Part I. Mission Statement, Student Learning Goals and Student Learning Outcomes

Mission
The mission of Westmont College Theatre Arts department is to provide a broad and rich education to undergraduate students, training and encouraging engaged, creative, and well-rounded Christian theatre artists committed to the development of an enlightened mind, deep empathy, a curious spirit, and an appreciation for the moral imagination.

Student Learning Outcomes
- Westmont College Theatre Arts students will cultivate their own individual creative spirits, and display the necessary imagination, technical expertise, and courageous self-discipline necessary for effective, dynamic work on the stage.

- Westmont College Theatre Arts students will display a deep and broad understanding of the history, literature, and theory of the European theatre tradition, and contemporary American theatre practice that has derived from it.

- Westmont College Theatre Arts students will cultivate tools for effective written communication, and will display abilities to describe, evaluate, differentiate, synthesize, analyze, and interpret, toward a deep understanding of the received historical, theoretical, and practical development of theatre and drama.

- Westmont College Theatre Arts students cultivate tools for effective oral communication, and display flexibility, nuance, power, clarity, and the thoughtful understanding necessary to communicate fictional characters through language.

- Westmont College Theatre Arts students understand their place in a diverse world, and through the department’s Globe Series and Theatre in London and Europe Mayterms, students display cross-cultural communication skills, flexibility, empathy, and awareness of people from other cultures.

- Westmont College Theatre Arts students will display a deep and integrated understanding of the Christian faith and their artistic work, becoming thoroughly responsible artists and individuals in the world, celebrating the moral imagination.

During the 2008-2009 academic year, there was minimal revision of the above student learning outcomes. The department believes that these outcomes adequately describe what we hope for our graduates. It is expected that as we continue to focus on individual goals in the coming years the descriptions will change slightly but the general
focus of the outcome will be constant. The minimal revision that occurred this year is as follows:

- Outcome 5: With the addition of a theatre professor to the Theatre in London Mayterm and the hoped-for addition of a European Theatre Mayterm, we have included these programs in our diversity outcome for the major.
- Outcome 6: The substitution of the word “the” for “their” when describing Christian faith is being careful not to assume that students are current subscribers to the faith.

Part II. Data and Interpretation

Outcome 2

*Westmont College Theatre Arts students will display a deep and broad understanding of the history, literature, and theory of the European theatre tradition, and contemporary American theatre practice that has derived from it.*

Strategy 1

For many years, the department’s primary assessment tools related to the department’s first outcome – that Westmont College Theatre Arts students “will cultivate their own individual creative spirits, and display the necessary imagination, technical expertise, and courageous self-discipline necessary for effective, dynamic work on the stage.” Recent assessment and program review work focused on developing this first standard through two performance-related strategies – departmental senior projects, and other projects developed and shown through the “Fringe Festival,” a festival of new work developed by students, and presented every spring. Though faculty work and discernment continues in how to make these projects serve our students better, the dominant work of these projects has been accomplished. Consequently, faculty conversations about how to make these projects better constitute small adjustments rather than major revision and modification. Two examples of these conversations are the continued collection and reflection on the fringe festival surveys completed by each student participating in the annual spring fringe, as well as the consideration of the PRC’s recommendation to integrate multiple student learning outcomes into the senior project’s intention and self-assessment essays.

For 2008-2009, the department shifted focus to the program’s second standard indicated above. It developed two strategies to help accomplish these goals. The first strategy, as indicated in the 2007-2008 annual report, “involves the selection of two Theatre Arts majors from a list of First Year proposed majors (2008-2009), who will, during their career at Westmont, take the literature/history series in the program. These courses are TA 1 Great Literature of the Stage, TA 120 Theatre History I: The Greeks to the Renaissance, and TA 121 Theatre History II: The Rise of the Professional Stage and Theatre and Drama of the Modern Era. Students enrolled in these courses will provide the Theatre Arts Department with a portfolio of work undertaken in this series of courses, which will include written exams, essays, re-writes of essays (for the Theatre History sequence, which is a Writing Intensive course), and other work as assigned. Faculty will
provide comments on written work, and where applicable, copies of students’ essays, including the margin notes provided by the faculty member in question. Faculty will also provide written feedback relative to oral presentations undertaken by students, as well as commentary on students’ class participation, as it relates to the Outcome in question. Students will provide a portfolio of work at the end of the course, and the faculty member in question will provide commentary, analysis, and discussion of the assessment strategy in question: i.e. written comments on essays, and how essays improved through the re-writing process of the student, discussing the development of student knowledge in this area. Theatre Arts faculty will review, analyze, and discuss the work completed by that student during the course of the year. Once the sequence of courses has been completed, the Theatre Arts Department faculty will discuss the trajectory of work undertaken over the three-course series, and provide evidence for the increased knowledge that students will develop relative to the literature, history, and theory of the stage. Two new students will be selected in ensuing academic years, and Theatre Arts faculty will show how this Outcome is being met through direct examples of student work, faculty responses to that work, and faculty reflection upon the work in question.”

Work had begun on this strategy, students identified, and work collected. When the department met with the college’s assessment director, however, there was further discussion about this strategy. She suggested that – though this strategy might indeed be very effective, it was also extremely time consuming. The Program Review Committee’s report back to the department reads: “Our concern for sustainability explains a few suggestions on the assessment strategies you have chosen for your second student learning outcome: you chose to use a portfolio for this, and this is a very time-consuming strategy. Is there any way you could focus on fewer papers – perhaps on a final paper?” This led to a wide-ranging discussion about strategies that would accomplish this outcome, and display student knowledge relative to this outcome. While the department and assessment coordinator discussed this issue, it was suggested that student literacy in the area of literature, history, and theory was a desired purpose of this outcome, and that the department might think of other methods to obtain this information. Through further discussion at a meeting with the assessment coordinator, and subsequent meetings with faculty, it was decided that the department will create an exam that all Theatre Arts majors must excel in, and accomplish by, the end of their final year at Westmont. This exam will display the requisite knowledge of the field that the department believes is necessary to have a solid understanding of the historical, literary, and theoretical development of the art form.

Exam subjects and items have been identified, and a draft of the instrument has been completed. The department needs to approve the draft, and develop a plan and timetable for the administering the exam. This will be accomplished during departmental meetings during the early part of the 2009-2010 school year. The department will institute its first exams during the 2009-2010 school year. Results will be analyzed and discussed in the 2009-2010 annual report, and raw data will be stored in the theatre arts office.

Strategy 2
The Theatre Arts Department has undertaken a review of Theatre and Drama holdings in Voskuyl Library in support of all departmental courses, and particularly the department’s series in literature, history, and theory. The 2007-2008 report reads: “The second strategy involves a review of Theatre and Drama holdings in Voskuyl Library, to be undertaken during the 2008-2009 academic year. It has been many years since this kind of effort has been accomplished, and since the department’s intent is to help the development of knowledge in this area, it is crucial that students have access to library and resource materials that will aid in this development. Professor John Blondell will undertake this review, in consultation with reference librarians, who will provide data that will be discussed by the Theatre Arts Department faculty. From that discussion, a course of action for library holdings will be developed and undertaken.”

The work on this strategy has begun, and the study is underway. John Blondell has met with librarian Savannah Kelley, and the two have developed a study of library holdings in theatre and drama. The two have identified the relative Library of Congress headings for Theatre and Drama and decided on a method of study that will identify what our library has. Please see outline of holdings and library placement below.

John Blondell will undertake a similar task, making a study of course assignments in Dramatic Theory and Criticism and Theatre History, as well as a study of library holdings in those areas. Once the study is completed by the end of the 2010 school year, Theatre Arts faculty and library staff will develop a strategy for collection development, and create library holdings that correlate to departmental needs in the areas of Dramatic Literature, Theatre History, and Dramatic Theory and Criticism.

