss; Geoffrey. Skelton; Adrian Mitchell; Richard. Peaslee
The miracle worker.	William Gibson
Joyzelle	Maurice Maeterlinck; Alexander Teixeira de Mattos
Pelleas and Melisanda	Maurice Maeterlinck
Monna Vanna : a drama in three acts	Maurice Maeterlinck; Alfred Sutro
Adventures in the screen trade : a personal view of Hollywood and screenwriting	William Goldman
In the blink of an eye : a perspective on film editing	Walter Murch
The writer's journey : mythic structure for writers	Christopher Vogler
Kazan on directing	Elia Kazan
Something like an autobiography	Akira Kurosawa
Rebel without a crew : or how a 23-year-old filmmaker with \$7,000 became a Hollywood player	Robert Rodriguez
The filmmaker's handbook : a comprehensive guide for the digital age	Edward Pincus; Steven Ascher
Unless it moves the human heart : the craft and art of writing	Roger. Rosenblatt
A killer life : how an independent film producer survives deals and disasters in Hollywood and beyond	Christine. Vachon; Austin. Bunn
West Side story	Ernest Lehman; Robert Wise; Jerome. Robbins; Natalie. Wood; Richard Beymer; Russ. Tamblyn; Rita. Moreno; George. Chakiris; Daniel. Fapp; Thomas. Stanford; Leonard Bernstein; Stephen. Sondheim; Irene. Sharaff; Boris. Leven; Arthur. Laurents; William Shakespeare; United Artists Corporation.; Mirisch Corporation.; Seven Arts Productions.; Beta Productions (Firm); MGM Home Entertainment Inc.
Site and sound : the architecture and acoustics of new opera houses and concert halls	Victoria. Newhouse
The most beautiful opera houses in the world	Antoine Pecqueur; Guillaume de Laubier; James Levine; Nicholas Elliott; Antoine. Pecqueur
Into the woods	Tom Aldredge; Danny Franks; Paul Gemignani; Joanna Gleason; Ann Hould-Ward; James Lapine; Iris Merlis; Richard Nelson; Bernadette Peters; Tony Straiges; Robert Westenberg; Chip Zien; Stephen. Sondheim; Brandman Productions, Inc.; Image Entertainment (Firm)
La La Land	Damien Chazelle; Fred Berger; Jordan Horowitz; Gary Gilbert; Marc Platt; Ryan Gosling; Emma Stone; John Legend; Rosemarie DeWitt; Finn Wittrock; Mandy Moore; Justin Hurwitz; Benj Pasek; Justin Paul; Mary Zophres; Tom Cross; David Wasco; Linus Sandgren; Sonoya Mizuno; Tom Everett Scott; Josh Pence; Summit Entertainment; Black Label Media (Firm); TIK Films (Firm); Impostor

Passing strange	Pictures; Gilbert Films; Marc Platt Productions (Firm); Lions Gate Entertainment (Firm) Spike Lee; Steve Klein; Stew; Annie Dorsen; de'Adre Aziza; Eisa Davis; Colman Domingo; Chad Goodridge; Rebecca Naomi Jones; Daniel Breaker; Heidi Rodewald; Matthew Libatique; Negro Problem (Musical group); Apple Core Holdings; Forty Acres & a Mule Filmworks; WNET (Television station : New York, N.Y.); IFC Films; MPI Media Group Harold Prince; Jay Presson Allen; Cy. Feuer; Bob Fosse; Liza. Minnelli; Michael York; Helmut. Griem; Fritz. Wepper; Marisa Berenson; Joel Grey; John. Kander; Fred. Ebb; Ralph. Burns; Geoffrey Unsworth; David Bretherton; Joe. Masteroff; John Van Druten; Christopher Isherwood; ABC Pictures Corp.; Warner Home Video (Firm); Allied Artists Pictures Corporation
Cabaret	Martin. Richards; Bill Condon; Rob. Marshall; Renée Zellweger; Catherine Zeta-Jones; Richard Gere; Queen Latifah; John C. Reilly; Lucy Liu; Dion. Beebe; John. Kander; Fred. Ebb; Danny. Elfman; Colleen. Atwood; John. Myhre; Bob Fosse; Maurine. Watkins; Producer Circle Company.; Zadan/Meron (Firm); Miramax Films.; Miramax Home Entertainment (Firm); Buena Vista Home Entertainment (Firm)
Chicago	Fred. Baron; Martin. Brown; Baz. Luhrmann; Craig Pearce; Nicole Kidman; Ewan McGregor; John. Leguizamo; Jim. Broadbent; Richard. Roxburgh; Garry McDonald; Jacek Koman; Matthew Whittet; Kerry Walker; Donald. McAlpine; Ann-Marie. Beauchamp; Jill. Bilcock; Craig. Armstrong; Catherine. Martin; Angus. Strathie; Bazmark Films (Firm); Twentieth Century-Fox Film Corporation.
Moulin Rouge!	Adolph. Green; Betty. Comden; Arthur Freed; Gene Kelly; Stanley. Donen; Donald O'Connor; Debbie. Reynolds; Jean Hagen; Millard Mitchell; Cyd. Charisse; Douglas Fowley; Rita. Moreno; Nacio Herb Brown; Metro-Goldwyn-Mayer.; MGM Home Entertainment Inc.
Singin' in the rain	Gaston Bachelard; M. Jolas
The poetics of space	Jane Brox
Brilliant : the evolution of artificial light	David. Mamet
On directing film	Sidney Lumet
Making movies	John R. Stilgoe
Alongshore	Jacqueline Kennedy Onassis; Lee Bouvier Radziwill
One special summer	
The gardens of Roberto Burle Marx	Sima. Eliovson
Kitsch : the world of bad taste	Gillo Dorfler; Hermann Broch; Clement Greenberg
Alongshore	John R. Stilgoe
Grotowski : a practical guide.	Pumpkin Interactive Ltd.

2018-2019

Title	Author
Individuals : a selected history of contemporary art, 1945-1986	Kate. Linker; Howard. Singerman; Museum of Contemporary Art (Los Angeles, Calif.)

Enrique Martinez Celaya, 1992-2000	Enrique Martínez Celaya; Contemporary Museum (Honolulu, Hawaii)
Helen Frankenthaler prints, 1961-1979.	Helen Frankenthaler; Sterling and Francine Clark Art Institute.
Sol Lewitt : the Museum of Modern Art, New York : [exhibition]	Sol LeWitt; Alicia. Legg; Lucy R. Lippard; Bernice. Rose; Robert. Rosenblum; Museum of Modern Art (New York, N.Y.)
The art of David Ireland : the way things are	Karen. Tsujimoto; David Ireland; Jennifer R. Gross; Oakland Museum of California.; Addison Gallery of American Art.; Sheldon Memorial Art Gallery.
Jasper Johns	Richard Francis; Jasper Johns
Marilyn Levine, a retrospective	Maija. Bismanis; Marilyn Levine; Timothy Long; MacKenzie Art Gallery.
Duane Hanson	Martin H. Bush; Edwin A. Ulrich Museum of Art.
Nancy Graves : 1970-1980	Nancy Graves; Phyllis. Tuchman; Ameringer Yohe Fine Art
Milton Avery : the late paintings	Robert Carleton Hobbs; Milton Avery; American Federation of Arts.; Milwaukee Art Museum.; Norton Museum of Art
Tony DeLap	Bruce. Guenther; Peter. Plagens; Orange County Museum of Art (Calif.); San Jose Museum of Art
Helen Frankenthaler : a paintings retrospective	E. A. Carmean; Helen Frankenthaler; Museum of Modern Art (New York, N.Y.)
Robert Motherwell	Robert. Motherwell; Dore. Ashton; Jack D. Flam; Robert T. Buck; Albright-Knox Art Gallery
Kienholz : die Zeichen der Zeit	Edward Kienholz; Nancy Reddin-Kienholz; Martina. Weinhart; Max. Hollein; Schirn Kunsthalle Frankfurt.; Museum Jean Tinguely Basel
Bernard Maybeck : visionary architect	Sally Byrne. Woodbridge
California art : 450 years of painting & other media	Nancy Dustin Wall. Moure
The world from here : treasures of the great libraries of Los Angeles	Cynthia Burlingham; Bruce Whiteman; Hammer Museum

Catalog L.A. : birth of an art capital, 1955-1985	Catherine. Grenier; Centre Georges Pompidou.
Morris Graves, vision of the inner eye	Ray. Kass; Morris Graves; Phillips Collection.
Antoine Predock 3 : houses	Antoine. Predock; Brad. Collins
Art in the streets	Jeffrey. Deitch; Roger. Gastman; Aaron. Rose; Museum of Contemporary Art (Los Angeles, Calif.); Brooklyn Museum
Friedensreich Hundertwasser	Francisco. Asensio Cerver; Sol. Kliczkowski
Peter Voulkos : a dialogue with clay	Rose. Slivka
Starck	Philippe Starck; Simone. Philippi
Louise Nevelson	Arnold B. Glimcher

Lorser Feitelson : the kinetic series : works from 1916-1923.

Lorser Feitelson; Louis Stern Fine Arts.

Edward and Nancy Kienholz : 1980's.

Edward Kienholz; Nancy Reddin-Kienholz; Städtische Kunsthalle Düsseldorf.; Museum des 20. Jahrhunderts (Austria)

Calder, 1898-1976

Jacob. Baal-Teshuva; Alexander Calder

A photographer's life, 1990-2005

Annie Leibovitz

David Hockney : hand, eye, heart.

David. Hockney; Lawrence. Weschler; L.A. Louver Gallery.

Squeak Carnwath : lists, observations & counting.

Squeak Carnwath

Blanton Museum Of Art : American art since 1900

Annette. Carlozzi; Kelly. Baum; Blanton Museum of Art.

David Gilhooly

Kenneth Baker

Charles Sheeler : across media

Charles Brock; Charles Sheeler; National Gallery of Art (U.S.); Art Institute of Chicago.; M.H. de Young Memorial Museum.

