

# **Theatre Arts Department 2013 Self-Study**

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## **A. PROGRAM EFFECTIVENESS (HOW ARE WE DOING?)**

### 1. Student Learning Results and Assessment Process

*Appendix 1A: Mission Statement*

*Appendix 1B: PLOs*

*Appendix 1C: Curriculum Alignment Chart*

*Appendix 1D: Multi-year Assessment Chart*

*Appendix 1E: Senior Project Syllabus*

*Appendix 1F: Core Knowledge Outcome*

*Appendix 1G: Writing Rubric*

*Appendix 1G.5: Key for Written Effectiveness*

*Appendix 1H: Student Improvement in Written Effectiveness*

*Appendix 1I: Written Effectiveness Survey*

*Appendix 1J: Senior Seminar (Launchpad) Syllabus*

### **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.

### **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.

A. The Theatre Arts department has endeavored to create Program Learning Outcomes that are meaningful, manageable, and assessable. While these PLOs do not represent all that we want for our graduates, they do represent core outcomes of our program that we want for every single student. The department has used both the National Association of Schools of Theatre (NAST) competencies summary as well as the curricula of the theatre programs at Pomona College and Calvin College for comparison groups as we have developed our PLOs and curriculum for our BA major. Our outcomes are in line with the degree that we offer and the standards of the discipline for a liberal arts college program.

B. Overview: During the 2010-11 Academic Year, the Theatre Arts Department revised its Mission Statement and Learning Outcomes in order to focus, streamline, and make more coherent the various purposes, practices, and pedagogy for the Westmont College Theatre Arts Department. The Department worked with two of the three outcomes extensively over those three years, and has significant data to contribute to a discussion of student learning and program effectiveness, made evident by answering the following questions:

Based on your annual assessment results,

- Did your program meet the established benchmarks (Yes/No, explain)

Outcome 1:

The department's "Performance" outcome is introduced and developed in Acting, Directing, and Design courses, and directly assessed in the major's Senior Project requirement. The department does not use an explicit benchmark for Outcome 1, but rather uses an implicit one: during students' senior year, all students must complete a Senior Capstone Project under faculty advice and guidance. Please see **Appendix 1E** for the template the department uses to assess its Senior Project practices. From this perspective, the answer to the benchmark question is YES. All Theatre Arts students have completed Senior Project requirements for at least the last six years.

The answer begs a larger question, however. The department has not revisited the templates, benchmarks, practices, and assessment methods and processes for this outcome for at least six years, and the department does not make this benchmark explicit in its documents. The department's next major assessment task will be to invent and develop new templates and processes to assess this outcome, which could include a specific benchmark for this Outcome.

Outcome 2:

The department's "Core Knowledge" outcome is introduced in its Great Literature of the Stage Course, supplemented in Acting and Design courses, and then assessed in the department's two-course Theatre History sequence. For this Outcome, the department uses the following benchmark: "80% of Theatre Arts majors will score 80% or higher on the core knowledge component of Theatre Arts coursework." The department can happily answer YES – this benchmark has been achieved. Please see previous annual assessment reports to see the full history of this benchmark but – in short – the department has worked on this outcome for the past three years. In 2010-2011 the department fell short of the benchmark, in 2011-2012, it *nearly* achieved the benchmark, and in 2012-2013 it did. In the 2012-2013 academic year, 81% of Theatre Arts majors scored 80% or higher on the Core Knowledge component of Theatre Arts coursework. Please see **Appendix 1F** that documents the department's achievement in this area.

Outcome 3:

The department's "Writing" Outcome is introduced in the Great Literature of the Stage course, supplemented in Acting and Design courses, and assessed in the two-course Theatre History

sequence. The department does not use a benchmark *per se*, but does use a writing rubric and key, which are attached as **Appendix 1G and 1G.5**. The department has used the rubric and key for two years, and finds it an effective tool to develop and inspire student writing on one hand, and assess student achievement on another. Two implicit benchmarks for this Outcome are:

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

Outcomes and benchmarks are assessed in Theatre Arts 120 and 121, through substantial historiographical research papers, which include revision process for successful completion of the assignment. Students revise the entire essay at least once, and must revise thesis statements and bibliographies until both achieve marks of “B-“ or higher. As in Outcome 1 above, the department needs to revisit this area, in order to make its benchmarks explicit, which will enhance student achievement in this area.

B continued, Based on your annual assessment results,

- How well are students learning in comparison to your benchmarks/standards for success?

Theatre Arts majors display a significant degree of success in all aspects of the program and major, as displayed in the following sample of student successes:

- Students devise, rehearse, and complete a wide range of adventurous student projects, including full length plays (*Marisol* and *God’s Ear*, 2013), short original or devised plays (Ten Minute or Devised Plays for Departmental Fringe Festival), and extensive research projects (Dramaturgical or other research projects).
- Students collaborate on ambitious collaborative projects, whereby students need to work well together for projects to be successful.
- Students achieve the benchmark developed for the Core Knowledge component of the curriculum.
- Students show improvement in writing effectiveness through the rewrite and revision process. Please see **Appendix 1H** from the 2012 Theatre Arts Assessment Update.
- Students display and present Core Knowledge and Written Effectiveness in Senior Project Proposals and Self-Evaluations.