Library of Congress Classifications for Theatre and Drama

**PA**
- Greek literature PA 3050-4505
- Byzantine and modern Greek literature PA 5000-5660
- Roman literature PA 6000-6971
- Medieval and modern Latin literature PA 8001-8595

**PG** Slavic/Baltic/Albanian
- **Russian** literature
  - **Drama** history/crit: PG 3071-3089
  - **Drama** collections: PG 3240-3255
  - Individual authors and works: PG 3300-3493.96

**PH** Uralic/Basque

**PJ** Oriental

**PK** Indo-Iranian

**PL** Eastern Asia, Africa, Oceania

**PM** Indian

**PN** Literature (General)
- Literature (General) -- Drama
The performing arts: PN 1560-1590
Drama: relation to, and treatment of, special subjects: PN 1635-1650
  Technique of dramatic composition: PN 1660-1693
  History: PN 1720-1861
  Special types: PN 1865-1988
Dramatic representation. The theater.
  Art of acting: PN 2061-2071
  The stage and accessories: PN 2085-2091
By period
  Ancient: PN 2131-2145
  Medieval: PN 2152-2160
  Renaissance: PN 2171-2179
  Modern: PN 2181-2193
Special regions or countries: PN 2219.3-3030
  The Jewish theater: PN 3035
  Amateur theater: PN 3151-3171
  College and school theatricals: PN 3175-3191
Collections of General literature -- Drama: PN 6110.5-6120

  French. Drama history/crit: PQ 500-591
    Drama collections: PQ 1211-1241
    Individual works and authors: PQ 1411-2726
  Italian. Drama history/crit: PQ 4133-4160
    Drama collections: PQ 4227-4245
    Individual works and authors: PQ 4265-4926
  Spanish. Drama history/crit: PQ 6098.7-6129
    Drama collections: PQ 6217-6241
    Individual works and authors: PQ 6271-6726
  Portuguese. Drama history/crit: PQ 9083-9095
    Drama collections: PQ 9164-9170

PR English literature
  Drama history/crit: PR 621-739
  Drama collections: PR 1241-1273
  Individual works and authors: PR 1490-6126

PS American literature
  Drama history/crit: PS 330 - 352
  Drama collections: PS 623-635
  Individual works and authors: PS 700-3626

PT German. Dutch. Flemish. Afrikkan. Scandinavian. Icelandic, etc.
  German Drama history/crit: PT 605-709
    Drama collections: PT 1251-1299
Part III. Using the Results and Next Steps

No substantive changes have been made to this outcome. Since the department changed its principal assessment method mid-stream, and a new assessment tool was developed, data won’t be available for this outcome until the end of the 2009-2010 school year. In many ways, this has mirrored our process with our first outcome in defining the outcome, developing strategies for assessment, listening to external voices as well as internal reflection on those strategies, and beginning to implement the revised assessment methods. Our experience with our first outcome has validated this process in making assessment accurate, effective, and sustainable.

Part IV. Material For Program Review

In 2009, the Theatre Arts Department received funding from the Program Review Committee to convene a series of dinner meetings in which a focus group helps the department discern the developing mission and purpose of the Theatre Arts at Westmont College.

The purpose of the series is to help identify a large picture of the Westmont Theatre Arts program, and its relationship to its college-wide, local, national, and international communities. Invited members of the meetings would be comprised of individuals from within the Westmont community (how do we perceive ourselves?) and from outside the Westmont community (how do others perceive us?). The series will help stimulate dialogue related to Westmont Theatre, help catalyze new growth, and create greater capacity for our department and its programs. In short, the department wants to answer the following questions: Who we are? Where we want to go? How do we get there?

The department has the following goals for the meetings:

a. Clarify Theatre Arts Vision and Distinctiveness
b. Evaluate current strengths, areas of improvement, and critical issues
c. Develop plan for securing required financial resources to support vision
d. Recognize essential infrastructure needs for next level

The department had planned to convene all dinner meetings during spring semester, 2009; however, due to scheduling conflicts, the department was able to convene but one meeting, held April 26th, at Opal Restaurant in downtown Santa Barbara, where the group held a spirited discussion on the past, present, and future of Theatre at Westmont. The focus group included Tony Askew, former Westmont Art Professor and Director of Reynolds Gallery; Risa Brainin, Associate Professor, UCSB Department of Theatre and Dance; Ginny Brush, Executive Director, Santa Barbara County Arts Commission; Charles Donelan, Arts Editor, Santa Barbara Independent; Mitchell Thomas, Chair, Westmont College Theatre Arts Department; John Blondell, Director of Theatre, Westmont College Theatre Arts Department.

All members have deep ties into the Santa Barbara arts and theatre communities. Tony Askew has intimate knowledge of the college and its Theatre program, having worked at the college for over 20 years. Risa Brainin has experience in regional professional theatre as well as a large public university, and has seen many Westmont productions. Ginny Brush has experience and expertise in public arts funding, grantsmanship, and advocacy. Charles Donelan has reviewed and previewed Westmont shows for over five years, and has deep and wide journalistic and theoretical expertise in theatre, art, and the literary arts.

In preparation for the meeting, John Blondell asked members of the group to come with three descriptive phrases that characterize group members’ impressions of Westmont’s Theatre program, and asked members to come with a question about its programs. The resulting conversation revolved around several dominant themes.

In general, the group identified the following strengths:

The group identified two major strengths, one, which might be termed “cultural”, and the other “aesthetic” or “artistic.” Regarding the first, Charles Donelan suggested that the Theatre Arts Department is a “supernova,” and is the “poster department” for how a Westmont department can create a specific identity in the Santa Barbara community. Tony Askew suggested that the department’s interest and focus on globalization is “gigantic,” and that through Westmont’s Globe Series and connections with the Lit Moon Theatre Company Westmont Theatre Arts helps expose Santa Barbara audiences to global, international, and multi-cultural theatre. Artistically, the perception is that the department “thinks outside the box,” is open and porous to new influences and methods, and never stays artistically static. The perception is that the department has a strong, identifiable style of presentation (though this is arguable, since there are two directors in the department, with different ways of doing things), has taken on the responsibility to be artistically progressive and risk-taking, and challenges audiences to expand their thinking of what art and theatre really is.

The group also identified a variety of weaknesses. Tony Askew suggested that there are constituencies that “don’t love what we are doing,” and that the department might have a
responsibility to reach out and educate those audiences. In addition, the discussion illuminated the fact that the department does not have a clear vision of what its audience is, who its benefactors are, and who its community advocates might be. In addition, it was suggested that our students might be well served by greater connections to area high schools, that the department develop more conversations between the members of Westmont Arts departments, and developing a clearer branding of its programming might lead to clearer departmental identity, and more opportunities for its students.

The department has begun to discuss the implications of this first focus group meeting. The dinner series will continue in the fall of 2009, and will focus on several subjects, including audience awareness, development, and education; methods to develop advocates and benefactors in the greater Santa Barbara community; off campus performance venues; the department’s relationship to the Lit Moon Theatre Company; and identity issues related to programming and promotion.

V. Timeline for completion of the 6-year report

The department is on target for the completion of our 6-year report. Theatre arts is following the suggested schedule for the six-year cycle, and is completing year two activities and program review items. Mitchell Thomas as Chair is responsible for the program review report at this time, with contributions from John Blondell as Director of Theatre.

PROGRAM REVIEW
2008-2009

1. Executive Summary

Mission
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Chart 5
## Major in Theatre Arts

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Dynamic Stage Work</th>
<th>Understanding</th>
<th>Written Communication</th>
<th>Oral Communication</th>
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<tr>
<td>What does the Learning Outcome mean?</td>
<td>Imagination</td>
<td>Historical and Theoretical knowledge</td>
<td>Historical and Theoretical knowledge</td>
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<tr>
<td>Departmental discussions and ownership</td>
<td>Creativity</td>
<td>Literature proficiency</td>
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<tr>
<td>Technical Expertise</td>
<td>Self-discipline</td>
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<thead>
<tr>
<th>Where are the Learning Outcomes met?</th>
<th>TA 10 – I</th>
<th>TA 1 – I</th>
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<tbody>
<tr>
<td>I introduced</td>
<td>TA 15 – I</td>
<td>TA 120 – D</td>
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<tr>
<td>D developed</td>
<td>TA 50 – I</td>
<td>TA 121 – D</td>
</tr>
<tr>
<td>M mastered</td>
<td>TA 60 – I</td>
<td>TA 136 – D</td>
</tr>
<tr>
<td>List courses required in the major, i.e.</td>
<td>TA 16 - D</td>
<td>TA 193 - M</td>
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<tr>
<td>HIS 001</td>
<td>TA 125 – D</td>
<td></td>
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<tr>
<td>HIS 009</td>
<td>TA 136 – D</td>
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<td>....</td>
<td>TA 150 – M</td>
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<tr>
<td>Various electives</td>
<td>TA 160 – M</td>
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<tr>
<th>How are they assessed?</th>
<th>Portfolios</th>
<th>Faculty Feedback</th>
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<tr>
<td>Rubrics</td>
<td>Self-Assessment</td>
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<td>Portfolios</td>
<td>Exams</td>
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<td>Poster session</td>
<td>Faculty Assessment</td>
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<td>External Jury</td>
<td>Capstone</td>
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<td>Exit interviews</td>
<td>Interviews</td>
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<td>Written Surveys Etc.</td>
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<th>Benchmark</th>
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<tr>
<th>Link to the learning standards</th>
<th>Critical Interdisciplinary Thinking Standard</th>
<th>Written and Oral Communication Standard</th>
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<td>Written and Oral Communication Standard</td>
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## Major in Theatre Arts