Dennis Oppenheim : explorations

Dennis Oppenheim; Germano. Celant

Diego Rivera : the Detroit industry murals

Linda Bank. Downs

The art of Richard Tuttle	Richard Tuttle; Madeleine. Grynstejn; San Francisco Museum of Modern Art.
William Kentridge	Dan. Cameron; William Kentridge; Carolyn. Christov-Bakargiev; J. M. Coetzee
Jenny Holzer	Diane. Waldman; Jenny Holzer; Solomon R. Guggenheim Museum.
Gaudi unseen : completing the Sagrada Familia	Antoni Gaudí; Mark. Burry; Deutsches Architekturmuseum.
The Elements of style : a practical encyclopedia of interior architectural details, from 1485 to the present	Stephen. Calloway; Elizabeth C. Cromley
The French archive of design and decoration	Stafford. Cliff
Street sketchbook : inside the journals of international street and graffiti artists	Tristan. Manco
Picasso: his recent drawings, 1966-1968	Pablo Picasso; Charles. Feld
Andreas Gursky	Peter. Galassi; Andreas Gursky; Museum of Modern Art (New York, N.Y.)
Georgia O'Keeffe at Ghost Ranch : a photo essay	John. Loengard
Charles Rennie Mackintosh	Charles Rennie Mackintosh; Wendy Kaplan; McLellan Galleries.
Bill Viola : the passions	Bill Viola; Peter. Sellars; John Walsh; Hans. Belting; J. Paul Getty Museum.
Mark di Suvero at Storm King Art Center	Mark Di Suvero; Irving Sandler; Storm King Art Center.
Manuel Neri	Pierre. Restany; Manuel Neri
This side of paradise : body and landscape in Los Angeles photographs	Jennifer A. Watts; Claudia. Bohn-Spector; Douglas R. Nickel; Henry E. Huntington Library and Art Gallery.
Henry Moore sculpture	Henry Moore; David. Mitchinson
David Smith : personage	David Smith; Alex. Potts; Gagosian Gallery.; Gagosian Gallery (London, England)
Magritte	Sarah. Whitfield; David Sylvester; South Bank Centre (London).; Arts Council of Great Britain (London)
David Smith in Italy	David Smith; Ugo. Mulas; PradaMilanoarte (Gallery)

David Salle	Janet. Kardon; Lisa Phillips; University of Pennsylvania.
Drawings of Albrecht Dürer. Drawings of Albrecht Durer.	Albrecht Dürer; Heinrich Wölfflin; Heinrich Wölfflin
Gilbert & George, 1968 to 1980.	Carter. Ratcliff; Gilbert; George; Stedelijk Van Abbemuseum.
Prayers and portraits : unfolding the Netherlandish diptych	John Oliver Hand; Catherine A. Metzger; Ron. Spronk; National Gallery of Art (U.S.); Koninklijk Museum voor Schone Kunsten (Belgium)
Women beyond borders : the art of building community	Women Beyond Borders (Exhibition); Cynthia. Anderson; Carey. Hobart; Julie. Simpson
The Saint Bartholomew's Day massacre : a brief history with documents	Barbara B. Diefendorf
Lucian Freud : drawings 1940	Lucian. Freud; Sebastian. Smee; Matthew Marks Gallery.
Frida Kahlo and Diego Rivera	Isabel. Alcántara; Sandra. Egnolff
Sean Scully.	Sean Scully; Tiffany. Bell; Galerie Lelong (New York, N.Y.)
Hockney's people	Marco. Livingstone; David. Hockney; Kay. Heymer
Celebrating excellence in wood structures : 2011-12 North American wood design award winners	Theresa Rogers; Canadian Wood Council.
Furniture and lamps. 9.	N/A
Simply Zen : interiors gardens	David Scott; Siân. Evans; Marc P. Keane
Driven to abstraction : southern California and the non-objective world, 1950-1980	Peter Frank; Riverside Art Museum.
Living systems : innovative materials and technologies for landscape architecture	Liat. Margolis; Alexander Robinson
Miró	Mario. Bucci
Lucas Samaras--objects and subjects, 1969-1986	Lucas Samaras; Thomas McEvilley; Donald B. Kuspit; Roberta Smith; Denver Art Museum.
Casa republicana : Colombia's belle époque	Alberto. Saldarriaga Roa; Benjamín. Villegas Jiménez; Antonio. Castañeda Buraglia

グー, チョキ, パー = Stone,
scissor, paper : installation for
Wacoal Art Center "SPIRAL",
Tokyo

Judy Pfaff; Wacoal Art Center.; Holly Solomon Gallery.

The best of brochure design. II.

Rockport Publishers.

Japan modern : new ideas for
contemporary living

Michiko Rico I dont know; Michael Freeman

Visionary architecture : blueprints of the modern imagination	Neil. Player
Frank O. Gehry : individual imagination and cultural conservatism	Frank O. Gehry; Charles. Jencks
2002 biennial exhibition	Whitney Biennial; Lawrence. Rinder; Whitney Museum of American Art.
Think with the senses, feel with the mind : art in the present tense	Biennale di Venezia; Robert. Storr
Think with the senses, feel with the mind : art in the present tense	Biennale di Venezia; Robert. Storr
Dada : Zurich, Berlin, Hannover, Cologne, New York, Paris	Leah Dickerman; Brigid. Doherty; Centre Georges Pompidou.; National Gallery of Art (U.S.); Museum of Modern Art (New York, N.Y.)
Georges Seurat : the drawings	Georges Seurat; Jodi. Hauptman
Frank Lloyd Wright, three- quarters of a century of drawings	Alberto. Izzo; Camillo. Gubitosi; Frank Lloyd Wright; Università di Napoli.; Frank Lloyd Wright Foundation.
Chillida	Peter Selz; Eduardo Chillida
Henry Moore : from the inside out : plasters, carvings and drawings	Henry Moore; Claude. Cosneau-Allemand; Manfred. Fath; David. Mitchinson; Nantes (France).; Städtische Kunsthalle Mannheim.
Medieval architecture : European architecture, 600- 1200	Howard. Saalman
Radical landscapes : reinventing outdoor space	Jane. Amidon
Paris 1979-1989	N/A
New organic architecture : the breaking wave	David Pearson
Henry Moore drawings, gouaches, watercolours.	Henry Moore; Galerie Beyeler.
The Dalí universe	Beniamino. Levi; Salvador Dalí

Who on Earth : selected poems	Michael Hannon
Vitamin green	Sara. Goldsmith
Art in unexpected places : the Aspen Art Museum/Aspen Skiing Company collaboration.	N/A
Gehry talks : architecture + process	Mildred S. Friedman; Michael Sorkin; Frank O. Gehry and Associates.
Working process e non solo	Magdalena. Abakanowicz; Spazi d'arte (Museum : Santomato, Italy)
Michelangelo	Enrica. Crispino
Sam Francis : the shadow of colors	Sam Francis; Ingrid. Mössinger; Peter. Iden; Kunstverein Ludwigsburg.; Louisiana (Museum : Humlebæk, Denmark); Städtische Kunstsammlungen Chemnitz.
Italo Scanga	Italo Scanga; Michele. Bonuomo
Richard Pousette-Dart : presences: the imploding of color	Richard Pousette-Dart; Lowery Stokes. Sims; M. Knoedler & Co.
Ernst Fuchs = Ernst Fucs	Ernst Fuchs; Albert Paris Gütersloh
The four books on architecture	Andrea Palladio; Robert Tavernor; Richard V. Schofield
Picasso and the war years, 1937-1945	Pablo Picasso; Steven A. Nash; Robert. Rosenblum; Brigitte. Baer; Fine Arts Museums of San Francisco.; California Palace of the Legion of Honor.; Solomon R. Guggenheim Museum.
Analysing architecture	Simon Unwin
Japanese fishermen's coats from Awaji Island	Sharon Sadako. Takeda; Luke Shepherd. Roberts; University of California, Santa Barbara.
Miguel Angel Roca.	N/A
Frank Lloyd Wright in the realm of ideas	Frank Lloyd Wright; Bruce Brooks. Pfeiffer; Gerald. Nordland; Dallas Museum of Art.; Scottsdale Arts Center Association.
Toulouse-Lautrec and Montmartre	Richard Thomson; Phillip Dennis Cate; Mary Weaver Chapin; National Gallery of Art (U.S.); Art Institute of Chicago
Picasso's drawings, 1890-1921 : reinventing tradition	Susan Grace. Galassi; Pablo Picasso; Marilyn. McCully
Manuel Neri	Manuel Neri; Thomas. Albright

Frankenthaler : sculpture	Helen Frankenthaler; Anthony Caro; M. Knoedler & Co.
George Trakas : constructions, wall pieces, drawings	George Trakas; Sally. Yard
Frank Lloyd Wright : the masterworks	David Larkin; Bruce Brooks. Pfeiffer; Frank Lloyd Wright Foundation.
The International design yearbook 1985/86	Robert A. M. Stern
L.A. rising : SoCal artists before 1980	Lyn Kienholz; Elizabeta Betinski; Corinne Nelson
An Arab-Syrian gentleman and warrior in the period of the Crusades : memoirs of Usāmah ibn-Munqidh (Kitāb al-I'tibār)	Usāmah ibn Munqidh; Philip K. Hitti
Edward Hopper, the complete prints	Edward Hopper; Gail Levin
Risking the abstract : Mexican modernism and the art of Gunther Gerzso	Diana C. Du Pont; Luis-Martín. Lozano; Cuauhtémoc. Medina; Eduardo de la. Vega Alfaro; Gunther Gerzso; Santa Barbara Museum of Art.; Museo de Arte Moderno (Mexico); Mexican Fine Arts Center--Museum (Chicago, Ill.)
Pacific standard time : Los Angeles art, 1945-1980	Rebecca. Peabody; J. Paul Getty Museum.; Martin-Gropius-Bau (Berlin, Germany)
The notebooks of Leonardo da Vinci. Volume II	Leonardo; Jean Paul Richter; R. C. Bell
Manet and the sea	Juliet. Wilson-Bareau; Édouard Manet; David C. Degener; Lloyd. DeWitt; Art Institute of Chicago.; Philadelphia Museum of Art.; Rijksmuseum Vincent van Gogh.
Architecture tomorrow	Francis. Rambert
Lois Orswell, David Smith, and modern art	Marjorie B. Cohn; David Smith; Fogg Art Museum.; Harvard University.
Richard Diebenkorn : figurative works on paper	Richard Diebenkorn; Jane. Livingston; Barnaby Conrad; John Berggruen Gallery (San Francisco, Calif.)
The work of Charles and Ray Eames : a legacy of invention	Donald. Albrecht
Jean-Baptiste-Camille Corot (1796-1875) : late paintings	Jean-Baptiste-Camille Corot; Martin. Dieterle; Kenneth Clark; Salander-O'Reilly Galleries.

Zaha Hadid.	Zaha. Hadid
The art of Richard Diebenkorn	Jane. Livingston; Richard Diebenkorn; John. Elderfield; Ruth Fine; Whitney Museum of American Art.
Arthur Dove : a retrospective	Debra Bricker. Balken; Arthur Garfield Dove; William C. Agee; Elizabeth Hutton Turner; Addison Gallery of American Art.; Phillips Academy.; Phillips Collection.
Andres Serrano, works 1983-1993	Andres Serrano; Robert Carleton Hobbs; Wendy Steiner; Marcia. Tucker; University of Pennsylvania.
I shock myself : the autobiography of Beatrice Wood	Beatrice. Wood; Lindsay. Smith
The stone and the thread : Andean roots of abstract art / The stone and the thread : Andean roots of abstract art	César Paternosto
Cosmic architecture in India : the astronomical monuments of Maharaja Jai Singh II	Andreas. Volwahren
French farmhouses and cottages	Paul. Walshe; John Miller
Warhol : headlines	Molly Donovan; Andy Warhol; John J. Curley; National Gallery of Art (U.S.)
Think with the senses, feel with the mind : art in the present tense	Biennale di Venezia; Robert. Storr
Two creeks	Andy Goldsworthy; Aspen Institute.
Daily life in ancient China	Muzhou Pu
Stickley : mission oak & cherry collection.	L. and J.G. Stickley Inc.
2011 : inaugural annual studio exhibition	James Surls; Susie Kalil
Art in the seventies	Edward. Lucie-Smith
An eclectic focus : photographs from the Vernon collection.	Santa Barbara Museum of Art.
An architectural life : memoirs & memories of Charles W. Moore	Kevin P. Keim; Charles W. Moore
Green architecture	James Wines; Philip. Jodidio
Matisse Picasso	Henri Matisse; Pablo Picasso; Elizabeth. Cowling; Tate Modern (Gallery); Galeries nationales du Grand Palais (France); Museum of Modern Art (New York, N.Y.)
Domestic interiors	Francisco. Asensio Cerver

Frank Lloyd Wright Bruce Brooks. Pfeiffer; Frank Lloyd Wright; Peter Gössel; Gabriele Leuthäuser

Frank Lloyd Wright : designs for an American landscape, 1922-1932 Anne Whiston Spirn; C. Ford Peatross; Robert L. Sweeney; David Gilson De Long; Centre canadien d'architecture.; Library of Congress; Frank Lloyd Wright Foundation.