C. Based on your assessment experience,

- Are your annual learning results giving you useful information for guiding ongoing program improvements? Explain.

Departmental Outcomes and learning results provide much useful information to guide ongoing program improvements, which can be summarized as follows.

- The department has significant data to show how the Core Knowledge component of departmental assessment practices has been attended to over the past three years.

Analysis and discussion have shown how to work with students more intentionally, provide information more creatively, and assess student learning more particularly. Following three years of intensive work on this Outcome, the department achieved its benchmark

- For the Written Effectiveness outcome, the department administered a survey in the fall of 2012, in which students were asked to self-assess the department's methods, practices, and assignment in and toward the development of student writing. Please see **Appendix II** for detailed results. In short, students exhibit a high level of satisfaction relative to the type and kinds of writing tutelage provided by the Theatre Arts Department. Students believe that they achieve a great deal, receive significant attention to their writing, and improved as writers during their time in the department.
- As part of the annual work of the department, faculty engage in end of semester interviews with all Theatre Arts majors. These interviews are valuable information gathering tools. Faculty receive information about student satisfaction and learning. That information provides faculty useful information regarding how to better engage and serve its students. In one example of these interviews, the department recognized that students need more guidance for the years after Westmont, and has subsequently developed a course called "Launch Pad," whereby students engage in the possibilities of the professional work of Theatre once they have left the college. Please see **Appendix IJ** for a course syllabus.

D. Based on your assessment data and interpretation and faculty discussion,

- How effective are your current methods/procedures for assessing student achievement of your program learning outcomes? What is working well, and how do you know?

From analysis and department discussion, it is clear that the Core Knowledge and Writing Effectiveness Outcomes are working well. The instruments are clear, and evidence-gathering methods effective, succinct, and coherent. The department can make explicit the writing benchmarks that are now implicit, but the department is encouraged by the potential for the assessment-related activities for this Outcome.

Assessment methods grow naturally out of course topics and assignments, and student learning is evidenced in the presentation of disciplinary knowledge and written effectiveness in a variety of forms. Indeed, re-fashioning and re-developing these Outcomes and benchmarks has led to better focus and cohesion in our assessment strategies. The department has a tremendous amount of data, displayed in previous Annual Assessment Updates to corroborate this point.

- What needs improvement and why? Explain.

The biggest site for departmental improvement regarding assessment relates to Outcome 1: Appropriate skill in creation, development, and presentation of theatrical performance. The department accomplishes this consistently and constantly – in Acting, Directing, and Design courses, as well as in the program's ambitious and well-respected performance program. However, the documents, strategies, and processes for assessing this Outcome have not been attended to for several years, and need to be overhauled in order to become commensurate with the good work undertaken and achieved in Core Knowledge and Written Effectiveness.

The department uses its Senior Project requirement to assess this area, and will (among other things) do the following tasks to improve the assessment of this Outcome:

- Establish benchmarks
- Rewrite templates
- Establish clear department oversight for this Outcome
- Map how departmental offerings develop competencies in this area
- Show how the departmental Fringe Festival and Performance Program develops affections, knowledge, and practices to achieve the Outcome.

E. From the answers above,

- What did you learn about your students' learning? Following discussion, the Theatre Arts Department has learned the following about student learning:
  1. Theatre Arts assessment strategies, and allied surveys, are clear, concise, and coherent, and provide valuable information about our students' learning.
  2. Theatre Arts students integrate significant abilities in Performance, Core Knowledge, and Written Effectiveness.
  3. Writing rubrics and keys should be presented and discussed multiple times, and early in the semester, in order to receive the best results in student work.
  4. Students display high levels of self-satisfaction with their work in the department.
  5. Theatre Arts students desire more knowledge and information about post-graduate opportunities in Theatre.
- What changes do you want to make to improve student learning? The Theatre Arts department would like to make the following changes to improve student learning:
  1. Discuss, evaluate, and then, if in agreement, establish benchmarks in Theatrical Performance.
  2. Make benchmarks more explicit for its Written Effectiveness Outcome
  3. Make assessment processes and practices more transparent to students at an earlier stage in their Westmont careers.
- What changes do you want to make to improve your student learning and assessment process? The Theatre Arts Department should undertake the following key questions, which could lead to changes in its assessment process?
  1. At present, one faculty member has the responsibility for Core Knowledge and Written Effectiveness Outcomes. Is this desirable? Is it optimal? It does lead to one departmental member responsible for many of the department's assessment duties.
  2. At present, there is no principle faculty oversight for the "Performance" outcome. Is this desirable? Optimal? It could be that certain deficiencies in templates and processes could be mitigated with more consistent oversight. At the very least, materials important to the delivery of this Outcome need to be revised,

developed, and enhanced.

3. At present, there is no Outcome that involves the Visual as it relates to theatre practice. Should the department add an Outcome? Is this desirable? Optimal? Who would be in charge of this Outcome? The department is satisfied that the three Outcomes it works with are coherent and consistent. What does the addition of one do to faculty workload? Student learning and achievement?