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Diversity</th>
<th>Christian Orientation</th>
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<tr>
<td>What does the Learning Outcome mean? Departmental discussions and ownership</td>
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<tr>
<td>Where are the Learning Outcomes met?</td>
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<tr>
<td>I introduced D developed M mastered</td>
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<tr>
<td>List courses required in the major, i.e. HIS 001 HIS 009</td>
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<tr>
<td>How are they assessed? Rubrics Portfolios Capstone Poster session External Jury Exit interviews Written Surveys Etc.</td>
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<tr>
<td>Benchmark</td>
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### Link to the learning standards
- Diversity Standard
- Christian Orientation Standard

### Three Notable Findings

**Most Important Steps for Theatre Arts Program**

- Hire and retain top-level tenure track professor of design
- Create a second performance space for student rehearsals, projects, and studio classes.
- Create a design classroom with design materials, including drafting tables, a computer lab, and sufficient work and storage space for projects.
- Seek CIP funding to bring technical side of the program to “this level” standards
- Work with administration to replenish Globe Series funds to allow for continuation of student interaction with international scholars and artists
- Diversify full time and adjunct faculty and staff
• Re-hiring of frozen arts coordinator staff position

2. Description of departmental mission and role within the College

A. Department Mission
The mission of Westmont College Theatre Arts department is to provide a broad and rich education to undergraduate students, training and encouraging engaged, creative, and well-rounded Christian theatre artists committed to the development of an enlightened mind, deep empathy, a curious spirit, and an appreciation for the moral imagination.

B. Contribution to College Mission
Due to the public nature of theatre performance, the theatre arts department is one of the most visible programs at Westmont to both the college and the greater Santa Barbara communities. As such, it occupies a unique and important place in the mission and life of the college, and performs an incredibly important function as it entertains, edifies, and enriches its audiences. The theatre has always functioned as a rough and holy place where the stories, ideas, values, and beliefs of the community are honored, challenged, shared, and imagined. In particular, audiences at Westmont theatre performances are composed of students, faculty and staff, as well as community members, encouraging interaction and shared experiences in an intimate and open atmosphere. The art of theatre is one of the truly integrated disciplines, and exemplifies the life, development, and connection of the mind, emotions, and spirit so foundational to the college mission. In addition, the department’s Globe Series and general commitment to international guest scholars and artists is deeply connected to the “global imperative” (Pres. Gayle Beebe) of the college, and an example of one area that the theatre department serves as a model of possibility to other disciplines. In an increasingly global world, the theatre and art serve as a tangible connection point where culture, narrative, beliefs, and perceptions can be communicated and received, developing empathy for the other and forming a foundation for a deeper relationship.

C. Contribution to General Education
Of the 17 different categories required in sections II, III, and IV of the General Education requirements, the theatre arts major course options fulfill 7 (41%). This reflects an exceedingly high contribution from the discipline of theatre arts to the general education program and displays the liberal arts nature of the study of theatre. The categories and courses are listed below:

IIA: Reading Imaginative Literature
   1. TA 1 – Great Literature of the Stage

IIE: Performing and Interpreting the Arts
   1. TA 10 – Acting I
   2. TA 1 – Great Literature of the Stage

IIG: Thinking Historically
   1. TA 023 – History of Sacred Dance
2. TA 120 – Theatre History I (submitted)
3. TA 121 – Theatre History II (submitted)

IIIA: Writing/Speech Intensive
1. TA 009 – Voice and Speech Through Performance
2. TA 120 – History of the Theatre
3. TA 121 – History of the Theatre II
4. TA 124 – Survey of Dramatic Theory and Criticism

IIID: Physical Education
1. TA 31/131 – Dance Performance
2. TA 070 – Ballet Basics
3. TA 071 – Int/Adv Ballet
4. TA 072 – Creative and Modern Dance
5. TA 073 – Int/Adv Modern Dance
6. TA 074 – Jazz Basics
7. TA 075 – Int/Adv Jazz

IVA1: Productions and Presentations
1. TA 111 – Acting III
2. TA 131 – Dance Performance
3. TA 150 – Rehearsal and Performance
4. TA 193 – Senior Performance/Project

IVA3: Integrating the Major Discipline
1. TA 193 – Senior Performance/Project

The many courses and programs (22) that connect with general education display the broad integration of the theatre arts curriculum with the GE program. The three heaviest categories represented are writing and speech intensive, productions and presentations, and physical education. These three reflect the oral and written focus of the major, the performative nature of the major, and the highly physical dance courses within the theatre arts department.

The theatre arts discipline and major is a strong example of both the knowledge and action emphasized by the GE program, and contributes to the broader GE program in its course offerings and overall curriculum. Many individual courses have a high degree of “application” and the major curriculum literally requires students “not just to know but to do, not just to study but to perform”.

Three courses (TA 1, TA 10, and TA 23) are very attractive to the general education student and are consistently offered by the department to serve the needs of the college programs. In fact, in the upcoming year the theatre department will offer more sections of TA 10 at the request of the provost in order to give first year students greater enrollment options. These courses fulfill three different GE requirements and have consistently high enrollment and overall student satisfaction. For most of these non-
major students, these courses represent the only connection point of the arts to their broader education here at Westmont, and as such are extremely valuable to their development as a liberally trained human being.

D. Recent History of the Department

*Recent Development of Department:*

1974 – Prof. Erlyne Whiteman hired to teach dance at Westmont College
1990 – Prof. John Blondell hired in tenure track position (directing/history/theory)
1996 – Theatre Arts added as its own major
1998 – Tenure track position in design/technology approved by administration
1998-2001 Search for tenure track professor (design/technology) -3 years
2000 – Adjunct dance units approved
2000 – Dance Major created
2001 – Prof. Michael Pearce hired in design/technology position
2001 – Prof. John Cochran retires
2001 – Dance major created
2001 – 2004 Search for John Cochran replacement (acting/directing) – 3 years
2004 – Prof. Mitchell Thomas hired in acting/directing position
2005 – Prof. Michael Pearce resigns (design/technology)
2005 – 2008 Search for tenure track professor (design/technology) – 4 years
2007 – Prof. Mitchell Thomas replaces John Blondell as Chair after a 14 year Chairmanship by John Blondell
2007 – Arts Coordinator position created (serves Theatre, Music, and Art)
2008 – Dance major downsized to Dance minor only
2009 – Design search frozen
2009 – Arts coordinator position vacated and frozen

The scope and size of the theatre arts department is at its highest level in Westmont history, both in terms of the number of declared majors and minors as well as the number of students participating in theatre and dance productions. In addition, the department season is becoming more and more ambitious in order to support the surge of interest in the program.

*Issues Identified:*

**Personnel:** The four-year search for a design professor was frozen mid-way through the spring. This search has been the single most difficult and disheartening aspect of departmental life, draining current professors, limiting student opportunity, and creating a stream of part time faculty and staff that are difficult to manage and create a fractured community. The department has been pleading for this search to be unfrozen. Additionally, the newly funded arts coordinator position has been frozen as well (though it was filled!). This has resulted in the department having to cut programs as well as putting even more responsibility on the shoulders of the full time faculty. One positive development has been the increase of both the technical director and costume shop supervisor positions, to 20 and 12 units per year respectively. This is, in our opinion, the *minimum* baseline for these positions to function on both a production and educational
level for the college. It is our hope that the increase of units for these positions will go some way toward alleviating the stress (and ultimately quick turnover) of these staff positions. Another personnel issue has to do with the “next level” of the department. Currently, the Art and Music departments have recent endowed Chairs, enabling their departments’ strategic growth and expansion (artistic and financial). The theatre arts department would like to endow a Chair for Prof. John Blondell to allow him to better focus on the international work of the department as well as fundraising and program development.