Simply Zen : interiors gardens David Scott; Siân. Evans; Marc P. Keane

Frank Lloyd Wright, architect Frank Lloyd Wright; Terence. Riley; Peter Reed; Anthony. Alofsin; Museum of Modern Art (New York, N.Y.); Frank Lloyd Wright Foundation.

100 contemporary architects =
100 Zeitgenössische Architekten
= 100 architectes contemporains Philip Jodidio

David Smith : cubes and anarchy Carol S. Eliel; David Smith; Christopher. Bedford; Alex. Potts; Anne Middleton Wagner; Los Angeles County Museum of Art.

Pasadena to Santa Barbara : a selected history of art in Southern California, 1951-1969	Julie Joyce; Santa Barbara Museum of Art.
Cindy Sherman	Cindy. Sherman; Peter. Schjeldahl; Lisa Phillips; Whitney Museum of American Art.
Surrealism USA	Isabelle. Dervaux; Michael Duncan; National Academy of Design (U.S.); Phoenix Art Museum.
Jules Olitski : the New Hampshire exhibits, autumn 2003 : a ten year retrospective : 1993 to 2003, Thorne-Sagendorph Gallery, Keene State College, September 2nd through October 12th : voyages : recent paintings, McIninch Gallery, Southern New Hampshire University, Manchester, September 20th through October 23rd.	Jules Olitski; Lauren. Poster; McIninch Art Gallery.; Thorne-Sagendorph Memorial Art Gallery.; Keene State College.

Pablo Picasso, a retrospective	Pablo Picasso; William Rubin; Jane. Fluegel; Museum of Modern Art (New York, N.Y.); Réunion des musées nationaux (France); Reunion des musees nationaux (France)
Let there be neon	Rudi. Stern
Landmarks : sculpture commissions for the Stuart Collection at the University of California, San Diego	Mary Livingstone Beebe; James Stuart. DeSilva; Robert. Storr; Joan Simon; University of California, San Diego.
Solar power : the evolution of sustainable architecture	Sophia. Behling; Stefan. Behling
The Japanese house : architecture and interiors	Alexandra. Black; Noboru Murata
Designing with nature : from here to community : humanity's greatest challenge	Vernon D. Swaback
The traditional architecture of Mexico / The traditional architecture of Mexico	Mariana Yampolsky; Chloë Sayer; Chloe. Sayer
After the revolution : women who transformed contemporary art	Eleanor Heartney
Africa explores : 20th century African art	Susan Mullin. Vogel; Center for African Art (New York, N.Y.)
Lee Bontecou : vacuum-formed sculptures and related drawings : March 15-April 28, 2007	Lee Bontecou; Elisabeth Sussman; M. Knoedler & Co.
Civilizing American cities : writings on city landscapes	Frederick Law Olmsted; S. B. Sutton
LA's early moderns : art, architecture, photography	Victoria. Dailey; Natalie W. Shivers; Michael Dawson; William Deverell
Sean Scully : prints, catalogue raisonné 1968-1999.	Sean Scully; Victoria Martino; Julia Klüser; Graphische Sammlung Albertina.; Musée du dessin et de l'estampe originale en l'Arsenal de Gravelines.; Von der Heydt-Museum.
The departure of the argonaut	Alberto Savinio; Francesco Clemente; Artists' Books Collection (Library of Congress)
The art & life of Georgia O'Keeffe	Jan Garden. Castro; Georgia O'Keeffe
James Surls : in the Meadows and beyond	James Surls; Jeanne Lil. Chvosta; Fronia E. Wissman; Meadows Museum.
Michelangelo architect	Giulio Carlo. Argan; Bruno. Contardi
Frank O. Gehry : Guggenheim Museum Bilbao	Coosje van. Bruggen; Frank O. Gehry

Architecture spoken	Steven. Holl
Richard Neutra and the search for modern architecture : a biography and history	Thomas S. Hines; Richard Joseph Neutra
Sam Francis	Peter Selz; Susan. Einstein; Jan. Butterfield
Charles Sheeler : paintings and drawings	Carol. Troyen; Charles Sheeler; Erica E. Hirshler; Museum of Fine Arts, Boston.; Whitney Museum of American Art.; Dallas Museum of Art.
Toward an architecture	Le Corbusier; Jean-Louis. Cohen; John Goodman
American modernism : the Shein collection	Charles Brock; Nancy K. Anderson; Harry Cooper; National Gallery of Art (U.S.)
Toward legacy : Design Workshop's pursuit of ideals in landscape, architecture, planning and urban design	Design Workshop, Inc.; Val. Moses
Blam! the explosion of pop, minimalism, and performance, 1958-1964	Barbara. Haskell; John G. Hanhardt; Whitney Museum of American Art.
Medieval architecture : European architecture, 600-1200	Howard. Saalman
Blam! the explosion of pop, minimalism, and performance, 1958-1964	Barbara. Haskell; John G. Hanhardt; Whitney Museum of American Art.
Vitruvius : ten books on architecture	Vitruvius Pollio.; Ingrid D. Rowland; Thomas Noble Howe; Michael Dewar
Rembrandt	Christopher. Baker
Andreas Gursky	Peter. Galassi; Andreas Gursky; Museum of Modern Art (New York, N.Y.)
Medieval architecture : European architecture, 600-1200	Howard. Saalman
A monumental vision : the sculpture of Henry Moore	John. Hedgecoe; Henry Moore
Hans Hofmann : a retrospective exhibition, cosponsored by the Hirshhorn Museum and Sculpture Garden, October 14, 1976-January 2, 1977, and the Museum of Fine Arts, Houston, February 4-April 3, 1977	Hans Hofmann; Walter Darby Bannard; Hirshhorn Museum and Sculpture Garden.; Museum of Fine Arts, Houston.
The archaeology of tomorrow : architecture and the spirit of place	Travis. Price

Blanton Museum Of Art :
American art since 1900

Annette. Carlozzi; Kelly. Baum; Blanton Museum of Art.

An accented cinema : exilic and diasporic filmmaking	Hamid. Naficy
Aeschylus I : Oresteia	Aeschylus; Richmond Lattimore; David Grene
Improvising improvisation : from out of philosophy, music, dance, and literature	Gary Peters
Scenes for young actors	Lorraine. Cohen
The Masters of the Revels and Elizabeth I's court theatre	W. R. Streitberger
The theatre of Thomas Ostermeier	Thomas Ostermeier; Peter Boenisch
Shakespeare on the university stage	A. J. Hartley
Brecht in practice : theatre, theory and performance	David Barnett
Kitchen sink realisms : domestic labor, dining, and drama in American theatre	Dorothy Chansky
Acting companies and their plays in Shakespeare's London	Siobhan Keenan
Structural design for the stage	Alys Holden; Bronislaw J. Sammler; Bradley L. Powers; Steven A. Schmidt
Theatre, performance, and the historical avant-garde	Günter Berghaus
Acting companies and their plays in Shakespeare's London	Siobhan Keenan
Light fantastic : the art and design of stage lighting	Max. Keller; Johannes. Weiss
The Oxford handbook of early modern theatre	Richard Dutton
Medea	Euripides.; Rex Warner

Appendix 12: Theatre Arts Curriculum Tracks Effective Fall 2019

Theatre Arts

Professors J. Blondell, M. Thomas (chair)
Instructor and Technical Director, J. Hicks

Description of the Major. The study of Theatre Arts at Westmont blends traditional and contemporary approaches to the art of the stage, engaging students in a dynamic and lively exploration of theatre. Majors participate in the interdisciplinary nature of the field through an integrated study of acting and directing, design and technology, dramatic literature and theory, theatre history, and extensive elective options. The department's many courses and projects provide a deep and broad understanding of the field, and create opportunities for the development of personal creativity and critical thinking skills.

Distinctive Features. Students are able to select one of two major tracks, and the wide array of courses offered allows students to fashion a portion of their major according to their particular interests, talents, and professional goals. Students are encouraged to take advantage of the many theatre-oriented Off-Campus programs that Westmont offers, including programs in England, Ireland, San Francisco and Los Angeles. The department has an active and robust production season with myriad opportunities for students. Directed by faculty artists, students create compelling productions of scripted plays, adaptations of literature, and original performance pieces and choreography. The annual Fringe Festival provides students a platform for the development of original work in theatre, dance, film, and performance art. The department's holistic approach illuminates the aesthetic, social, and spiritual ramifications of the discipline, and develops wide-ranging perspectives of human experience, taught from a Christian perspective.

Career Choices. The field of theatre arts includes many opportunities for graduate training and professional work, including acting, directing, design, playwriting, research and scholarship, stage management, and business management. In addition, the major develops skills that extend far beyond those connected with theatrical production. These include skills that are vital to a wide variety of careers: the confident presentation of self in the public area, self-knowledge, artistic creativity, critical thinking, writing skills, and collaborative group dynamics.

Requirements for a Major in Theatre Arts: 44-60 units

Theatre in the Liberal Arts Track: 44 units

Westmont's Theatre in the Liberal Arts track is designed for students who intend to double major in Theatre Arts and another discipline, others who desire to use elective options to tailor their focus within vocational aspirations, or still others who seek a single subject credential in tandem with a Liberal Studies major.