## 2. Academic Curriculum

### *Appendix 2A: Peer Institution Comparison Chart*

A. At present, the curriculum of the major is constructed so that each course offered has, at the least, an indirect connection to a PLO, and many courses have direct alignment with a core PLO (see **Appendix 1C**). Further, each PLO has multiple courses where relevant knowledge, skills, and competencies are introduced, developed, and mastered. Courses are scaffolded and arranged with prerequisites so that students encounter them in the optimal sequence for their learning. Individual courses articulate their specific learning outcomes as well as how those course outcomes align with our program outcomes.

B. For the comparison of institutions, we looked at the theatre arts programs at Calvin College and Pomona College (**Appendix 2A**) in order to gather data from two different programs that share qualities of Westmont College. Calvin is a high-quality Christian liberal arts college with a mission and vision close to that of Westmont. Pomona is a top-tier liberal arts college that would be considered an academic role model for 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. Appendix 2A is a chart that compares the major curriculums of each department: (note: italicized courses are considered unique to a program). Upon reflection, the Westmont theatre arts faculty is mostly 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 sometime 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. 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 (From the NAST Handbook 2012-2013). 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.

C. Given our current PLOs, we are content with our current curriculum alignment chart.

D. The department has learned that it is satisfied with the current curriculum alignment chart as it relates to our current major offerings. Our upper division theatre history courses and senior capstone project provide courses where data is collected at the advanced level, making assessment manageable and meaningful. Changes under consideration to improve our program include:

- Developing a more substantial rubric for the evaluation of senior projects in the coming year, given the success we have had with the development of the writing rubric for communicating with students and among faculty. Investigate the addition of a senior seminar to pair with senior projects.
- Re-assessing our major requirements, taking a look at a curriculum that has not seen significant changes in more than 20 years. In all likelihood, our department will move closer to a 48 unit major with concentration tracks to allow more students to choose between a double major or to focus more in depth on one area of expertise. As the department searches for a new FTE faculty member in design and technology, the outcome of that search will undoubtedly influence curricular offerings, especially in design areas.
- Developing a strategy to fund and offer consistent courses in playwriting, more areas of design, and non-Western theatre.
- Introducing a senior seminar course for theatre majors.

### 3. Faculty Quality

*Appendix 3A: Full time faculty CVs*

*Appendix 3B: Core faculty profiles*

*Appendix 3C: Adjunct faculty profiles*

*Appendix 3D: Core faculty instructional and advising load*

A. All full time faculty in our department have earned the highest terminal degree in their area of expertise. Further, our curriculum has been tailored so that the courses taught are well within academic and professional qualifications of the professor. As mentioned above, there are holes in our curriculum that we would like to fill with either adjunct or additional full time faculty. We are a production-driven department, producing multiple theatrical events each year, and our full and part time faculty are all professionally active as theatre artists as well as educators, further raising the quality of our program.

B. Our department will be searching for a tenure track faculty in the area of design in the coming year. As part of that process, the department will meet to discuss job requirements and submit a position description of the position to the Provost and Academic Senate describing the

job, the courses anticipated, and the need for the position in the department. If that is approved, the department and Provost form a search committee consisting of at least two faculty members from outside the department to represent the college, followed by the search, the 2-day on campus interview process for our final pool, and (hopefully), a new hire. It is a very rigorous process designed to ensure a strong fit for both the college and the new faculty member.

All current faculty members are active professionals in live theatre. The college and department work very hard to support the difficult challenge of working in theatre and teaching simultaneously due to the time-intensive process of making work in a short period of time. Examples of this support are the department hiring an adjunct for three weeks of a semester to fill in for Dr. John Blondell so he could direct an international production in April and May 2012, and Professor Mitchell Thomas scheduling his teaching responsibilities in time slots that allow him to be available for rehearsals in the afternoon and evenings of a given semester. The department is very grateful for the professional development support of the college, which has helped fund international travel, conferences, professional seminars, and production support for professors. This money helps cultivate a high quality faculty engaged in current scholarship and production, which creates better teachers.

C. At present, the workload of the full time faculty seems well balanced (instructional data on college-wide server). John Blondell and Mitchell Thomas have the most in common, teaching 6 courses per year and rotating both the position of Chair and direction of productions. Over the last five years, Mitchell Thomas is slightly under Blondell's instructional hour totals due to Thomas chairing the department. It is expected that the opposite will be true over the next few years as Blondell takes over as chair. The design position, currently filled by Bob Hamel, has a significant design and/or tech load, resulting in lower overall instructional load hours. This is expected and acceptable, though the department is considering ways for the design FTE to have more instructional contact with students. Being one of the smallest departments on campus, we also have low averages of college-wide total instructional percentages. Is this as it should be or would the college/administration like to see us increase those numbers? In conversations with associate Provost Bill Wright, the department was told that the lower numbers were not a threat to the viability of the department but we were encouraged to consider adding one more large GE course that would attract majors and increase overall instructional percentages of the department.