**Diversity:** The theatre arts department would very much like to increase its diversity among faculty and students. The department has a strong history of diversity both with faculty of color and women faculty. Though there is faculty gender diversity with the inclusion of multi-year and adjunct positions, the current tenure track positions are held by the majority. Though diversity has been an important search component, the difficulty of the search process in locating a strong candidate has made this priority challenging. On the student side, the department has been actively choosing productions that require both gender and ethnic diversity, which has required a “leap of faith” by the department in creating programs without sure knowledge that there will be students to participate. Additionally, the department would like to be able to offer a curriculum that includes history, theory, and literature courses in Non-Western theatre and theatre by women.

**Budget:** During the 2008-2009 academic year, the theatre arts department submitted for a second time a CIP request in the amount of $38,000 that would provide much-needed support and enhancement for the technical side of the program, including scene shop, costume shop, lighting equipment, and sound equipment. This request was initially approved but then denied as the CIP funds were diminished to make up for the economic woes of the college budget. As was mentioned earlier, the lack of oversight as well as the inadequate budget of the department has left us at a lower technical support level than all of the college and high school programs (and some junior highs) in the area. The budget request approved last year adding 50% to production and student worker budget lines went some way to increasing student worker participation and easing production budgets. Though there is still more need there, this approval has helped alleviate some of the massive financial stress of the season. The theatre department will need to continue to rely on internal and external grants in order to offer the full program it desires. During the last three years, the department has received external and internal grants totaling $40000.00, without which we could not have completed many of our department’s programs and successes.

**Dance:** During the 2007-2008 academic year, the dance major was downsized to a minor within the department. The full rationale is available in the Academic Senate archives of January 2008 under Theatre Arts curriculum change request. The department has found that there are not enough courses or faculty to support a full dance major, and also that the majority of students were interested in either minoring or in taking dance technique for their own enjoyment outside of a major program. In addition, there is a much lower level of student satisfaction in some of the dance courses and productions than in the majority of theatre courses and productions. It is clear that the vision and overall health of the dance program needs clarification, revision, and review in order to develop dance productions and the dance minor as a vital member of the department and community.
The department hopes to focus on the dance program during the spring of 2010 and come up with some recommendations to accomplish our goals for dance at Westmont.

**Space:** Like many programs at Westmont, the theatre program has very little space. There are no teaching studios (only the theatre), no design classrooms, computers, or materials, the costume and scenic shops are both in severe OSHA violations and are not at a basic professional level for student learning, dept. storage, and faculty work. Lastly, the dept. season is filled with multiple projects all competing for Porter Theatre. Senior Projects and student course projects have very little time to work on the stage because of the mainstage faculty directed season. Students rehearse in dorm rooms, outside, etc.

The theatre department needs:
* A second performance space, black box style for student rehearsals, projects, and studio classes
* A new scene and costume shop up to code, with appropriate and adequate storage and workspace
* A design classroom with computers and design materials for students to access.

The department has submitted a plan to President Gayle Beebe and campus planner Randy Jones that would create a second performance space, a design classroom, and expanded costume storage which has not yet been approved. The plan takes into account the planned move from Porter Theatre to the Art Center and re-organizes the existing spaces (read: no new buildings) to create the above for less than $80,000.

Based on the issues identified above, here is a summary of goals:

**Summary of Select Goals and Priorities in Theatre Arts – 2009-10**

**Personnel:**
Goal #1: Hire and retain top-level tenure track professor of design in position with 4 year search process.

Goal #2: Create an endowed Chair in Theatre Arts dedicated to the global theatre and create Center for International Theatre Research and Performance.

Goal #3: Re-hire an arts coordinator.

**Diversity:**
Goal #4: Develop curriculum to include history, theatre, and literature courses in non-Western theatre and theatre by women.

Goal #5: Hire and retain full time tenure track faculty that will diversify current full time faculty in theatre arts.

Goal #6: Hire and retain adjunct faculty that will diversify faculty and staff course instruction and production development.

Goal #7: Produce productions that require a diverse cast, pushing the department to recognize voices, experiences, and narratives outside of the traditional canon.
Budget:
Goal #8: Continue to seek CIP funding to bring technical side of the program to “this level” standards.

Goal #9: Work with campus planning to bring scene shop and costume shop to OSHA levels, creating a safe and productive educational environment.

Goal #10: Continue to seek budget increases in theatre arts budget to better support production budgets, student workers, classroom supplies, and equipment and tool maintenance and upkeep.

Goal #11: Work closely with Lori Call to continue to maximize internal and external grants in order to support department growth and programmatic advances, including outreach, community connections, and physical plant improvements.

Goal #12: Work with administration to replenish Globe Series funds to allow for continuation of student interaction with international scholars and artists.

Space:
Goal #13: Create a second performance space for student rehearsals, projects, and studio classes. (this level)

Goal #14: Create a design classroom with design materials, including drafting tables, a computer lab, and sufficient work and storage space for projects. (this level)

Goal #15: Work with campus planning to secure more storage space for costume and scenery storage, in order to better utilize our existing spaces for workspace. (this level)

Program:
Goal #16: Articulate goals and priorities for dance program, developing 3 year plan for implementation.

3. Basic statistical information about the program: discussion and analysis

A. Profile of current full-time faculty

Faculty Information for Mitchell Thomas Year: 08-09
Date of hire: ___Fall 2004___
Sex and Ethnicity: ___Male, Caucasian___
Rank: ___Assistant Professor___
Tenure status: ___Probationary___

Teaching Load:

<table>
<thead>
<tr>
<th>Classes</th>
<th>Number of</th>
<th>Other</th>
<th>New</th>
</tr>
</thead>
</table>
Research Update (include for instance publication, papers, research in progress)
Panic, Queen C, Georgia Play reading, Memory of Water, Othello, Measure For Measure, magical realism project development, London Mayterm (TA 186/187)

Faculty Information for Name – John Blondell Year: 2008-9

Date of hire: 8/88
Sex and Ethnicity: M/Caucasian
Rank: Full Processor
Tenure status: Tenured
Teaching Load: 24 units

<table>
<thead>
<tr>
<th>Classes</th>
<th>Number of students</th>
<th>Number of advisees</th>
<th>Other departmental responsibilities</th>
<th>New Preps</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>TA 001 TA 127 TA 50/150</td>
<td>28 3 12</td>
<td>8 Director of Theatre</td>
<td>1</td>
</tr>
</tbody>
</table>
Research Update (include for instance publication, papers, research in progress): 2008 Lit Moon World Shakespeare Festival, curator and producer; The Tempest and Julius Caesar, 2008 Lit Moon World Shakespeare Festival; The Great Gatsby, Macedonian National Theatre in Bitola, Ohrid Summer Festival, Ohrid, Macedonia; 2009 Lit Moon World Theater Festival, Curator and Producer; The Wonderful Adventures of Nils, Tampere Teatteri, Tampere, Finland, 2010.