Required Lower-Division Core Courses: 16 units

TA 001 Great Literature of the Stage (4)

One of the following: (4)

TA 010 Acting I (4)

TA 051 Acting the Song (4)

One of the following: (4)

TA 036 Design for Theatre (4)

TA 038 Lighting Design (4)

TA 037 Scenic Technology (4)

Upper-Division Breadth Requirements: 14 units

One of the following: (4)

____TA 120 Theatre History I: The Theatre's Use of History from the Greeks to the Renaissance (4)

TA 121 Theatre History II: The History of Acting and Directing (4)

TA 125 Directing for the Theatre (4)

TA 153 Contemporary Theatre and Film Performance (4)

TA 193 Senior Project (2)

Required Applied Theatre Arts: 6 units

Take 6 units of the following:

TA 031/131 Dance Performance (1-2)

TA 050/150 Rehearsal and Performance (1-2)

TA 060/160 Technical Production (1-2)

Theatre Arts Electives: 8 units

TA 009 Voice and Speech Through Performance (4)

TA 010 Acting I: Foundations (4)

TA 011 Acting II: The Body and Devised Theatre (4)

TA 036 Scenic Design (4)

TA 038 Lighting Design (4)

TA 051 Acting the Song (4)

TA 111 Acting III: Shakespeare and Clown (4)

TA 120 Theatre History I: The Theatre's Use of History from the Greeks to the Renaissance (4)

TA 121 Theatre History II: The History of Acting and Directing (4)

TA 124 Survey of Dramatic Theory and Criticism (4)

TA 137 Design for Performance (4)

TA 140 Ethnicity and Gender on the American Stage (4)

TA 145 Writing for Performance (4)

TA 186 World Theatre I (4)

TA 187 World Theatre II (4)

TA 190 Internship (1-8)

TA 195 Seminar: Special Topics (2,4)

TA 196 Senior Seminar: Launchpad (4)

Up to 4 additional units of TA 131, TA 150, and/or TA 160

England Semester (up to 8)
London Mayterm (up to 8)

Theatre Studies Track: 60 units

Westmont's Theatre Studies track is designed for students who wish to complete a single major, and have aspirations for graduate school and/or future professional work in the field. Students can tailor their interests, gifts, and vocational aspirations relative to performance, design, or literature and history, or pursue a wide-ranging study of the discipline.

Required Lower-Division Core Courses: 16 units

TA 001 Great Literature of the Stage (4)

One of the following: (4)

TA 010 Acting I: Foundations (4)

TA 051 Acting the Song (4)

One of the following: (4)

TA 036 Design for Theatre (4)

TA 038 Lighting Design (4)

TA 037 Scenic Technology (4)

Upper-Division Breadth Requirements: 22 units

TA 120 Theatre History I; The Theatre's Use of History from the Greeks to the Renaissance (4)

TA 121 Theatre History II: The History of Acting and Directing (4)

TA 125 Directing for the Theatre (4)

TA 153 Contemporary Theatre and Film Performance (4)

TA 193 Senior Project (2)

TA 196 Senior Seminar: Launchpad (4)

Required Applied Theatre Arts: 6 units

TA 031/131 Dance Performance (1-2)

TA 050/150 Rehearsal and Performance (1-2)

TA 060/160 Technical Production (1-2)

Theatre Arts Electives: 16 units

Students' elective choices can emphasize a particular specialized part of the field, such as acting and directing, design and technology, or literature and history, or can maintain a broader approach, relative to student interest and vocational goals.

TA 009 Voice and Speech Through Performance (4)

TA 010 Acting I: Foundations (4)

TA 011 Acting II: The Body and Devised Theatre (4)

TA 036 Scenic Design (4)

TA 038 Lighting Design (4)

TA 051 Acting the Song (4)

TA 111 Acting III: Shakespeare and Clown (4)

TA 124 Survey of Dramatic Theory and Criticism (4)

TA 137 Design for Performance (4)
TA 140 Ethnicity and Gender on the American Stage (4)
TA 145 Writing for Performance (4)
TA 186 World Theatre I (4)
TA 187 World Theatre II (4)
TA 190 Internship (1-8)
TA 195 Seminar: Special Topics (2,4)
Up to 4 additional units of TA 131, TA 150, and/or TA 160 (1-4)
ART 010 2-D Design (4)
ART 015 Drawing I (4)
ART 041 Interpretive Crafts I (4)
ART 070 3D Sculptural Explorations (4)
ART 131 Art Theory and Criticism (4)
EB 080 Principles of Management (4)
ENG 101 Film Studies (4)
ENG 111 Screenwriting I (4)
ENG 112 Screenwriting II (4)
ENG 113 Screenwriting III (4)
ENG 117 Shakespeare (4)
ENG 183 20th Century Drama (4)
England Semester (up to 8)
London Mayterm (up to 8)
MUA 070 Private Voice I (1)
MUA 170 Private Voice II (1)

Minor in Theatre Arts: 24 units

Theatre Emphasis

Required Courses

TA 001 Great Literature of the Stage (4)
TA 010 Acting I (4) *or* TA 051 Acting the Song (4)
One of the following: (4)
 TA 036 Design for Theatre (4)
 TA 037 Scenic Technology (4)
 TA 038 Lighting Design (4)
 TA 125 Directing for the Theatre (4)
TA 031/131 *or* TA 050/150 Rehearsal and Performance (2)
TA 120 *or* TA 121 History of Theatre I, II (4)
TA 060/160 Technical Production (2)
Choose any of the following electives: (4)
 TA 009 Voice and Speech Through Performance (4)
 TA 011, 111 Acting II, III (4,4)
 TA 036 Design for the Theatre (4)
 TA 037 Scenic Technology (4)
 TA 038 Lighting Design (4)

- TA 051 Acting the Song (4)
- TA 120 Theatre History I: The Theatre's Use of History from the Greeks to the Renaissance (4)
- TA 121 Theatre History II: The History of Acting and Directing (4)
- TA 124 Survey of Dramatic Theory and Criticism (4)
- TA 125 Directing for the Theatre (4)
- TA 127 Directing II (4)
- TA 137 Design for Performance (4)
- TA 140 Ethnicity and Gender on the American Stage (4)
- TA 145 Writing for Performance (4)
- TA 153 Contemporary Theatre and Film Performance (4)
- TA 186 World Theatre I (4)
- TA 187 World Theatre II (4)
- TA 190 Internship (1-8)
- TA 195 Seminar: Special Topics (2,4)

Lower-Division Course Descriptions

- TA 001 Great Literature of the Stage** (4) An introductory course that studies masterpieces of the Western dramatic tradition, from the ancient Greeks to today.
- TA 009 Voice and Speech Through Performance** (4) An introductory voice and speech class through performance of classical, modern, dramatic, and non-dramatic materials.
- TA 010 Acting I: Foundations** (4) An introduction to the craft of the actor in preparing for performance. Students will develop technique in observation, sensory awareness, applied imagination, ensemble work, improvisation, and scene work.
- TA 011 Acting II: The Body and Devised Theatre** (4) Prerequisite: TA 010 or TA 051. Further investigation and exploration of the craft of acting. Focuses on developing the physical presence and generative spirit of the performer.
- TA 036 Design for the Theatre** (4) An examination of the creative process of traditional theatrical design, covering theatrical theory, analysis, interpretation, and decision-making involving basic design elements and principles.
- TA 037 Scenic Technology** (4) Introductory course in theatrical scenery through an exploration of the visual world, drafting techniques, and construction methods.
- TA 038 Lighting Design** (4) An introduction to the theory, techniques, materials, equipment, and procedures employed in lighting design. Emphasis on developing creative solutions to production challenges. Includes laboratory experience.
- TA 051 Acting the Song** (4) An introduction to the craft of the actor and singer preparing for performance. Students will develop technique in character and style through the study of musical structure, lyrics, and tempo.
- TA 071 Intermediate Ballet** (2) Intermediate level Barre, Adagio, Petit, and Grand Allegro. The class is geared toward students who have had previous training in ballet.
- TA 072 Creative and Modern Dance** (2) Creative (Laban-based) and technical basics of Modern Dance will be explored with an emphasis on Graham or Cunningham at the beginning level.

TA 073 Intermediate Modern Dance (2) Intermediate level modern dance based on Cunningham or Graham techniques. This class is geared toward students with previous modern training.

TA 075 Intermediate Jazz (2) The intermediate level is based on the fast-paced styles of Giordano, Fosse, and Tremaine. This class is geared toward students with previous jazz training.

Upper-Division Course Descriptions

TA 111 Acting III: Shakespeare and Clown (4) Prerequisite: TA 010. Advanced training in the acting craft. Focuses on the demands of heightened text, as well as the study of the Clown.

TA 120 History of the Theatre I: The Theatre's Use of History from the Greeks to the Renaissance (4) An examination of the ways that history has been used on the stage from the Greeks to Shakespeare, and how history intersects with contemporary life.

TA 121 History of the Theatre II: The History of Acting and Directing (4) An examination of the processes, methods, and practice of Acting and Directing, from Shakespeare to the present day.

TA 124 Survey of Dramatic Theory and Criticism (4) A survey of significant theoretical and critical writing, from Aristotle to the present.

TA 125 Directing for the Theatre (4) Prerequisite: TA 001, 010. An introduction to the creative processes, practices, and methods important for theatrical directing.

TA 127 Directing II (4) Prerequisite: TA 125. Advanced conceptual and methodological approaches to directing, including scenes staged from the realistic playwriting tradition and Shakespeare.

TA 137 Design for Performance (4) Prerequisite: TA 036 or TA 038. An advanced course in the practice of four-dimensional design including the processes of designing for performance events; the fundamentals and creative processes of 4D design; and a study of key practitioners in the field.

TA 140 Ethnicity and Gender on American Stage (4) Study, exploration and creation of plays that examine issues related to American notions of ethnicity and gender.

TA 145 Writing for Performance (4) Students develop the basic principles of playwriting, do exercises designed to help them put those principles into creative practice, and are guided through the various stages of the playwriting process culminating with short plays they have completed.

TA 153 Contemporary Theatre and Film Performance (4) Prerequisite: TA 010 or TA 051. Advanced training in acting and directing. Focuses on contemporary scene study and performance of texts from 21st century theatre and film.

TA 171 Advanced Ballet (2) Advanced level Barre, Adagio, Petit, and Grand Allegro. The class is geared toward students who have had extensive training in ballet.

- TA 173 Advanced Modern Dance** (2) Advanced level modern dance based on Cunningham technique. This class is geared toward students with extensive modern training.
- TA 175 Advanced Jazz** (2) Advanced level jazz based on the fast-paced styles of Giordano, Fosse, and Tremaine. This class is geared toward students with extensive jazz training.
- TA 186 World Theatre I** (4) Study of plays available in live production during an off campus program, with an emphasis on the literary, political, social and historical nature of the theatre.
- TA 187 World Theatre II** (4) Study of plays available in live production during an off campus program, with an emphasis on the performative and interpretative nature of the theatre.
- TA 190 Internship** (1-8) Internships related to Theatre at a variety of employers. Supervised by a professional in the field and the department.
- TA 193 Senior Project** (2) Research and preparation of an in-depth paper on a selected topic in theatre and drama generated from a major course taken during the senior year or a final culminating project in acting, directing, creative writing, or design.
- TA 195 Seminar: Special Topics** (2,4) Seminar topics to be announced by department. Repeatable.
- TA 196 Senior Seminar: Launchpad** (4) Prerequisite: Junior or Senior standing. A capstone course for the major involving advanced study, readings, discussion, and projects related to the student's professional emphasis. Guest artists and additional topics included to help student in preparation for post-college vocational trajectory.

Applied Theatre Arts

- TA 031/131 Dance Performance** (1-2) Prerequisite: permission of instructor. (Repeatable.) Original choreography will be set on students in preparation for fall and spring dance performance opportunities.
- TA 050/150 Rehearsal and Performance I, II** (1-2) Prerequisite: permission of instructor. (Repeatable.) Active participation in a dramatic production of Westmont theatre arts.
- TA 060/160 Technical Production I, II** (1-2) Prerequisite: permission of instructor. (Repeatable.) Active participation in technical support of a dramatic production of Westmont theatre arts.