D. After the retirement of Dr. Erlyne Whiteman in Spring 2011, the department finds itself in the unfortunate position of all full time positions being filled by white men. This is clearly not an ideal situation for myriad reasons, including the high percentage of female majors in theatre arts, and failing to reflect the diversity of our college, community, and world. Consequently, the department works very hard to bring in as much diversity as we are able to in our adjunct roles. During the 2012-2013 academic year, the department hired a total of 10 adjuncts to work on productions and teach courses. Of the ten, 70% were female and 10% was of Hispanic background. From a production standpoint, the department produced a total of 14 shows (not including dance), including mainstage projects, senior projects, and original plays for our Fringe Festival. Of the 14 plays, 50% were written by women, and 14% were written by playwrights of color. The department recognizes our need for more diversity in our FTE faculty. In addition, the department has been intentional in bringing in diverse guest artists and scholars to

enrich our students' education, has produced multiple productions focused on diverse cultures and peoples, and has introduced a new course into our curriculum, "Gender and Ethnicity on the American Stage". The department also enjoys a long, distinguished history of hosting international scholars, artists, and practitioners through our Globe Series, providing transformative educational experiences for students and the community alike.

E. The department will likely be engaging in a search next year in design and technology and we have been endeavoring to cultivate a more diverse candidate pool. John Blondell participated in a symposium of recent MFA graduates showcasing their design portfolios for directors and colleges / universities in Southern CA. Mitchell Thomas also hired seven alumni for his fall production of *Much Ado About Nothing* as part of the college's 75<sup>th</sup> anniversary gala celebrations. Networking with these alumni (who have gone on to graduate school and/or professional careers) may be useful for further connections and networking in our field.

However, during our previous search (four years ago) the committee worked very hard to expand the diversity of our hiring pool but each of the applicants representing diversity either did not have the full range of skills and experience necessary to the position, did not fully understand the Christian orientation of the college, or dropped out of the pool due to the Community Life Statement and the official college stance on homosexual practice. It is certainly an emerging trend for the college that there are applicants who fully believe and endorse the articles of faith but advocate for the full inclusion of the LGBTQ in the Church.

F. Adjunct faculty in the theatre department fulfill a unique function at the college, as most of our adjuncts do not teach traditional courses. Of the ten adjuncts hired in 12-13, only 40% taught courses and the other 60% worked on productions in a variety of capacities (designer, dramaturge, technical work, choreographer, etc.). However, many of these positions still include significant mentoring or interaction with students. None of our adjuncts participate in assessment or committee service at the college. Our largest adjunct position is our resident costume designer and costume shop supervisor, who has an adjunct contract slightly below ½ time. This position is one of the pieces we are considering shifting with our upcoming search in order to develop more course offerings and student interaction with the costume design field. One difficult set-up in our department is the adjunct dance instructors who are operating without a dance supervisor due to Erlyne Whiteman's retirement. The dance program (minor) does not have a "face" and as a result, the enrollment for technique and performance courses is dwindling. Over the last five years, we have averaged less than 1 minor per year in dance! Further, over the last five years our enrollment average for dance courses is 6 students. Without performance courses, the average sinks to 5 students per course. **(See Appendix 9D)**

G. The theatre arts faculty average 9-10 advisees per year, below the college wide average of 17 per faculty (totals on college program review server). The registrar is aware of our totals and the department's willingness to increase our total advisees to the college average. Due to Theatre Arts being a relatively small major and department at the college, it follows that our totals are lower than many departments. Current advisees rate the department well for the quality of their advising.

H. The largest gap in our current program is our technical theatre and design emphasis. These classes are under-enrolled, student evaluations are consistently lower than all other courses, and

alumni voice a strong dissatisfaction with this component (more in section 5 on this). We need to successfully hire a new FTE faculty member in this area, and to work toward more significant staff presence and participation in the tech and design areas not under the purview of the FTE faculty member.

I. The department has some significant challenges in front of us over the next year. First, the department and college must decide on the viability of the dance program at Westmont with few minors and declining participation in courses. Second, we must continue to work toward greater diversity in full-time and adjunct staff and faculty. Third, the department looks forward to hiring a tenure track FTE faculty in design who can successfully grow this significant area of our program.

#### 4. Student Satisfaction

##### *Appendix 4A: Fringe Festival Student Survey 2013*

A. Each spring, the department produces an original works festival called “The Fringe”. The purpose of the Westmont Fringe Festival is to create a platform for the creation of experimental theatre, dance, film, performance art, and other allied arts within the Christian Liberal Arts setting. The festival supports the department goal for the development of students’ creativity, imagination, technical proficiencies, and courageous self-discipline in the generation of original work for the stage. Based on the model of fringe festivals around the world, the Westmont Fringe offers a unique opportunity for faculty and students to challenge themselves to experience life and live art in fresh, new ways, and encourages a free-wheeling and daring approach to theatre making. The festival varies each year, but typically has 14-20 short works of dance, theatre, and performance art involving between 50 – 80 students. Due to the sheer volume of work and flexibility of schedule, the Fringe requires a large level of participation from non-majors in the program, enhancing the community, student-driven feel of the festival. After each festival, we send a short survey to all participating students to get a sense of their experience and to look for ways to improve the festival for the next year. Some highlights of the 2013 survey (based on 31 responses):