Faculty Information for Erlyne Whiteman, Ph.D. Year: 2008-9

<table>
<thead>
<tr>
<th>Faculty Member</th>
<th>Date hired</th>
<th>Sex</th>
<th>Ethnicity</th>
<th>Rank</th>
<th>Tenure Status</th>
<th>Number of students Lower/Upper division</th>
<th>Number of advisees</th>
<th>Classes taught &amp; Number of Preparations***</th>
<th>Departmental Responsibilities*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erlyne Whiteman, Ph.D.</td>
<td>'74</td>
<td>F</td>
<td>Caucasian</td>
<td>Assoc Prof</td>
<td>Multi-year</td>
<td>50</td>
<td>20</td>
<td>7</td>
<td>Director of Dance Program</td>
</tr>
</tbody>
</table>

A. An updated C.V. for each faculty member is available on the college website

B. Copies of faculty reports stored in theatre office. Professional Development Grants also stored in office of the Provost.
   2. John Blondell professional development grant - 2008
   3. Mitchell Thomas professional development grant - 2008
4. Department Venoco grant (Found In Translation)
   a. Stored on shared drive in theatre office (07-08 external grant)
5. Department Venoco grant (Found In Translation)
   a. Stored on shared drive in theatre office (08-09 external grant)
6. Department Montecito Bank and Trust grant (Mueveme. Muevete.)
   b. Stored on shared drive in theatre office (08-09 external grant)

B. Profile of part-time faculty

<table>
<thead>
<tr>
<th>Faculty Member</th>
<th>Date hired</th>
<th>Gender</th>
<th>Ethnicity</th>
<th>Lower Division</th>
<th>Upper Division</th>
<th>Total hours for the department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lukas Bridgeman</td>
<td>Fall 08</td>
<td>M</td>
<td>Cauc</td>
<td>2</td>
<td>2</td>
<td>4 (TD)</td>
</tr>
<tr>
<td>Lila Rose Kaplan</td>
<td>Fall 08</td>
<td>F</td>
<td>Cauc</td>
<td>2</td>
<td>2</td>
<td>4 (writing)</td>
</tr>
<tr>
<td>Victoria Finlayson</td>
<td>Fall 01</td>
<td>F</td>
<td>Cauc</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Miller James</td>
<td>Fall 08</td>
<td>M</td>
<td>Cauc</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Various design/tech (no teaching)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leah Benson</td>
<td>Fall 08</td>
<td>F</td>
<td>Cauc</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

Notes: indicate the circumstances that explain the department’s decision to employ part-time faculty (year by year or with a summary of the reason is ongoing)
- Search ongoing in tech/design position
- Continuing adjunct dance professor (full time position not approved)
- Large staffing production needs by TA dept.

Summary: The total percentage of courses taught by part time faculty was 27%.

C. Number of graduates over the last five years (provided by OIR)

D. Alumni Data

E. Norm-referenced tests N/A

3. Programs

A. Student Learning Outcomes

1.
• Westmont College Theatre Arts students will cultivate their own individual creative spirits, and display the necessary imagination, technical expertise, and courageous self-discipline necessary for effective, dynamic work on the stage.

• Westmont College Theatre Arts students will display a deep and broad understanding of the history, literature, and theory of the European theatre tradition, and contemporary American theatre practice that has derived from it.

• Westmont College Theatre Arts students will cultivate tools for effective written communication, and will display abilities to describe, evaluate, differentiate, synthesize, analyze, and interpret, toward a deep understanding of the received historical, theoretical, and practical development of theatre and drama.

• Westmont College Theatre Arts students cultivate tools for effective oral communication, and display flexibility, nuance, power, clarity, and the thoughtful understanding necessary to communicate fictional characters through language.

• Westmont College Theatre Arts students understand their place in a diverse world, and through the department’s Globe Series and Theatre in London and Europe Mayterms, students display cross-cultural communication skills, flexibility, empathy, and awareness of people from other cultures.

• Westmont College Theatre Arts students will display a deep and integrated understanding of the Christian faith and their artistic work, becoming thoroughly responsible artists and individuals in the world, celebrating the moral imagination.

2. Student outcome Matrix (Chart 5)
<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Dynamic Stage Work</th>
<th>Understanding</th>
<th>Written Communication</th>
<th>Oral Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>What does the Learning Outcome mean?</td>
<td>Imagination</td>
<td>Historical and Theoretical knowledge</td>
<td>Literature proficiency</td>
<td></td>
</tr>
<tr>
<td>Departmental discussions and ownership</td>
<td>Creativity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Technical Expertise</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Self-discipline</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Where are the Learning Outcomes met? | | |
| I introduced | TA 10 – I | TA 1 – I |
| D developed | TA 15 – I | TA 120 – D |
| M mastered | TA 50 – I | TA 121 – D |
| List courses required in the major, i.e. | TA 60 – I | TA 136 – D |
| HIS 001 | TA 16 - D | TA 193 - M |
| HIS 009 | TA 125 – D | |
| … | TA 150 – M | |
| | TA 160 – M | |
| | TA 193 - M | |
| | Various electives | |

| How are they assessed? | Portfolios | Portfolios |
| Rubrics | Self-Assessment | Written Papers |
| Portfolios | External Reviews | Faculty Feedback |
| Capstone | Faculty Assessment | Exams |
| Poster session | Capstone | |
| External Jury | Interviews | |
| Exit interviews | | |
| Written Surveys | | |
| Etc. | | |

**Benchmark**

<table>
<thead>
<tr>
<th>Link to the learning standards</th>
<th>Critical Interdisciplinary Thinking Standard</th>
<th>Written and Oral Communication Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Written and Oral Communication Standard</td>
</tr>
<tr>
<td>Major in Theatre Arts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Student Learning Outcomes</strong></td>
<td>Diversity</td>
<td>Christian Orientation</td>
</tr>
<tr>
<td><strong>What does the Learning Outcome mean?</strong></td>
<td>Departmental discussions and ownership</td>
<td></td>
</tr>
<tr>
<td><strong>Where are the Learning Outcomes met?</strong></td>
<td>D developed</td>
<td>M mastered</td>
</tr>
<tr>
<td>I introduced</td>
<td>List courses required in the major, i.e.</td>
<td></td>
</tr>
<tr>
<td>HIS 001</td>
<td>HIS 009</td>
<td></td>
</tr>
<tr>
<td>....</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>How are they assessed?</strong></td>
<td>Rubrics</td>
<td>Portfolios</td>
</tr>
<tr>
<td>Capstone</td>
<td>Poster session</td>
<td>External Jury</td>
</tr>
<tr>
<td>Exit interviews</td>
<td>Written Surveys</td>
<td>Etc.</td>
</tr>
<tr>
<td><strong>Benchmark</strong></td>
<td>Diversity Standard</td>
<td>Christian Orientation Standard</td>
</tr>
<tr>
<td><strong>Link to the learning standards</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. 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)

<table>
<thead>
<tr>
<th>Westmont College</th>
<th>Pomona College</th>
<th>Calvin College</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>TA 1 Great Literature</td>
<td>TA 1 Acting I</td>
<td>CAS 140 Comm. And Culture</td>
<td></td>
</tr>
<tr>
<td>TA 10 Acting I</td>
<td>TA 2 Visual Arts</td>
<td>218 Acting I</td>
<td></td>
</tr>
<tr>
<td>TA 50/150 (6)</td>
<td>TA 10 Modern Dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TA 15, 16, 17 (6)</td>
<td>TA 19 Movement course</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TA 120 History I</td>
<td>TA 110 History I</td>
<td>203 Performance Studies</td>
<td></td>
</tr>
<tr>
<td>TA 121 History II</td>
<td>TA 111 History II</td>
<td>217 Principles of Theatre</td>
<td></td>
</tr>
<tr>
<td>TA 127 Directing</td>
<td>TA 115 History III</td>
<td>219 Design</td>
<td></td>
</tr>
<tr>
<td>TA 136 Design</td>
<td>TA 190 Senior Seminar</td>
<td>316 Directing</td>
<td></td>
</tr>
<tr>
<td>TA 193 Senior Project</td>
<td>TA 191 Senior Thesis</td>
<td>320 History</td>
<td></td>
</tr>
<tr>
<td>16 Elective Units (eight of which must be TA, 8 can be from ENG or ART approved courses for major)</td>
<td>Concentrations available in acting, directing, design, or technology (16 additional units)</td>
<td>12 Elective Units from Comm. Studies Dept.</td>
<td></td>
</tr>
<tr>
<td>54 Units Total</td>
<td>48 Units (+ concentration if desired)</td>
<td>39 Units</td>
<td></td>
</tr>
</tbody>
</table>

Upon reflection, the Westmont theatre arts faculty is pleased with where our curriculum “lands” in comparison to these two schools. The Calvin program is much more of a hybrid model that is more traditionally present in Christian colleges where theatre arts has been often received skeptically because of its controversial nature. The general training at Calvin for a student in theatre arts is, in our opinion, neither broad nor deep enough in the discipline. Though the communication studies classes are undoubtedly good classes, a student could potentially “Major” in theatre and complete only 18 units of theatre classes! The Pomona program is very respectable, and offers a liberal arts/conservatory hybrid where students can choose more in depth concentrations beyond the general major requirements. The Westmont curriculum allows for some choice with the 16 elective units, but does not offer concentrations. Though the Pomona program is a good model, we feel that our curriculum is more representative of the liberal arts nature and mission of the college and department by exposing students more broadly to the discipline and allowing them to choose their own elective options.