Appendix 13: Inventory of Educational Effectiveness Indicators

Inventory of Educational Effectiveness Indicators (IEEI)

Category	(1) Have formal learning outcomes been developed? Yes/No	(2) Where are these learning outcomes published (e.g., catalog, syllabi, other materials)?	(3) Other than GPA, what data / evidence is used to determine that graduates have achieved stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)?	(4) Who interprets the evidence? What is the process?	(5) How are the findings used?	(6) Date of the last program review for this degree program.
1. Major program	Yes	Program review website	Capstone project Senior Seminar	All faculty	Adjustments to program	Fall 2019
2. PLO #1	Yes	Program Review website Syllabi	Performances Fringe Festival Capstone Project	All faculty	New Rubrics for PLO	
3. PLO #2	Yes	Program Review website Syllabi	TA 120/121 Examinations	John Blondell	Grades	
4. PLO #3	Yes	Program Review website Syllabi	TA 120/121 Writing Projects	John Blondell	Grades	

Appendix 14: Adjunct Faculty Profiles

Adjunct	Gender/Ethnicity	Dates worked	# of years	Role
Susan Alexander	Female, White	2011-2019	8	Dance Instructor
Melanie Bales	Female, White	2017-2018	1	Dance Instructor
Leah Benson	Female, White	2013	1/2	Dance Instructor
Nicole Comella	Female, White	2013	½	Dance Instructor
Danielle Draper	Female, White	2018	½	Technical Support
Christopher Davis	Male,	2015	½	Accompanist
Yulya Dukhovny	Female, White	2018	½	Puppet Theatre
Diane Exavier	Female, African American	2019	½	Writing for Performance
Vicky Finlayson	Female, White	2003-2019	16	Choreographer
Andrea Fishman	Female, White	2013	1/2	Dramaturge/Musician
Kristin Idaszak	Female, White	2017	½	Theatre Instructor
Miller James	Male, White	2007-2017	10	Costume Designer
Lynne Martens	Female, White	2017-2019	2	Costume Designer
Jennifer Mercein	Female, White	2016	½	Theatre Instructor
Yuri Okahana	Female, Asian	2015-2019	5	Scenic Designer
Elaine Pazaski	Female, White	2018-19	1	Teaching Assistant
Ailish Riggs	Female, White	2018 Fall	½	Theatre Instructor
Christina Sanchez	Female, Latinx	2011-2016	5	Dance Instructor

Amanda Smith	Female,	2013 Fall	½	Technical Support
Cameron Squire	Male, White	2013 Fall	½	Technical Support
Paige Tautz	Female, White	2017-18	1	Teaching Assistant

Appendix 15: Facilities Development and Maintenance

LED Lighting Upgrade				
Black Box Theater	TBD	\$30,000	High	Jonathan has created a plan and a breakdown of equipment, costs, and benefits to share. Need to cross-reference his research w/ other theaters in town.
Porter Theater	TBD	\$170,000	High	Jonathan has created a plan and a breakdown of equipment, costs, and benefits to share. Need to cross-reference his research w/ other theaters in town.
Porter Theater Work Light	TBD	TBD	Medium	I think this might be as simple as trying a different type of lamp. Will use up stock, then transition to LED.
Install light fixture in BB storage	N/A	Physical Plant	Low	It is hard to see near the shelving area in storage. Not sure if this would be approved, but if they are amenable to this, then it would be very helpful. Lighting requested in July of 2019
Permanent patio lighting	48 hours	CIP / TBD	Low	If we are going to continue to use overhead lighting in Patio between Porter and Adams, then we need to have this permanently installed for safety measures related to it falling during windy times of the year.

Film Minor Support				
Film Equipment	TBD	TBD	Medium	We need to develop a wish list based on established programs similar to Westmont.

Film Equipment Storage	TBD	TBD	Medium	Jonathan has created a basic starting point, but we are going to need to solve this challenge better in the near future as we continue to obtain equipment.
Film Editing Hardware	TBD	TBD	Medium	What computers do we need to support the editing of this new program...what do we have available to us already on campus?
Film Editing Software	TBD	TBD	Medium	What software do we need for editing...do we need any stop motion editing software...?

Offices & Break room				
Hicks Computer	IT Dept.	\$4,000	High	Jonathan's production computer needs to be put into a replacement cycle. It is a high-powered piece of equipment for audio/video/lighting control systems. It requires large processing and rendering capabilities, as well as storage resources. We need to revisit this as soon as possible to ensure we have funds ready in a couple years. What other computer needs do we have for the department that are not already part of a replacement cycle?
Black Box Desktop		Complete		
Porter lap top		\$1,000		
Need site-specific laptop		\$1,000		
Need design laptop or desktop		\$4,000		
Software	TBD	TBD	High	Vectorworks, Lightwright, QLab, ProTools, Final Cut, Maya, Prepared, others?
Projectors	TBD	TBD	Medium	We have one high-powered projector; it would be great to have two others that are portable. Are we responsible for the conference room and Porter projector or is that a different department?

Conference Room Technology	TBD	TBD	Medium	Conference call resources...how can we do better with our guest artists?
Draft Porter Hall	40 hours	\$0	Medium	It would be fantastic to have some completely accurate drawings of our facility to use for production designs, which include back yard and patio area.
New Carpet for lighting booth	Contract	TBD	Low	This would need to be a CIP request, and I need a price quote from physical plant.
Printers & Copier	TBD	TBD	Low	Are we responsible for this? Do we need and/or want one for our department that is a color printer?
TVs	TBD	TBD	Low	We need to purchase one for a monitor for the operas. Are we responsible for the one in the conference room?
Furniture	TBD	TBD	Low	We need to consider replacements for the red couches they are starting to go.
Decor	TBD	TBD	Low	What other decor do we want to save up for?
Fridge	N/A	\$1,000	Low	It would be good to get rid of the small brown one and buy a regular size fridge for the break room. I have loved having the extra space and we really need it around production time.
Microwave	N/A	\$200	Low	Just good to know what we need when they break.
Coffeemaker	N/A	\$100	Low	Just good to know what we need when they break.

Men & Women Stall Replacement	TBD	TBD	Medium	Rusting and falling apart
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Black Box Theater				
Audience Seating	TBD	TBD	Medium	Better system for setting up, tearing down and changing between shows
Stage Floor Replacement	TBD	TBD	Low	Long Term Savings Required
Sound System	TBD	TBD	Low	Long Term Savings Required
Theatre Draperies	TBD	TBD	Low	Long Term Savings Required

Green Room Renovation				
Paint Backstage	Physical Plant	N/A	High	Needs to be repainted and properly maintained.
Sink Replacement	TBD	TBD	Low	Long Term Savings Required
Bathroom	TBD	TBD	Low	Long Term Savings Required
Washer and Dryer Replacement	TBD	TBD	Low	Long Term Savings Required

Backyard Renovation

Finish Landscaping	40 hours	\$0	Low	Just need to transport all the chip from lower campus to backyard
Paint fence element	10 hours	\$0	Low	We can use paint from the stock supply and students can do this when they come back to town
Purchase & plant flowers	10 hours	\$300	Low	Would definitely make the backyard pretty, but would require some attention and upkeep from us.
Performance space & event area	TBD	TBD	Low	I'd love to make this into a hangout, reception, and event area for our department.

Costume Shop Low Cost Summer Project				
Fitting Area	8 hours	\$100	High	L-shape ceiling curtain rail for fitting area. This would greatly help the fitting process for students. Materials purchased and scheduled for August 2019 Installation.
Add shelf to cutting table	16 hours	\$200	High	This would greatly enhance the functionality.
Install ceiling hook	4 hours	\$0	High	We have the supplies, just needs to be completed.
Curtains for Window	4 hours	\$100	Low	Would need some research done by costume shop to determine visual aesthetics. Then a simple purchase and install to follow.
Lighting/Electrical upgrades - Light switch at top of stairs - Light over sewing machine - Light over ironing board	TBD	See note	Low	This would be extremely helpful to have for production development. I presented the idea to Alex, Westmont Electrician, and he thinks the extra lighting is doable. Lighting requested in July of 2019

Costume Shop CIP Project (medium to high cost long term)				
New Carpet for costume shop stairs	Physical Plant	TBD	Low	This would need to be a CIP request, and I need a price quote from physical plant.
Window A/C unit	8 hours	\$500	Low	Would need to do research on units, cost and installation. Must be professionally installed because it is on the second floor for safety reasons.
U-line metal shelving	TBD	\$?	Low	Need more information about size, shape & location of shelving. I thought shelving units were removed from the shop, and I am a little unclear about this purchase.
2 - Tall, adjustable rolling chairs	4 hours	\$500	Low	Would need to do research and have feedback about aesthetic and comfort.
3 - Adjustable rolling chairs	4 hours	\$750	Low	Can we use the ones that are in Beth's office? If not, then would need to do research and have feedback about aesthetic and comfort.
Better Sewing tables	4 hours	???	Low	What type of tables would be more suitable?
Storage Unit	TBD	???	Low	Need to research options. A larger conversation should be had about storage techniques & production capacity. Happy to have this conversation.

Scene Shop				
Safe for weapons	4 hours	\$500	High	Our prop weapons need to be properly secured for safekeeping when not in use for performances.
Proper Air and Ventilation	Physical Plant	TBD	High	Very hard to breathe and work. Especially during the hot season and teaching

Golf Cart	Physical Plant	\$2,000	Low	We need to replace this with a golf cart that can adequately transport equipment.
Theater Dept. Work Truck	Physical Plant	\$25,000	Low	It would be amazing to purchase a used truck for the theater department that can transport our sets, equipment, costumes, and help make large lumber and materials purchases off campus.

Completed Projects				
Window Screens	TBD	See note	Medium	Completed August of 2019
Cable Storage	4 hours	N/A	Low	Completed Summer 2019
Clean Costume Shop Floors	TBD	\$0	Medium	Completed. Place on annual work order to be scheduled in August each year.
Repair Damages to Costume Shop Floors	N/A	Physical Plant	High	Completed October 2018
Finish labeling & sizing stock	40 hours	\$100	High	Completed 2018/19 season
Sewing Machine Tune-up	Service	\$75 per	High	How many machines do we have that need to be serviced? This should be scheduled annually in May before MAW and in August after MAW (this cost should be charged to Conference services).
Shelving in Shoe Closet	8 hours	\$50	Medium	This was completed in August of 2018.

Clean & paint costume shop	N/A	Physical Plant	Low	Completed September 2018
Repair stage	N/A	Physical Plant	High – Due ASAP	Completed 2018
Re-paint Porter & BB Black	N/A	Physical Plant	High – TBD	Completed August of 2018
Porter White Board	4 hours	\$0	Medium Due Sept.	Completed summer 2018
Clean/ Organize prop storage	24 hours	\$200	High	Completed summer 2018
Clean/ Organize shop	24 hours	\$200	High	Completed summer 2018
Porter interior paint job	N/A	Physical Plant	High	Completed August 2018
New Sewing Machine	4 hours	\$900	Medium	We obtained three new sewing machines during the summer of 2019. An overstitch, a serger and an industrial machine. A great deal for all of these thanks to Tatiana!
Turn my office into AV storage space. Need safe & secure place for A/V equipment.	40 hours	\$500	Medium	Completed Summer 2019.
Label grids in Porter & BB	8 hours	\$0	High	Completed April 2019.