- 87% of students rated their overall fringe experience as very good or excellent
- 100% of students rated the technical support as fairly good, very good or excellent
- 93% of students rated their overall artistic experience as very good or excellent
- 87% of student rated their overall educational experience as fairly good, very good, or excellent

B. Clearly, the overall experience of festival participants was overwhelmingly positive. Though this survey doesn’t require students to comment on all aspects of our program, because the Fringe is such an important venue for student created and performed work it is an important indicator for the satisfaction of our students. The Fringe team for next year (faculty and students) will look over the entire survey and discuss ways to make it even better for 2014.

#### 5. Alumni Satisfaction

##### *Appendix 5A: Alumni Survey 2013*

A. Due to our relatively small number of majors, we sent an alumni survey to 45 majors who graduated between 2002 – 2012. The overall response of 26 alumni represents a return rate of 57%, which is excellent. Though the program has changed considerably in those years (new faculty, new spaces, new courses, etc.), we felt it was better to try and get a larger sample than to only focus on the last five years. As a result, the data is unreliable and includes a range of students that may have had very different experiences in the department. Of the 26 completed responses, 30% of the respondents graduated between 5-10 years ago, and 70% of the respondents graduated in the last five years. Nonetheless, the responses have been very helpful in shaping discussions of the strengths and weaknesses of the program, and to get a better sense of the trajectory of our alumni after graduation.

Second major or minor at Westmont? (27 responses)

28% of our majors completed a second major while at Westmont. The most popular second major was English, followed by psychology. Other majors included computer science, sociology, art, and communication studies. 28% of our majors completed a minor while at Westmont. 44% of our majors had neither a second major nor minor.

Postgraduate degrees (26 responses)

Over 44% of our alumni have pursued a degree beyond the BA. For those who did, the most common was an MFA, with 17% of students pursuing an MFA in lighting design, acting, playwriting, and costume design. 7% of alumni pursued an MA in Theatre Studies, and 4% pursued a PhD in Theatre. 17% of our alumni pursued further graduate work in a variety of fields including Master of Nonprofit Administration, ADN in Nursing, M.Ed. and Special Education teaching credential, MA in Jewish Studies, and Master of Social Work.

Current Field of Work (35 responses)

A staggering 90% of our alumni report working in theatre or theatre related professions! This crushes the national average of 57% reported in the 2011 Strategic National Arts Alumni Survey (SNAAP) survey. However, due to the part-time nature of much of the field, 45% of alumni report working in an unrelated field. The high number of responses is attributable to alumni being able to choose more than one option on this question. Alums work as stage hands, actors, writers, producers, lighting designers, stage managers, technical directors, musicians, dramaturges, costume designers, and arts teachers. Other areas include ministry, author, barista, early childhood special education, accounts payable, mother, counselor, programmer, video game developer, and nurse.

Satisfaction with Westmont College education and Theatre education (25 responses)

96% of our alumni rated mostly satisfied, satisfied, or very satisfied for the quality of their overall education at Westmont. Similarly, 93 % rated their theatre education in the same categories. These averages are higher than the national average of arts alumni (88%, SNAAP 2010) expressing more than average satisfaction with their education.

### Preparation (25 responses)

Theatre alumni were much more favorable about their education than about their preparation for life and work after college. Just 42% of alums rated their preparation as strong or superior, 42% as average, 8% as weak, and 8% as very weak. While these results are a bit disappointing, they are very much in line with national data. SNAAP reports highlight that arts alumni generally give higher marks to their education than their preparation for career and work life.

### Program Learning Outcomes (25 responses)

The survey was sent to the alumni with an error, as PLO #1 (performance) was not queried. Instead, PLO #3 (writing) was queried twice. For PLO 2 (knowledge), 62% of alums ranked themselves as strong or superior, and for PLO 3 (writing), 69% of alumni rated themselves as either strong or superior. No alumni rated themselves as very weak.

### Physical Facilities (25 responses)

Alumni generally have a low opinion of our physical facilities and technical equipment. 86% of our alumni rated the facilities at average, weak, or very weak. Only 16% of alumni rated the facilities as strong, and 0% as superior. It should be noted that in 2012 Porter theatre was renovated to include a black box movement classroom, seminar room, and additional lighting storage which most of our respondents would not have seen or experienced. It is difficult for our technical and design students to get the experiences they need when working on sub-standard or outdated equipment and spaces.

### Useful and impacting experiences as theatre student (25 responses)

A few trends emerged in alumni comments about their most useful and impacting experiences in the theatre department. 32% reported the **classes**, and **working on productions** and **making their own work/Fringe** both were mentioned by 24% of students. Other items that were mentioned multiple times include internships and Lit Moon involvement (20%), London Mayterm (12%), Professor interaction (12%), England semester (8%), and senior projects (8%). Students also mentioned the supportive community, faith learning conversations, Brad Spaulding, and their KCACTF experience.