D. Description of co-curricular activities
Unique to the disciplines of theatre arts and music is the constant collaborative quality of the work. Students are constantly in rehearsal together, performing together,
participating in intimate studio courses, and working artistically with faculty and staff. As a result, the department dynamic tends to be very friendly, personal, and collaborative. One of the gifts that the theatre arts offer to students is the truly integrated nature of the production process. Students rehearsing a play will be developing their creative faculties, engaging with a playwright and genre of writing, exploring the sociological, historical, and cultural values of a particular time and place, refining their movement and speech to delve into character, developing empathy for a new world view, while continually testing the whole experience against their own personal ideologies and belief structures. In its purest form, the theatrical process represents the ultimate model of the liberally trained individual engaging with their whole selves in the work. In addition, the department facilitates the following activities:

- Cast and crew party following each production at a faculty member’s house
- Regular all department meetings with students (1-2 a semester)
- Departmental chapel
- End of the year Beach BBQ
- Graduating senior breakfast
- Conversations and workshops with guest artists and scholars

3ba) Ongoing conversation on program review

In 2009, the Theatre Arts Department received funding from the Program Review Committee to convene a series of dinner meetings in which a focus group helps the department discern the developing mission and purpose of the Theatre Arts at Westmont College.

The purpose of the series is to help identify a large picture of the Westmont Theatre Arts program, and its relationship to its college-wide, local, national, and international communities. Invited members of the meetings would be comprised of individuals from within the Westmont community (how do we perceive ourselves?) and from outside the Westmont community (how do others perceive us?). The series will help stimulate dialogue related to Westmont Theatre, help catalyze new growth, and create greater capacity for our department and its programs. In short, the department wants to answer the following questions: Who we are? Where we want to go? How do we get there?

The department has the following goals for the meetings:

- Clarify Theatre Arts Vision and Distinctiveness
- Evaluate current strengths, areas of improvement, and critical issues
- Develop plan for securing required financial resources to support vision
- Recognize essential infrastructure needs for next level

The department had planned to convene all dinner meetings during spring semester, 2009; however, due to scheduling conflicts, the department was able to convene but one meeting, held April 26th, at Opal Restaurant in downtown Santa Barbara, where the group held a spirited discussion on the past, present, and future of Theatre at Westmont. The focus group included Tony Askew, former Westmont Art Professor and Director of
Reynolds Gallery; Risa Brainin, Associate Professor, UCSB Department of Theatre and Dance; Ginny Brush, Executive Director, Santa Barbara County Arts Commission; Charles Donelan, Arts Editor, Santa Barbara Independent; Mitchell Thomas, Chair, Westmont College Theatre Arts Department; John Blondell, Director of Theatre, Westmont College Theatre Arts Department.

All members have deep ties into the Santa Barbara arts and theatre communities. Tony Askew has intimate knowledge of the college and its Theatre program, having worked at the college for over 20 years. Risa Brainin has experience in regional professional theatre as well as a large public university, and has seen many Westmont productions. Ginny Brush has experience and expertise in public arts funding, grantsmanship, and advocacy. Charles Donelan has reviewed and previewed Westmont shows for over five years, and has deep and wide journalistic and theoretical expertise in theatre, art, and the literary arts.

In preparation for the meeting, John Blondell asked members of the group to come with three descriptive phrases that characterize group members’ impressions of Westmont’s Theatre program, and asked members to come with a question about its programs. The resulting conversation revolved around several dominant themes.

In general, the group identified the following strengths:

The group identified two major strengths, one, which might be termed “cultural”, and the other “aesthetic” or “artistic.” Regarding the first, Charles Donelan suggested that the Theatre Arts Department is a “supernova,” and is the “poster department” for how a Westmont department can create a specific identity in the Santa Barbara community. Tony Askew suggested that the department’s interest and focus on globalization is “gigantic,” and that through Westmont’s Globe Series and connections with the Lit Moon Theatre Company Westmont Theatre Arts helps expose Santa Barbara audiences to global, international, and multi-cultural theatre. Artistically, the perception is that the department “thinks outside the box,” is open and porous to new influences and methods, and never stays artistically static. The perception is that the department has a strong, identifiable style of presentation (though this is arguable, since there are two directors in the department, with different ways of doing things), has taken on the responsibility to be artistically progressive and risk-taking, and challenges audiences to expand their thinking of what art and theatre really is.

The group also identified a variety of weaknesses. Tony Askew suggested that there are constituencies that “don’t love what we are doing,” and that the department might have a responsibility to reach out and educate those audiences. In addition, the discussion illuminated the fact that the department does not have a clear vision of what its audience is, who its benefactors are, and who its community advocates might be. In addition, it was suggested that our students might be well served by greater connections to area high schools, that the department develop more conversations between the members of Westmont Arts departments, and developing a clearer branding of its programming might lead to clearer departmental identity, and more opportunities for its students.
The department has begun to discuss the implications of this first focus group meeting. The dinner series will continue in the fall of 2009, and will focus on several subjects, including audience awareness, development, and education; methods to develop advocates and benefactors in the greater Santa Barbara community; off campus performance venues; the department’s relationship to the Lit Moon Theatre Company; and identity issues related to programming and promotion.

3bb) Feedback from PRC and A.C.

WESTMONT

Program Review Committee

To: Mitchell Thomas  
C.c.: John Blondell and Erlyne Whiteman  
From: Marianne Ruel Robins, Director of Assessment, for the Program Review Committee  
Re: 2008 Program Review report  
Date: December 16, 2008

The Program Review Committee is deeply grateful for your work and your commitment to assessment and program review activities. Your work in this area is remarkable. We simply wish to help you make this process sustainable.

You seem to be using the Program Review process appropriately as a vehicle to document your needs, to celebrate and document more systematically your many achievements, and to become a more effective program. Your report included, not only the information requested in the template for annual updates, but also a complete set of answers for 2007-2008 following the 6 year program review template. This will be tremendously helpful for whoever writes the report in 2013.

We are listing separately our remarks on the annual assessment and the Program Review sections.

On Assessment Activities and Curricular Discussions
Outcomes: the scope and clarity of your outcomes is remarkable. Perhaps you could substitute the pronoun “the” to “their” [Christian faith] -in other contexts Westmont is careful not to assume that students are current subscribers to the faith.

The assessment of the Fringe festival yielded important changes (in scheduling/time-frame, venue…) and further reflection on the efficacy of those changes. Your department is using its data very well.

The clarification of your expectations for the intention paper is very helpful. Could you integrate some of your other student learning outcomes in your intention essays? For instance, would it be possible to assess your third goal with those essays –a simple writing rubric could be built to assess this? Could you also ask students to reflect on the relationships between their belief system and their project in this essay –or perhaps this is part of a final essay? Using your capstone project to assess multiple student learning outcomes might allow you to keep this work sustainable.

Our concern for sustainability explains a few suggestions on the assessment strategies you have chosen for your second student-learning outcome: you chose to use a portfolio for this, and this is a very time-consuming strategy. Is there any way you could focus on fewer papers -perhaps on a final paper? Also, could the review of the Theater and Drama holdings in the Library be delegated to a bright student worker? This was done for the Religious Studies department last year and it was very effective.

On Program Review

The program review section of your report is very helpful to us; it helps us identify what we need to clarify to improve the process. Some of this clarification will result in a modification of the template so that it reflects more clearly our expectations. In your department’s case, here are a few comments and suggestions:

in listing your contribution to the General Education program, you seem to focus, at times, on what your majors take, rather than on what your department offers. For instance, you included the Urban semester and England Semester as elective, though, as far as we know, these are not programs your department is responsible for –even though your majors take electives on these programs. Be sure to focus on what your department offers –we will try to make this clearer on the template. This does not really challenge your general conclusion that the Theater Arts program is deeply integrated with the GE program. On the other hand, it might be helpful to consider whether the department could focus on less areas in the GE offerings. The question has been raised indirectly by the Art department, as they carry the heaviest load of “performing and interpreting the Arts”, while offerings
in “reading imaginative literature” and “thinking historically” are plentiful. This would be a conversation worth having with the Dean of Curriculum.

- Your report presents a strong case for increased financial support, particularly in light of the efforts and achievements of its faculty. It does a good job of identifying areas of difficulty (such as the dance major). Is it the case that the floor in the dance studio has been replaced – how much of an improvement is this for you?