New Table Saw	8 hours	CIP / \$5000 approx.	Medium	Completed Summer 2019
Costume Shop Window Ladder	TBD	Risk Mgt.	High	Safety in case of fire...how does our shop crew escape? <i>In the event of a fire and the inability to use the stairs, costume shop workers will be brought a ladder to escape out the back window. This is of course a highly unlikely event, but at least we have a plan to address the possibility should it ever arise.</i> Completed December 2018
Seats in Porter	TBD	Physical Plant	High	Main damaged seats in front row have been repaired, and Jonathan was given a basic training in the operation of the seats and possible repairs in the future. We were given some parts to complete the repairs should they arise in the future. Completed December 2018

Appendix 16: Diversity Initiatives and Activity

The following represents some of the ways that the department encouraged Diversity in its season, curriculum, and programming in recent years:

- Hired Haitian-American writer Diane Exavier as artist in residence to teach Writing for Performance course in Spring 2019.
- Commissioned Haitian-American writer Diane Exavier to write a full-length play for senior Troy Chimuma's senior project. Featured the first all-black cast of a play in Westmont's history.
- Mitchell Thomas spearheaded a theatrical season that focused on female characters in classic, contemporary, and original work for the stage. The season included the new play *Good Day* by Westmont alum Diana Small, directed by Mitchell Thomas; a project that focused on the character of Dido in western culture and history, directed by John Blondell; a new play entitled *Tar and Feather* by playwright Kristin Idaszak, developed with senior Christine Nathanson for Christine's Senior Performance Project; a new play entitled *The Sinner and the Saint* by seniors Lindsey Twigg and Danielle Draper for their senior projects; and many short plays developed in the "Westmont Hive" for its annual Fringe Festival. During the 2015-2016 season, the department produced over twenty new, original plays, with the vast majority written by women and people of color, many of which involved and included issues of race, ethnicity, and gender.
- John Blondell taught TA 140 Ethnicity and Gender on the American Stage, focusing on contemporary plays by women and persons of color during the Spring Semester.
- John Blondell and the cast of "The Dido Project" presented the lecture demonstration "Laid in Earth/Consumed by Fire: Female and Male Bodies in Two Stories about Dido," as part of the Gender Studies Speakers Series.
- Representing Westmont at this year's Independent Theatre Awards were Christine Nathanson, for her performance as Dido in *Dido Queen of Carthage* and directing her senior project *Tar and Feather*; and alum Paige Tautz, for her performance in Diana Small's *Mad and a Goat*, which was featured as part of the fall's main stage season, which also included Ms. Small's *Good Day*.
- Hired Yuri Okahana in an "Enhanced Adjunct" position in Stage Design for the 2015-2016 academic year, her second year at the college. Ms. Okahana is originally from Tokyo, is a regionally and nationally recognized scenographer, and has become an integral member of our department and its programs.
- Hired Jenny Mercein to teach Acting for the 2015-2016 school year. Ms. Mercein is a respected and sought after performer-teacher; she contributed greatly to the culture and atmosphere of the department in terms of professional acting and solo performance development.
- Hired Ms. Kit Steinkellner to teach Playwriting for the 2015 -2016 academic year. Ms. Steinkellner is a young, gifted playwright, screenwriter, director,

and journalist, who contributed greatly to the culture and atmosphere of the department in terms of new plays, contemporary playwriting, and new play development.

- Mitchell Thomas introduced curricular changes to his acting classes to provide greater diversity. Students worked on both a monologue and a scene from contemporary plays. Students were required to choose a playwright with a different gender and/or racial or ethnic background for each of the assignments, in order to encourage exposure to a greater range of playwright voices.
- John Blondell included Lorraine Hansberry's *A Raisin in the Sun* and Anna Devereaux Smith's *Twilight: Los Angeles* in the syllabus for TA 001 Great Literature of the Stage, to provide a more diverse spectrum of plays for the course.
- Jonathan Hicks included the Ensemble Theater Company's production of *Intimate Apparel*, by African American playwright Lynn Nottage, in his Stagecraft course.
- The department hired several playwrights to write 10-minute plays as part of the "Westmont Hive" – a new play development program that creates work for the department's annual Fringe Festival. The playwrights include Gia Marrotti, Diana Small, and Eva Suter from UT Austin; and Emily Feldman and Kristin Idaszak from UC San Diego. The plays predominantly featured women, in main, significant, or pivotal roles.
- Staged Euripides' *Electra* as part of the 2013-2104 Westmont theatre season. Hired local Greek scholar Andrea Fishman to serve as dramaturge for the production.
- Presented "Now and Then: Sophocles' *Electra* in the New Millennium," as part of the inaugural Westmont Dialogue on Theatre Ancient and Modern, featuring presentations by Joyelle Ball and Dorota Dutsch (UC Santa Barbara) and Andrea Fishman.
- Hired Brittany Rae Bloch and Narges Naroozi, to provide scenic design for the department's annual Fringe Festival. Ms. Bloch and Ms. Naroozi are MFA students in Scenic Design at Cal State Long Beach. Ms. Naroozi is an Iranian national.
- Hired the following playwrights to write 10-minute plays as part of the "Westmont Hive" – a play development program that creates work for the department's annual Fringe Festival. The playwrights are Gia Marrotti, Diana Small, and Eva Suter from UT Austin; and Emily Feldman and Kristin Idaszak from UC San Diego. The plays predominantly featured women, in main, significant, or pivotal roles.
- Presented the Bitola National Theatre's production of Shakespeare's *Henry VI, Part 3*.
- Taught TA 140 Gender and Ethnicity on the American Stage, featuring 12 significant American plays about approaches, responses, and issues that relate to Gender and Ethnicity in this country.

- As part of the course, developed and performed *It's a Question Game*, a performance generated by students in TA 140, in which they interview and then “play” a person who is in some significant way or “other” to the student. The performance occurred on March 5th, in Porter Hall’s Black Box theatre.
- As part of our Launchpad course, which prepares students for post-Westmont theatre life, Professor Mitchell Thomas invited the following guests to his class: Annie Torsiglieri, Risa Brainin, and Jenny Mercein (UCSB Department of Theatre and Dance); and Diana Small (UT Austin).
- As part of our search for help in design and technical theatre, invited Yuri Okahana to provide a workshop/lecture demonstration in which she showed her designs, discussed her process, and led students and faculty in design exercises.
- Invited alumni Diana Small (UT Austin) and Kate Paulsen (Boston-based actress) to present at the annual departmental chapel in November.
- Read and work-shopped Diana Small’s new play *Enter a Woman, Pretty Enough*.
- Professor John Blondell has served on the Gender Studies Task Force since 2012.

Appendix 17: Global Theatre Initiative

WESTMONT



Westmont Global Theatre Initiative

The Theatre Arts Department proposes to create the Westmont Global Theatre Initiative in order to cultivate new knowledge and practice in Global Theatre research. It uses departmental relationships and experiences in Europe, Asia, Russia, Eurasia, and the Caucuses to create new networks, research models, and teaching practices in global theater. In addition, the initiative uses the college's unique geographical location, innate natural beauty, and physical resources to attract theatre scholars, artists, and scholars of significant value and potential impact. The Westmont GTI falls under the Global plank of the college's vision and mission. It will develop new insights and agents for redemptive, reconciliatory work in global theatre practice; engage students and faculty in cross cultural global theatre questions and opportunities; and deepen social, cultural, and artistic engagement for faculty, students, and potential audiences.

The department envisions the following concrete goals for the Westmont Global Theatre Initiative:

- Create projects that deliver significant artistic and educational impact in global theatre research and practice
- Attract artists, scholars, and audiences to talks, workshops, and residencies in global theatre practice and awareness
- Position Westmont on the leading edge of global theater practice among Christian colleges in the United States.

Phase I: Shakespeare in the Anthropocene

The Westmont GTI will launch with a multi-organization, multi-year, multi-site project undertaken by Westmont Professor John Blondell Professor Randall Martin from the University of New Brunswick in Fredericton, already funded by the Social Sciences and Humanities Research Council of Canada. Entitled *Cymbeline in the Anthropocene*, the project creates an intercontinental network of eight site-specific productions of Shakespeare's tragi-comic romance, *Cymbeline*. Each production seeks to uncover past and present ecological values in *Cymbeline's* vibrant range of

stories, emotions, and terrains, and connect them imaginatively to local environmental conditions and controversies, in the hope of opening audiences' hearts and minds to new ecological horizons. The project commences in January of 2020 at Westmont College, and culminates in late 2021 or early 2022, also at Westmont.

During the Shakespeare in the Anthropocene residency, eight directors from the US, Wales, China, Canada, Kazakhstan, and Australia will share experiences, present research, and develop workshops with students and local professional theatre artists designed to explore the possibilities of what ecological approaches to Shakespeare might look like in practice. The project's mobilization of environmentally situated theatre, production and spectator commentary, ecocritical analysis, and dynamic self-reflection, will result in a groundbreaking experiment in eco-dramaturgy. It will encourage new interdisciplinary connections among Shakespeare scholars, theatre practitioners, and environmentally concerned citizens. The aesthetic, critical, and material insights gathered by the research archive will create a compact global vision of dwelling in the Anthropocene, and facilitate personal and cultural understanding of the era's impacts across global borders. SSHRCC has funded the project for \$74,973 Canadian, and pays for expenses related to travel, housing, food, and hospitality during the organizational meetings at Westmont in 2020 and 2022.

The Theatre Arts Department proposes to launch the Westmont Global Theatre Initiative with this project, while it pursues other opportunities in global theater research and practice. The project epitomizes the initiative's goals. It attracts significant scholars and practitioners to Westmont. These individuals will break new ground in analytical and performative methods, create new ways to perceive and understand global theater practice, and will disseminate new knowledge, ideas, and experiences to audiences around and throughout the world. This is rich ground for Westmont theatre artists and students, and will place the college at the forefront of an exciting and important new research and performance area – one necessary for the health of the field, and the planet, at this moment in the 21st century.

Appendix 18: Full Time Faculty Bios

Dr. John Blondell is a Full Professor in the Theatre Arts Department at Westmont College. Since arriving in 1988, John has taught a wide variety of courses, including all levels of acting, directing, theatre history, and dramatic literature and criticism. His 80 productions of classic and contemporary plays have received local, regional, and international acclaim, and secured his reputation as one of Santa Barbara's most progressive, adventurous directors. John's Westmont credits include *Peter Pan*, *Mother Courage and Her Children*, *Othello*, *Much Ado About Nothing*, *Frankenstein*, *The Clouds*, *Anonymous*, *Play Beckett*, *33 Swoons: Three Farces by Anton Chekhov*, *Peer Gynt*, *The Pirates of Penzance*, *The Insect Comedy*, *The Dido Project*, *As You Like It*, *Die Fledermaus*, *The Magic Flute*, and many others.