### What could we have done better to prepare you for life after Westmont? (25 responses)

Far and away the most notable request from alumni was 36% of alums asking for a **stronger tech and design program and resources**. The second largest response was 24% of alumni requesting a **course focusing on post-college life and career**. 16% of alums requested more **contemporary theatre knowledge** and **auditioning**, and 12% of wanted a course in playwriting. Other comments included more dramatic theory (8%), an auditioning class (8%), an on-camera class (8%), and more directing and acting styles (8%). Alumni also mentioned a more inclusive community, more student involvement in main stage shows, a female faculty member, more diverse and multi-cultural classes and productions, NY/Chicago resources, missional conversations, career advice, interdisciplinary work, and more internships.

Advice for current students (25 responses)

Alumni advice for current students ranged over many themes. 12% of alumni mentioned **internships** and **getting clearer on what each student wants for themselves**. Other items that received two mentions (8%) were networking, taking advantage of community, seeking advice, moving to a city, pave your own road, learn to fight for what you want, and develop a wide skill set for employment. Alums also mentioned be professional, draw, read plays, see plays, don't go home for summer, and encouraged students to soak it all up while they can.

B. From the alumni survey, we have learned quite a bit. We were grateful for the self-study process, as it required us to complete the survey, which we had not done in our recent memory. Some significant items we learned from our survey results are:

- 56% of students completed a second major or minor while at Westmont
- Over 44% of our alumni have pursued a degree beyond the BA, with the MFA being the most popular (17%)
- 90% of our alumni reported working in theatre or theatre related professions at some point post-college
- 96% of our alumni rated mostly satisfied, satisfied, or very satisfied for the quality of their overall education at Westmont. Similarly, 92% rated their theatre education in the same categories
- Just 42% of alums rated their preparation for life after college as strong or superior, 42% as average, 8% as weak, and 8% as very weak
- For PLO 2 (knowledge) and PLO 3 (writing), 62% and 69%, respectively, of alumni rated themselves as either strong or superior
- Alumni generally have a low opinion of our physical facilities and technical equipment. 88% of our alumni rated the facilities at average, weak, or very weak
- A few trends emerged in alumni comments about their most useful and impacting experiences in the theatre department. 32% reported the **classes**, and **working on productions** and **making their own work/Fringe** both were mentioned by 24% of students.
- Far and away the most notable request for program improvement was 36% of alums asking for a **stronger tech and design program and resources**. The second largest response was 24% of alumni requesting a **course focusing on post-college life and career**. 16% of alums requested more **contemporary theatre knowledge** and **auditioning**, and 12% of wanted a course in playwriting.

B. Based on what our department learned from the alumni survey coupled with the ongoing reflection of the faculty, we would like to make the following changes to improve student satisfaction:

- In the fall of 2013, introduce a new senior seminar course that focuses on post-college preparation for our students. The class will be a mix of many activities, including resume and portfolio building, creative projects, audition prep, discussing career and vocation, self-assessment and networking, and more. A significant focus of the course

will be meeting with current professionals to hear a variety of artistic and career journeys and to gain some wisdom and practical advice for the students embarking on a life in the arts.

- Clearly, our program still has a long way to go to improve the technical and design areas of the department. While the recent renovation has definitely helped improve classroom, rehearsal and performance space options, it still hasn't significantly improved learning conditions for our tech and design students. Equipment is sub-standard, course enrollments and evaluations are not at a level with other classes, and faculty leadership is weak. With a search slated for this upcoming year, the department needs to engage in some serious reflection on how to build up this aspect of our program for future students. Faculty are meeting with the Provost in August and September 2013 to develop next steps in this area, and specific goals are located at the end of the self-study in our 1, 3, and 5 year goal section.
- As mentioned in previous sections of the report, our curriculum would ideally include playwriting, multiple courses in design, and more offerings in contemporary theatre and non-Western theatre.

## 6. Graduates' Success

- A. The definition of success for a life in the arts is notoriously difficult to assess. Is it fame, fortune, happiness, creative growth, just getting a job? However, one indicator of program quality is graduates' abilities to be accepted into top-level graduate programs in the field where they are competing with other college students from around the country. Recent alumni are currently enrolled or recently graduated from some of the best theatre graduate programs in the country, including UT-Austin Michener writing center (MFA playwriting), UCSD (MFA acting), UMass-Amherst (MFA Design), CalArts (MFA Design and MFA Production Management), UCSB (Ph.D program), ART/Harvard (Ph.D. Dramaturgy). The department is proud of these students and their accomplishments.

Another important statistic was revealed in our alumni survey (Appendix 5A), in which 96% of our alumni reported working in theatre or theatre related professions. Though the field is notoriously challenging for practitioners to earn a living in, it is encouraging to know that a high percentage of alums are engaging in artistic work.