- We applaud you for your creative use of the funding provided by the PRC. We are looking forward to the results of your conversations.

- In the statistical information about the Program, feel free to list responsibilities such as the search, but also, any other involvement (for instance in senior projects).

- The work you have done in comparing your program to peer institutions is extremely helpful. Your co-curricular activities are an inspiration to us.

Overall, the Dance component needs work (p. 19)—is it something that is scheduled for additional attention in the foreseeable future? It would be good to clarify for future readers what the schedule is for working on that.

We implore you to share the kind of successes you are experiencing with others—e.g., the series of dinners with various constituencies, the value you’ve found in doing a curriculum review of peer institutions, and the building of a persuasive and comprehensive case to get greater resources.

4) Department’s analysis, reflection, and responses

a) interpretation of the results

*Westmont College Theatre Arts students will display a deep and broad understanding of the history, literature, and theory of the European theatre tradition, and contemporary American theatre practice that has derived from it.*

Strategy 1

For many years, the department’s primary assessment tools related to the department’s first outcome – that Westmont College Theatre Arts students “will cultivate their own individual creative spirits, and display the necessary imagination, technical expertise, and courageous self-discipline necessary for effective, dynamic work on the stage.” Recent assessment and program review work focused on developing this first standard through two performance-related strategies – departmental senior projects, and other projects
developed and shown through the “Fringe Festival,” a festival of new work developed by students, and presented every spring. Though faculty work and discernment continues in how to make these projects serve our students better, the dominant work of these projects has been accomplished. Consequently, faculty conversations about how to make these projects better constitute small adjustments rather than major revision and modification. Two examples of these conversations are the continued collection and reflection on the fringe festival surveys completed by each student participating in the annual spring fringe, as well as the consideration of the PRC’s recommendation to integrate multiple student learning outcomes into the senior project’s intention and self-assessment essays.

For 2008-2009, the department shifted focus to the program’s second standard indicated above. It developed two strategies to help accomplish these goals. The first strategy, as indicated in the 2007-2008 annual report, “involves the selection of two Theatre Arts majors from a list of First Year proposed majors (2008-2009), who will, during their career at Westmont, take the literature/history series in the program. These courses are TA 1 Great Literature of the Stage, TA 120 Theatre History I: The Greeks to the Renaissance, and TA 121 Theatre History II: The Rise of the Professional Stage and Theatre and Drama of the Modern Era. Students enrolled in these courses will provide the Theatre Arts Department with a portfolio of work undertaken in this series of courses, which will include written exams, essays, re-writes of essays (for the Theatre History sequence, which is a Writing Intensive course), and other work as assigned. Faculty will provide comments on written work, and where applicable, copies of students’ essays, including the margin notes provided by the faculty member in question. Faculty will also provide written feedback relative to oral presentations undertaken by students, as well as commentary on students’ class participation, as it relates to the Outcome in question. Students will provide a portfolio of work at the end of the course, and the faculty member in question will provide commentary, analysis, and discussion of the assessment strategy in question: i.e. written comments on essays, and how essays improved through the re-writing process of the student, discussing the development of student knowledge in this area. Theatre Arts faculty will review, analyze, and discuss the work completed by that student during the course of the year. Once the sequence of courses has been completed, the Theatre Arts Department faculty will discuss the trajectory of work undertaken over the three-course series, and provide evidence for the increased knowledge that students will develop relative to the literature, history, and theory of the stage. Two new students will be selected in ensuing academic years, and Theatre Arts faculty will show how this Outcome is being met through direct examples of student work, faculty responses to that work, and faculty reflection upon the work in question.”

Work had begun on this strategy, students identified, and work collected. When the department met with the college’s assessment director, however, there was further discussion about this strategy. She suggested that – though this strategy might indeed be very effective, it was also extremely time consuming. The Program Review Committee’s report back to the department reads: “Our concern for sustainability explains a few suggestions on the assessment strategies you have chosen for your second student learning outcome: you chose to use a portfolio for this, and this is a very time-consuming strategy. Is there any way you could focus on fewer papers – perhaps on a final paper?”
This led to a wide-ranging discussion about strategies that would accomplish this outcome, and display student knowledge relative to this outcome. While the department and assessment coordinator discussed this issue, it was suggested that student literacy in the area of literature, history, and theory was a desired purpose of this outcome, and that the department might think of other methods to obtain this information. Through further discussion at a meeting with the assessment coordinator, and subsequent meetings with faculty, it was decided that the department will create an exam that all Theatre Arts majors must excel in, and accomplish by, the end of their final year at Westmont. This exam will display the requisite knowledge of the field that the department believes is necessary to have a solid understanding of the historical, literary, and theoretical development of the art form.

Exam subjects and items have been identified, and a draft of the instrument has been completed. The department needs to approve the draft, and develop a plan and timetable for the administering the exam. This will be accomplished during departmental meetings during the early part of the 2009-2010 school year. The department will institute its first exams during the 2009-2010 school year. Results will be analyzed and discussed in the 2009-2010 annual report, and raw data will be stored in the theatre arts office.

Strategy 2

The Theatre Arts Department has undertaken a review of Theatre and Drama holdings in Voskuyl Library in support of all departmental courses, and particularly the department’s series in literature, history, and theory. The 2007-2008 report reads: “The second strategy involves a review of Theatre and Drama holdings in Voskuyl Library, to be undertaken during the 2008-2009 academic year. It has been many years since this kind of effort has been accomplished, and since the department’s intent is to help the development of knowledge in this area, it is crucial that students have access to library and resource materials that will aid in this development. Professor John Blondell will undertake this review, in consultation with reference librarians, who will provide data that will be discussed by the Theatre Arts Department faculty. From that discussion, a course of action for library holdings will be developed and undertaken.”

The work on this strategy has begun, and the study is underway. John Blondell has met with librarian Savannah Kelley, and the two have developed a study of library holdings in theatre and drama. The two have identified the relative Library of Congress headings for Theatre and Drama and decided on a method of study that will identify what our library has. Please see outline of holdings and library placement below.

During the fall of 2009, interested majors or work study personnel will study course assignments in literature, history, and theory, and our library holdings, in order to discern if Voskuyl Library has the requisite holdings to accomplish such assignments. These students will focus on the dramatic literature collection. John Blondell will undertake a similar task, making a study of course assignments in Dramatic Theory and Criticism and Theatre History, as well as a study of library holdings in those areas. Once the study is completed by the end of the 2010 school year, Theatre Arts faculty and library staff will
develop a strategy for collection development, and create library holdings that correlate to departmental needs in the areas of Dramatic Literature, Theatre History, and Dramatic Theory and Criticism.

b) Using the results

No substantive changes have been made to this outcome. Since the department changed its principal assessment method mid-stream, and a new assessment tool was developed, data won’t be available for this outcome until the end of the 2009-2010 school year. In many ways, this has mirrored our process with our first outcome in defining the outcome, developing strategies for assessment, listening to external voices as well as internal reflection on those strategies, and beginning to implement the revised assessment methods. Our experience with our first outcome has validated this process in making assessment accurate, effective, and sustainable.

5. General Education

During 2008-2009, the department met 4 times with a larger group of departments (art, music) that offer courses fulfilling the GE category of Performing and Interpreting the Arts. These discussions were undertaken with a sincere hope to be able to find a common ground of assessment and assessment tools for the various art forms and courses currently represented in the GE category. The fourth meeting in the spring yielded a kind of “break-through” and the intent is to focus on Fall 2009 as a pilot semester for these shared instruments tailored to each discipline.

6. Financial and Program Resources

A. Financial Resources

As described below, a full 13 of 16 of our departmental goals will require financial support from the college or outside donors. Some of the funds are already in place (design position when it is unfrozen), some of the funds are tied to CIP (tech equipment), and others would need support from a major donor or capital campaign (endowed chair). Admittedly, now is a difficult time for the national and local economies, so money is stretched thin. With last year’s budget increase (minus this year’s budget cuts across campus!) we are doing better than we have in the past. However, the two greatest (and I would say fundamental) needs are:

1) CIP Funding for technical equipment ($38000)
2) Renovation of Porter and Art Center to include black box, design studio, and costume storage ($80,000)

Personnel:

Goal #1: Hire and retain top-level tenure track professor of design in position with 4 year search process.