John is co-founder and director of the Lit Moon Theatre Company, an award-winning international theatre ensemble, and founder of the Lit Moon World Theater Festivals. His Lit Moon credits include *Alice in Wonderland*, *Metamorphoses*, *Through the Looking Glass*, *The Nutcracker and the Mouse King*, *Peer Gynt*, *Hamlet*, *Tartuffe*, *The Wedding*, *Queen C*, *Humbug: a (Lit Moon) Christmas Carol*, *The Wonderful Adventures of Nils*, *Julius Caesar*, *The Tempest*, *Henry VI Part 3*, *Hamlet*, *The Cherry Orchard*, *The Glass Menagerie*, *Richard III*, and many others. From 1998-2010, John programmed twelve World Theatre Festivals, producing over 60 international productions, from such noted companies as the National Theatre of Bulgaria, the Marjanishvilli State Drama Theatre (Tbilisi), Do Theatre St. Petersburg, The Shamans (Budapest), and Theatre Credo (Sofia).

Since 2000, John has enjoyed an active international directing career, with invitations to theatres and festivals in Bulgaria, Scotland, Canada, Poland, Montenegro, the Czech Republic, Macedonia, Albania, and China. International credits include *The Wonderful Adventures of Nils* (Tampereen Teatteri, Tampere, Finland 2010), *A Midsummer Night's Dream* (National Theatre of Albania 2013), and four productions for the Bitola National Theatre in Bitola, Macedonia, including *A Midsummer Night's Dream* (2017), *Antony and Cleopatra* (2015), and *Henry VI, Part 3*, which was featured at Shakespeare's Globe, London, as part of its unprecedented Globe to Globe Festival, in which all 37 of Shakespeare's plays were played in 37 different languages. John's summer '19 production of *A Midsummer Night's Dream* for the Stanislavsky Drama Theatre of Karaganda (Kazakhstan) played at the Ohrid Summer Festival (Macedonia) in the summer of '19, and enters into the Stanislavsky's repertory in September.

John is the recipient of thirteen Independent Theatre Awards for excellence in Directing, and the 2003 Faculty Research Award from Westmont College. In 2009, he was named a "Local Hero" by the Santa Barbara Independent for his "tireless devotion" to the international theatre community. In 2014, his production of *The Pirates of Penzance* received three national awards, including "Distinguished Production of a Musical" and "Distinguished Director of a Musical" from the Kennedy Center in Washington, D.C. In 2014, he was named "Teacher of the Year" in

the Humanities Division at Westmont. John holds a PhD in Dramatic Art from the University of California, Santa Barbara, and lives in Santa Barbara with his wife Victoria Finlayson, and three strapping sons Nicholas, William, and Simon.

Professor Mitchell Thomas is an award-winning actor, director, and professor of acting, voice, and movement at Westmont. In addition to his work with Westmont students, he continues to act professionally on the local, national, and international stage. Recent international acting projects include Marc Antony in Julius Caesar in the Republic of Georgia and Armenia, Lopahkin in the Lit Moon Theatre production of Anton Chekhov's *The Cherry Orchard* in Bitola, Macedonia at the National Theatre of Macedonia, and as Polonius/Laertes/Gravedigger in the Lit Moon *Hamlet* that travelled to the Metamorphosis Festival in Bialystok, Poland, the National Theatre of Macedonia and the National Theatre of China in Beijing. Mitchell also produced and performed Wallace Shawn's one-man show *The Fever* in London, England. Other recent work includes the Pulitzer-nominated one-man play, *Thom Pain* (based on nothing) at the Santa Barbara Museum of Art as part of their contemporary collections programming.

Indy award winning local performances include *Gustav* in the Ensemble Theatre production of Strindberg's *Creditors* and the *Troll King* in Lit Moon's production of Ibsen's *Peer Gynt*. Mitchell also played the title role in the world premiere of Naomi Iizuka's *Nils Holgersson and the Wild Geese* with the Lit Moon Theatre Company, and was chosen to be the first-ever artist in residence with the Ensemble theatre company of Santa Barbara, where he worked as resident actor and associate producer. Other acting credits include *Our Town* with the Santa Barbara Theatre, *The Memory of Water* opposite Stephanie Zimbalist with the Ensemble Theatre Company, *Othello/Measure4Measure* directed by Lilia Abedjieva of the Bulgarian National Theatre, and *Queen C* and *Richard II* (Indy Award, performance) with the Lit Moon Theatre Company, as well as performances at South Coast Repertory Theatre, A Noise Within, the Pasadena Playhouse, Circle X, Blank Theatre Company, the Colorado Shakespeare Festival, Idaho Repertory Theatre, Interplayers, and PCPA Theaterfest. Mitchell is also a member of AEA (Actors Equity Association) and SAG (Screen Actors Guild), the professional performing unions for Theatre and Film/TV.

As a director, Mitchell was the winner of the 2008 Arlin G. Meyer Prize for his innovative direction of Erik Ehn's *The Saint Plays*, and served as the chair of the committee for the selection of the 2018 prizewinner. Mitchell also received a 2019 Indy award for his direction of *Pride and Prejudice* and a 2013 Indy Award for his site-specific direction of Sophocles' *Electra* as well as for his 2010 direction of Ionesco's *The Bald Soprano* at Westmont. Mitchell specializes in devised theatre and working with playwrights to develop new work. Since 2005, Mitchell has created or commissioned over 30 original full-length and short works, including *Ablaze*, *Big*

Tent Love, Rogue, The Car Play Project, The Earthquake Predictor Rides the Bus, Don't Be Fooled by Me, Fortune's Fool: stop the violence or I'll kill you, Muéveme. Muévete., GLIMPSE: beyond, Celluloid, Thirsty, and Nomophobia. He was also proud to produce a co-production of Tim Crouch's devastating play, *England*, at the Santa Barbara Museum of Art, where he has also directed and produced multiple staged readings, performances, and alternative programming.

Recently, Mitchell wrote, produced, and starred in the web series *Ashes to Ashes*, which was an official nomination in the HollyWeb Festival in Los Angeles and the Sicily Webfest in Italy. He is currently working on turning the web series project into a full-length feature script.

Mitchell received his M.F.A. from the Professional Actor Training Program at the University of Washington and has taught acting workshops in Poland, Macedonia, England and the United States. He continues to actively study the art form, including a 2012 residency at Harvard's Center for Hellenic Studies to explore the song culture of Greek drama, and residencies with the Actor's Center in NYC in 2008 and 2010 to work with master teachers Chris Bayes (Yale), Ron Van Lieu (Yale), and Slava Dolgachev (Moscow Art Theatre) in clowning, Commedia Dell'Arte, and the plays of Anton Chekhov. Mitchell has extensive experience in the Alexander Technique, Suzuki Training, Linklater and Fitzmaurice Voice work, Stage Combat, Viewpoints, Skinner Releasing, Low Flying Trapeze, Improvisation, and many of the more traditional acting techniques. Mitchell is grateful to call Santa Barbara home, where he lives with his wife, Sarah, and his three daughters, Madeleine, Zoe, and Gwyneth.

Professor Jonathan D. Hicks is a lighting designer and technical director. He currently oversees the theatre design and technology program at Westmont College. Areas of expertise include lighting & sound design, technical direction, color theory and installation art. Jonathan is the Electrics Department Head at the Arlington Theatre in Santa Barbara.

He is currently wrapping up a lighting design project with the Lit Moon Theatre Company for their production of *A Doll House*. In December, he will be designing lights for Lit Moon's production of Dickens' *A Christmas Carol* entitled *Humbug*. During the summers of 2015 to 2017, Jonathan traveled with the Lit Moon Theatre Company to present *Hamlet, Julius Caesar & Richard III*, as well as a series of staged sonnets at the Bitola Theatre Festival in Macedonia as the lighting designer. In 2015, as part of the larger "Bit Fest" in Bitola, Jonathan developed the lighting design for Lit Moon's production of *The Cherry Orchard*. This new adventure is part of a two-year project in conducting research about different

approaches to lighting design in Macedonia. In the fall of 2016, *Hamlet & Julius Caesar* productions were remounted as part of the 2016 Shakespeare@400 festival in Santa Barbara.

In 2013, he did the production design for a Youth for Christ film entitled, *The Gift of Hope*. His favorite theatre credits include *A Doll House*, *Pirates of Penzance*, *Reckless*, *Urinetown: The Musical*, the world premiere of *Night on the Galactic Railroad*, *Spring Awakening*, *Anon(ymous)*, and *The Clouds*. His assistant lighting design credits include *The 39 Steps*, *The Adventures of Tom Sawyer*, *Othello*, and The Sonia Delaunay: Art & Fashion exhibit at the Cooper-Hewitt National Design Museum with the Luce Group. In 2010, he was the lighting design intern with the Luce Group at the American Alliance of Museums Expo in Los Angeles.

- Many of our present lighting instruments are anywhere from 15-30 years old, and are in a constant state of breakdown and failure. We cannibalize instruments in order to keep others working, which depletes our stock and creates an inventory that is in a constant state of regression. Funds will be used to purchase new cyclorama lights (\$5,000), which will provide coverage against the back wall that is necessary for most theatre and all dance; and 20 new instruments (10 new instruments with parabolic reflectors and 10 new instruments focused to a 36 degree angle of light), which will provide both general illumination (the PARs), and spotlighting opportunities (36 degree spotlights).

4. Lighting Accessories

\$2,000

- These accessories include new cable, which will allow us to control more lights in the space; different sized barrels that can change the angle of light emitted from a single instrument, thereby turning (essentially) one instrument into four; and other equipment (namely “top hats) and “doughnuts”) that will control the spill, shape, and clarity of the emitted light.

Thank you for the opportunity to request these funds. Their receipt, or a substantial portion thereof, will bring our lighting system more in line with today’s standards, and will make us more technological resources more up to date.

To: Bill Wright

Fr: Theatre Arts Department, John Blondell, Chair

Re: Capital Improvement Project Request, 2016-2017 Academic Year

Please accept this memo as a request for CIP Funds to help maintain and replace sound equipment in Porter Theatre, which has become obsolete, is in process of failing, or is needed for the theatre to work to its full capacity. We have not had the opportunity to attend to this vital issue in the department for many years, and we are now in a critical stage: much of our sound equipment is over 15 years old, and some of it is as much as 30. Some is on the verge of complete failure, and we find ourselves cobbling together jerry-rigged solutions, where what we really need is an influx of capital in order to attend to this important technological dimension of our field and teaching.

Sound is essential to the theatre. As an aural medium, theatrical performance is revealed through the way that it is *heard*. A conscientious upgrade to our system will insure that all aspects of our program continue to progress and develop. The following CIP requests total \$60,000. The Theatre Arts Department understands that this is a significant outlay for the college, but spending the money now – before a crisis develops – will help bring our sound technology up to institutional norms, will afford better pedagogical opportunities for our students and faculty, and provide high quality artistic experiences for our audiences.