## 7. Employers'/Internship supervisor's satisfaction

- A. The department's students have historically engaged in internships while participating in the Westmont in San Francisco Urban program or the CCCU Los Angeles film semester. Students have reported high levels of learning while engaged in these experiential programs.
- B. Though the department hopes to have students continue to participate in the above internship programs, it is our intention to develop more Santa Barbara based internship options. Three students will be interning at high profile local professional theatres this year, at the Ensemble Theatre and the Granada Theatre respectively. We look forward

to building on this program in the future and getting feedback from supervisors on our students' work at their theatres.

### 8. Integration of Faith and Learning

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 a 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. In an increasingly polarized and disconnected 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. In our department, we hold that the dichotomy between explicitly religious and other work is a false one as Westmont is seeking to educate Christians who are globally minded, deep thinkers, creative persons, connected to their communities, and champions of diversity. Each project that we choose to produce is unique and has its own particular demands and points of connection to the mission of the college, which are all connected to our ongoing desire to live our lives according to God's will and Christ's commandments. What *is* constant in our production process is that we acknowledge our connection and need for God, and frame the creative act itself as a form of prayer, an echoing of Creation. We pray together in rehearsal and performance, we ask as a community that God be glorified through our work, and we recognize that to express ourselves in art is to experience more fully the richness of being human. 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.

Each full time faculty member has been active in the faith learning seminars at Westmont as participants and/or presenters. In addition, faculty are encouraged to find and open up points of connection between our personal faith, our sense of vocation, and our discipline and field. Conversations happen both in formal settings like class sessions and departmental chapels, as well as less formal settings such as dinner gatherings, office conversations, and rehearsal rooms. With the exception of the course evaluation forms that ask for explicit feedback on the integration of faith and learning in a course, the department has elected to not create a "faith/learning" PLO to avoid the difficulty (and, perhaps, danger) of attempting to quantify such a process.

## **PART B: Program Sustainability (How are we engaging our constituencies?)**

### 9. Student Enrollment, Retention, and Graduation

*9A Number of Majors*

*9B Gender Breakdown of Graduates*

*9C Ethnicity Breakdown of Graduates*

*9D Dance enrollment 2009 – 2012*

*9E Dance Minors 2007 - 2012*

A. The theatre department has averaged graduating just fewer than 6 majors per year over the last five years. Most years we graduated 5 or 6 majors, and our smallest class was 2 majors in 2012. Over that period, that represents 1.48 of the total student body, ranking us as one of the smallest majors on campus. In 2014, we will graduate 7 majors, which will be our largest class to date. The gender and ethnic diversity of our theatre majors is lower than the college at large over the last five years. 17.2% of our majors were non-Caucasian vs. 27% of the greater student body. Our gender diversity lags even further behind with 13.7% of our majors being male vs. 37% of the student body.

Much like programs such as music, it is important to note that the number of declared majors in the program is just the tip of the iceberg in terms of total student participation in the theatre arts at Westmont. For example, over the last five years our annual fringe festival has averaged more than 45 students being involved in the dance and theatre festival. With our ambitious production season including mainstage productions, senior projects, the Fringe, directing class projects, and dance performances, our department draws on many students beyond our majors and minors. In addition, our productions draw 100-160 audience members per evening of primarily student patrons, providing a critical educational, artistic, and entertaining experience for our student community.

Currently, the department is considering the viability of our dance program. Introduced as a major in 2001, it was dropped to a minor in 2007 when 6 years only yielded one major. Now, we are facing a similar dilemma with only 3 minors over a 5-year period (Appendix 9E). On the one hand, the department believes strongly in the art form being a part of the liberal arts, and champions the dance arts in a Christian liberal arts setting. Many prospective students are highly interested in continuing to dance on a part-time basis, and our dance production course and company have stayed relatively healthy. On the other hand, our 2/3 FTE professor retired in 2010 and no replacement has been approved (meaning the department went from a 2/3 FTE position + 6 adjunct units to only 10 adjunct units TOTAL to run the program). Technique courses have struggled in their enrollment (Appendix 9D), and the minor is clearly not attractive to our student body. From a stewardship position, the department feels torn about continuing to pour resources into a program that benefits few students.

B. Our department does a couple of important things to improve our retention and graduation rates. First, we cap our courses at manageable levels in order to provide a studio-level educational experience for our students. Due to the nature of the art form, courses in acting, directing, design, stagecraft, and playwriting need to be intimate and personal. Secondly, each

declared major meets with the entire faculty at the end of each semester in order to do a review of their work for that period. These meetings provide a platform for personal attention to the entirety of a student's trajectory in our department where we can offer praise, constructive criticism, and advice for the future. However, the department would like to work with admissions to increase recruitment of majors for both overall numbers and better demographic balance of our majors.

C. Clearly, our department has work to do to increase the gender and ethnic diversity of our program. Coordinated efforts have been made to reach out to underrepresented groups through show outreach programs and mailings as well as increased cooperation with our admissions office, but thus far have not yielded positive results. Interestingly, the fact that our full time faculty is all white males has not seemed to attract more male students to the major.

Our 2013 class of 7 majors represents a healthy target for our department. With only 3 full time faculty and limited spaces and curriculum, we could not further grow our total majors without increasing faculty, staff, and programmatic support for those students. Further, each senior is required to develop a capstone senior project that requires close (unpaid) mentoring from faculty. Lastly, a core of 25-30 majors in the program (all four years) will ensure that students will still receive ample production opportunities and personalized course instruction.