Goal #2: Create an endowed Chair in Theatre Arts dedicated to the global theatre and create Center for International Theatre Research and Performance.
Goal #3: Re-hire an arts coordinator.

**Diversity:**
Goal #5: Hire and retain full time tenure track faculty that will diversify current full time faculty in theatre arts.

Goal #6: Hire and retain adjunct faculty that will diversify faculty and staff course instruction and production development.

**Budget:**
Goal #8: Continue to seek CIP funding to bring technical side of the program to “this level” standards.

Goal #9: Work with campus planning to bring scene shop and costume shop to OSHA levels, creating a safe and productive educational environment.

Goal #10: Continue to seek budget increases in theatre arts budget to better support production budgets, student workers, classroom supplies, and equipment and tool maintenance and upkeep.

Goal #11: Work closely with Lori Call to continue to maximize internal and external grants in order to support department growth and programmatic advances, including outreach, community connections, and physical plant improvements.

Goal #12: Work with administration to replenish Globe Series funds to allow for continuation of student interaction with international scholars and artists.

**Space:**
Goal #13: Create a second performance space for student rehearsals, projects, and studio classes. (this level)

Goal #14: Create a design classroom with design materials, including drafting tables, a computer lab, and sufficient work and storage space for projects. (this level)

Goal #15: Work with campus planning to secure more storage space for costume and scenery storage, in order to better utilize our existing spaces for workspace. (this level)

7. **Conclusion and Long Term Vision**

   **A.** List of major departmental accomplishments during 08-09
   i. Found in Translation outreach program continued (250 students)
     1. Grants from Venoco and Mont. Bank and Trust totaling $3000, w/ an additional $5000 from Provost office
   ii. Playwriting offered on campus for first time
iii. Two co-productions with Lit Moon Theatre company in downtown Santa Barbara, one of which received a Best Director “Indie” Award.

iv. Guest Director and Designer from Bulgaria working with students for 6 weeks.

v. First ever student written mainstage play produced.

vi. First ever bilingual Spanish/English play production, with performances at Porter Theatre and La Casa de la Raza community center.

vii. Electrical re-design and implementation of Porter Theatre to eliminate equipment buzzing and malfunctioning. Made Possible by $15,000 donation from donor

B. CIP Request 2008-2009

Theatre Arts
CIP Request
October 1, 2008

Request 1
The theatre arts department is continuing our request (submitted for 2007-08 as well) for funds in the amount of $37000.00 that would be used for facility improvements and equipment purchases to support our lighting capabilities, sound system, scene shop, costume shop, stage equipment, and design materials that will contribute to both our technical production and design classes as well as the overall support of theatre arts productions.

Rationale
The first goal of the theatre arts department reads, “Theatre Arts students will cultivate their own individual creative spirits, and display the necessary imagination, technical expertise, and courageous self-discipline for effective, dynamic work on the stage.” This goal has been the primary goal of our ongoing assessment efforts for the last two years, and we have made tremendous progress in developing of this goal. However, where we are severely lacking is in the “technical expertise”, specifically in relation to the technical aspects of our program (scenic design, costume design, costume execution, technical direction). The department has historically had a very strong focus on students of directing and acting. This is due to many factors: faculty, facilities, artistic focus, etc. However, with the department poised to hire a new tenure track design faculty member, and with the re-organization of staff responsibilities to a ½ time technical director staff position, we feel that we are on the verge of making the scope and depth of the education in the theatre much stronger in the non-performative fields. This has been severely lacking in recent history. As we seek to develop this aspect of the department, it is very clear that the facilities and equipment to support this growth are entirely inadequate, and we are simply not outfitted to give the students anything resembling technical training because of the lack of good materials, tools, and resources.
Over the last few years, the department has not requested CIP funds because of the expenditure of 2004 with the Porter Hall renovation. Last year’s unfunded CIP request notwithstanding, it is not in the collective memory when the department has EVER requested funds to enhance the technical program, and that in itself is unfortunate. If the Theatre department is to create productions that are at an excellent level, provide educational experiences for students in the creation of those productions, and expand our capabilities to provide a truly liberal arts theatre experience for our students, we need to greatly enhance our technical program.

What we have done ourselves
Over the last two years, the theatre arts department has received $23,000 in external grants and donations, due to the hard work of our faculty (and Lori Call!). In addition, we have been grateful recipients of $10,000 from the Office of the Provost. This money has been vital to allowing us to continue our tradition of excellence, as has allowed us to “tread water” by purchasing a few “dire need” technical items, as well as doing a diagnostic of the Porter lighting and sound system (thanks to an outside donor). So, it is clear that we are fighting hard to develop our program. But it is crucial that we receive CIP support from the college if we are to ever get our technical program up to “this level”, before we go to the “next level”!

Below please find the breakdown of our most pressing needs:

Breakdown of Technical Theatre/Design Enhancement Costs

<table>
<thead>
<tr>
<th>LIGHTING</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>8” Fresnel Lens (10)</td>
<td>$250.00</td>
</tr>
<tr>
<td>6” Fresnel Lens (5)</td>
<td>$125.00</td>
</tr>
<tr>
<td>6X9 Lens (10)</td>
<td>$250.00</td>
</tr>
<tr>
<td>Source 4 – 36 Degree (12)</td>
<td>$2,725.00</td>
</tr>
<tr>
<td>Source 4 – 50 Degree (12)</td>
<td>$2,725.00</td>
</tr>
<tr>
<td>Par 64 (10)</td>
<td>$275.00</td>
</tr>
<tr>
<td>Portable Dimming Rack</td>
<td>$5,494.00</td>
</tr>
<tr>
<td>Hanging Clamps (3 sets)</td>
<td>$153.00</td>
</tr>
<tr>
<td>Road Case (2)</td>
<td>$1276.00</td>
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</table>

Lighting Subtotal: $13,273.00

<table>
<thead>
<tr>
<th>SOUND</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Microphones (4)</td>
<td>$800.00</td>
</tr>
<tr>
<td>Microphone stands (4)</td>
<td>$100.00</td>
</tr>
<tr>
<td>Sound system (including rewire)</td>
<td>$5000.00</td>
</tr>
<tr>
<td>(Sub-woofer, speakers, wiring, amplifiers)</td>
<td></td>
</tr>
</tbody>
</table>

Sound Subtotal: $5900.00

STAGE


<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scrim B</td>
<td>$464.00</td>
</tr>
<tr>
<td>White Scrim</td>
<td>$1,300</td>
</tr>
<tr>
<td>Black Velour Teasers (2)</td>
<td>$800.00</td>
</tr>
<tr>
<td>Full stage black curtain on track</td>
<td>$2000.00</td>
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</table>

\[Stage Subtotal\] $4564.00

### Design Studio

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drafting tables</td>
<td>$600.00</td>
</tr>
<tr>
<td>Design software (lighting and scenic)</td>
<td>$1000.00</td>
</tr>
</tbody>
</table>

\[Design Studio Subtotal\] $1600.00

### Costume Shop

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Industrial Surger machine (used)</td>
<td>$200.00</td>
</tr>
<tr>
<td>3 fitting mannequins (used)</td>
<td>$450.00</td>
</tr>
</tbody>
</table>

\[Costume Subtotal\] $650.00

### SCENIC SHOP

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hollywood Flats (30)</td>
<td>$2000.00</td>
</tr>
<tr>
<td>Stock Platforming/Full stage rake</td>
<td>$3000.00</td>
</tr>
<tr>
<td>Jacks (30)</td>
<td>$200.00</td>
</tr>
<tr>
<td>Stock Sandbags (30)</td>
<td>$787.00</td>
</tr>
<tr>
<td>Lumber stock (sheet and pine)</td>
<td>$3000.00</td>
</tr>
<tr>
<td>Scenic Paint</td>
<td>$1000.00</td>
</tr>
<tr>
<td>Paint Sprayers (p-50, Hudson)</td>
<td>$550.00</td>
</tr>
<tr>
<td>Paint supplies (rollers, brushes, rods)</td>
<td>$400.00</td>
</tr>
</tbody>
</table>

\[Scenic Shop Subtotal\] $10937.00

### Total Estimated Cost

\[Total Estimated Cost\] $36,924.00

Respectfully submitted by Mitchell Thomas, Theatre Arts Chair