The equipment includes:

1. New Recording Camera \$5,000

2. New Sound Mixer (aka sound board) with new power amps \$7,500

· Our present console is not practical for mixing sound live in the theater as it is not portable. It is also not capable of mixing digital sound, creating cues for processing performance related productions. Which means that we are only able to playback sound, rather than create sound that supports a productions multi faceted nuances of sound. Put simply: the ability to create the sense of a car passing or a plane flying over the audience from one side of the theater to the other. Includes purchase of all materials to create a complete operating system.

3. New Speakers \$25,000

· We currently only have the ability to create sound from two locations in the theater. Left and right in the front of house and rear of house. I would like to be able to create sound from the backstage of the theater, the stage left and right sides of the theater, the proscenium, under the stage apron, the rear of the house, and the foyer. We do not have control over these locations, and we need this to create the movement of sound through space.

4. Microphones \$15,000

· We currently own three wired mics. We do not own any wireless handheld mics for movement on stage while singing. We do not own any wireless mics for wearing on the head during a musical production. We do not own any floor mics for picking up sound on the floor to reinforce the vocals. We need all cables and accessories to go along with these as well to comprise a complete and working system.

5. Cables & Accessories \$7,500

· We need to purchase a variety of cables, adapters, stands, and cases to support the purchase and implementation of our sound equipment.

Thank you for the opportunity to request these funds. Their receipt, or a substantial portion thereof, will bring our sound system more in line with today's standards, and will make us more technological resources more up to date.

To: Patti Hunter

From: Theatre Arts Department, John Blondell, Chair

Re: Capital Improvement Project Request, 2017-2018 Academic Year

Date: 10-18-17

Thank you for the opportunity to apply for CIP funds to help replace, upgrade, enhance, and maintain audiovisual equipment in Porter Theater. In 2016-2017 the department applied for \$60,000 of CIP Funds. At that time, audiovisual technology in Porter Theatre had become obsolete, was in the process of failing, or needed a significant upgrade in order for the theatre to work to its full capacity. The college granted \$30,000 of that total amount (Phase 1) in 2016-2017, and suggested that the department create a CIP proposal for the 2017-2018 academic year to total the remaining \$30,000 of the initial request (Phase 2). The department is deeply grateful for the \$30,000 made available by CIP funds in 2016-2017, and excited about the new audiovisual possibilities that students will enjoy and experience for many years to come.

At the time of last year's proposal, sound reinforcement, amplification, and mixing had reached a critical juncture. Sound equipment was 15-30 years old, and some of it was on the verge of complete failure. An influx of capital was needed to attend to important technological advancements in the field, and make Porter Theatre a flexible, technologically sufficient performance and teaching space. Technology purchased from last year's CIP funds has already transformed the department, as much of it will be used in this fall's production of Bertolt Brecht's *The Resistible Rise of Arturo Ui*. Below, please find an itemization of equipment purchased, or will be purchased, by CIP funds made available for the 2017-2018 academic year.

- | | |
|---|-------------|
| 1. New Recording Camera & Accessories (Purchased) | \$6,129.80 |
| 2. New Production Projector (Purchased) | \$9,787 |
| 3. New Speakers | \$14,083.20 |

There does remain, however, significant need to upgrade other aspects of sound technology in Porter Theater, in order to attain contemporary industry standards. As Phase 2 of Porter Theater's audiovisual upgrade, the department makes the following CIP request that totals \$30,000. The Theatre Arts Department understands that this is a significant outlay for the college, but these purchases will help attain institutional standards, afford better pedagogical opportunities for our students and faculty, and provide high quality artistic experiences for our audiences.

The Theatre Arts Department requests \$30,000 of CIP funds to purchase the following equipment:

- | | |
|--------------------------------|----------|
| 1. New Sound Mixer & Stage Box | \$14,000 |
|--------------------------------|----------|

- Our present console is out of date. It cannot mix digital sound, or create cues for processing performance related productions, which means that we are only able to play back sound, rather than create sound environments.

2. Public Address System \$2,000

- A new Public Address system will greatly enhance and support the sound needs of the department's Fringe Festival. The Fringe is a key component of the Theatre Arts Department's season, which culminates in the staging of approximately 30 individual performance pieces that involve approximately 100 students each year. This new system will help provide a central festival hub to communicate festival events and atmosphere.

3. Microphones \$10,000

- The department currently owns three wired microphones. A complement of wireless floor, hand, and head microphones will afford the amplification of sound for musical performances.

4. Cables & Accessories \$4,000

- Cables, adapters, stands, and cases are necessary to support the purchase and implementation of our sound equipment.

Thank you for the opportunity to request these funds. Their receipt, or a substantial portion thereof, will bring our sound system more in line with today's standards, which in turn enhances our educational offerings to current and prospective students.

Thank you, again, for the opportunity to apply for these funds, and the many ways that the college encourages and sustains the work of the department's students, audiences, and faculty.

2014 WESTMONT COLLEGE CIP FUND ~ \$35,000		
ION & Dimmers	September 15, 2014	\$13,132.72
Strip Light Color & Accessories	September 22, 2014	\$766.34
Strip Light Fixtures	September 22, 2014	\$8,789.78
Lightwright Software	September 22, 2014	\$993.60
Lighting Tools	September 22, 2014	\$114.61

Lighting Tools	September 22, 2014	\$213.83
Cyc	September 24, 2014	\$884.73
ION Monitors	September 29, 2014	\$429.86
Fabric Storage Bins	October 1, 2014	\$827.60
Caster & Gaffers Tape	October 8, 2014	\$69.23
House Lights	October 27, 2014	\$50.73
Power Cable	October 27, 2014	\$474.05
Lamps	February 4, 2015	\$263.66
MBox Bundle	March 6, 2015	\$2,408.15
Borders & Backstage Masking	March 13, 2015	\$1,965.62
Hazer, Fuilid & Accessories	April 16, 2015	\$3,425.79
Delivery Fuel		\$87.33
Head Phones		\$194.39
Head Phone Adapter		\$15.11
Total	April 7, 2015	\$35,107.13

THEATRE ARTS AUDIO/ VIDEO CIP & ALICE TWEED GRANT		
ITEM	PURCHASE DATE	COST
2017 WESTMONT COLLEGE CIP FUND ~ \$30,000		
Camera & Accessories	September 6, 2017	\$5,861.43

Camera Accessories	September 22, 2017	\$68.31
Microphone Case	September 26, 2017	\$62.99
Projector & Live Stream	September 28, 2017	\$9,787.00
Live Stream Software	September 28, 2017	\$169.00
Live Stream Battery Supply	October 12, 2017	\$141.90
VGA Monitor Cable	October 12, 2017	\$86.33
Portable PA System	February 5, 2018	\$1,449.99
Zoom Recorder	February 15, 2018	\$419.99
Mic Cable Adapters	March 26, 2019	\$79.90
Current Total	August 09, 2019	\$18,126.84
Remaining Funds	August 9, 2019	\$11,873.16
Planned Expenditures	2019	
Subwoofer & Case (2)	2019	\$2,000
Speaker Stands (6)	2019	\$1,000
Speaker cases (8)	2019	\$1,000
Clear Com Belt Packs	2019	\$7,873.16
Film Gear	2020	TBD
2018 ALICE TWEED GRANT ~ \$26,000		
Speakers & Sound Mixer	October 3, 2018	\$9,543.99
Microphones & Accessories	June 3, 2019	\$2,353.54
Stage Snake	June 7, 2019	\$696.46

Current Total	August 09, 2019	\$12,593.99
Remaining Funds	August 09, 2019	\$13,406.01
Planned Expenditures	2019	
Speakers (FOH rear speakers (2), Stage side fills (2),	2019	\$3,000
Powered Amplifier (3)	2019	\$3,000
Wireless Omnidirectional Earset (4)	2020	\$2,000
Wireless body mic	2020	\$5,000
Buffer	2020	\$406.01

Appendix 20: Fringe Survey

Fringe Survey results	2014		2015		2016		2017		2018	
Overall, how would you rate the Fringe festival experience?	Excellent	64%	Excellent	64%	Excellent	69%	Excellent	41%	Excellent	51%
	Very good	32%	Very good	36%	Very good	21%	Very good	50%	Very good	40%
	Fairly good	4%	Fairly good	0%	Satisfactory	10%	Satisfactory	9%	Satisfactory	3%
	Fair	0%	Fair	0%	Fair	0%	Fair	0%	Fair	3%
	Inadequate	0%	Inadequate	0%	Inadequate	0%	Inadequate	0%	Inadequate	3%
How would you rate the quality of your technical support?	Excellent	21%	Excellent	44%	Excellent	46%	Excellent	65%	Excellent	42%
	Very good	43%	Very good	52%	Very good	41%	Very good	32%	Very good	48%
	Fairly good	18%	Fairly good	4%	Satisfactory	13%	Satisfactory	3%	Satisfactory	9%
	Mildly good	11%	Fair	0%	Fair	0%	Fair	0%	Fair	0%
	Not good at all	7%	Inadequate	0%	Inadequate	0%	Inadequate	0%	Inadequate	0%
How would you rate your overall artistic experience?	Excellent	43%	Excellent	60%	Excellent	58%	Excellent	50%	Excellent	52%
	Very good	50%	Very good	36%	Very good	31%	Very good	35%	Very good	33%
	Fairly good	3.5%	Fairly good	4%	Satisfactory	10%	Satisfactory	12%	Satisfactory	9%
	Mildly good	3.5%	Fair	0%	Fair	0%	Fair	0%	Fair	6%
	Not good at all	0%	Inadequate	0%	Inadequate	0%	Inadequate	3%	Inadequate	0%
How would you rate your overall educational experience?	Excellent	32%	Excellent	48%	Excellent	44%	Excellent	53%	Excellent	30%
	Very good	39%	Very good	36%	Very good	38%	Very good	32%	Very good	42%
	Fairly good	25%	Fairly good	16%	Satisfactory	13%	Satisfactory	9%	Satisfactory	27%
	Mildly good	4%	Fair	0%	Fair	5%	Fair	6%	Fair	0%
	Not good at all	0%	Inadequate	0%	Inadequate	0%	Inadequate	0%	Inadequate	0%
How satisfied were you with the level of faculty input and mentoring?	Excellent	46%	Excellent	44%	Very Satisfied	23%	Very Satisfied	32%	Very Satisfied	24%
	Very good	43%	Very good	36%	Satisfied	56%	Satisfied	35%	Satisfied	55%
	Fairly good	7%	Fairly good	20%	Somewhat	15%	Somewhat	29%	Somewhat	18%
	Mildly good	4%	Fair	0%	Not Satisfied	0%	Not Satisfied	3%	Not Satisfied	3%
	Not good at all	0%	Inadequate	0%						
How satisfied were you with how controversial content was dealt with in this year's Fringe?	Was not addressed		Was not addressed		Was not addressed		Very Satisfied	13%	Very Satisfied	48%
							Satisfied	16%	Satisfied	42%
							Somewhat	20%	Somewhat	9%
							Not Satisfied	50%	Not Satisfied	0%
Did participation in Fringe have a negative effect on your spring?	Was not addressed		Was not addressed		Was not addressed		No	81%	No	51%
							Yes, somewhat	15%	Yes, somewhat	49%
							Yes, significantly	3%	Yes, significantly	0%