## 10. Contributions to the College

A. 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 and ethos of the liberal arts education. 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 with the "other".

Our productions draw audiences from our student body, Westmont faculty and staff, alumni, and the greater Santa Barbara area. Given our broad reach, the theatre (along with athletics and music) is one of the most important "faces" of the college. Productions are consistently well reviewed by area press (all press available in department archives), including the following high praise in 2012:

"The whole thing (2012 Much Ado About Nothing) sparkles with the adventurousness and high spirits of Westmont's outstanding theater program. Between UCSB and Westmont College, Santa Barbara must count as one of the top places in the world for aspiring Shakespearians to matriculate."

- Santa Barbara Independent

In addition, our faculty, students, and productions are consistent winners of SB Indy awards that are awarded to professional and collegiate productions on the central coast.

## B. 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 5 (29.4%). This reflects a broad and strong 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

### IIIE: Performing and Interpreting the Arts

1. TA 10 – Acting I
2. TA 1 – Great Literature of the Stage
3. TA 36 – Design for the Theatre
4. TA 111 – Acting III
5. TA 140 – Gender and Ethnicity on the American Stage

### 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 071 – Intermediate Ballet
2. TA 072 – Creative and Modern Dance
3. TA 074 – Intermediate 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

The many courses and programs (17) that connect with general education display the broad integration of the theatre arts curriculum with the GE program. The four heaviest categories represented are performing and interpreting the arts, writing and speech intensive, productions and presentations, and physical education. These four 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”.

Two courses, TA 1 (Great Lit), and TA 10 (Acting I), are very attractive to the general education student and are consistently offered by the department to serve the needs of the college programs. These courses fulfill two 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. Theatre Arts also recently added TA 036 Design for the Theatre to the Performing and Interpreting the Arts GE category. This course rounds out the lower division entry courses for majors and GE students, and may take some of the enrollment pressure off of the Art dept. GE PIA courses.

In looking at the college wide data, the theatre arts department consistently ranks toward the bottom of the total instruction load percentages. Over the last five years, theatre has averaged 11.3 student credit hours per unit of instruction compared to a college wide average of 19.0 (see college wide data on server). Though there are some clear personnel and pedagogical reasons for why our department has lower averages, we would like to see some increase in overall student contact, both to serve the college and to attract potential majors and minors to the program. As part of our upcoming curriculum discussion, the department will look at these issues and discuss some potential changes in our overall structure, including:

- Adding an Introduction to Theatre course aimed at the GE population
- Consistently offering more sections of TA 1 and TA 10
- Removing the maj/min distinction of one section of Acting I to allow more 1<sup>st</sup> and 2<sup>nd</sup> year students into the course.
- Increasing the number of teaching units for a resident design faculty member
- Removing limits on the number of production units students can earn in a semester
- Adding new or existing courses to select GE categories that are currently unrepresented by theatre

The department admits some dissatisfaction with the broader GE assessment requirements for particular categories, which have dissuaded us from submitting courses in additional areas. For example, the “speech intensive” GE requirements are clearly written from an oral communication perspective that does not allow courses beyond Comm. Studies’ goals for their students. Additionally, department courses that have connection points to thinking historically and thinking globally have not been submitted due to both the GE requirements as well as the onerous assessment activities that GE courses can require.

C. The department has been highly interested in interdisciplinary connections with other departments on campus, and continually looks for ways to collaborate with colleagues and students from different disciplines. Three recent examples include:

- Producing a world premiere play in Spring 2013 written by an English professor

- Collaborating with an upper division art course to create all PR and visual materials for our Spring 2013 Fringe festival, including 18 different posters
- Co-producing three different productions over three years (2008 – 2010) with the office of intercultural programs to highlight works by artists of color on our campus

In addition, our department encourages students to take some approved courses from other related disciplines (Art and English) to fill out the elective requirements of the theatre major. Our department is talking with other departments to see if some courses that we offer can be included in other major's elective choices for their students.

D. Overall, the department is happy with our many contributions to the life and work of the college. We hope to continue to engage audiences, produced interdisciplinary work, and offer a range of courses that contribute to the GE program.

### 11. Societal and Professional Demand

*Appendix 11A Globe Series Activities*

*Appendix 11B WCITR Academic Grant worksheet*

A. One of the great strengths of the theatre department is a commitment to experimental, groundbreaking work for our students. In an industry driven by box-office receipts, and much of Christian higher education arts programs severely limited in their artistic choices by administration or constituents, we are very grateful for having the opportunity to work at Westmont college, and to give our students experiences that are distinct and crucial to their development as theatre-makers. One key way we accomplish that is through our Globe Series. The department enjoys a long, distinguished history of hosting international scholars, artists, and practitioners, which has provided a transformative educational experience for Westmont students and offered important outreach and programming opportunities for the local community. In 2003, the Lovelace Family provided a \$45,000 grant to create our Globe Series, which allowed the department to host residencies by international practitioners, for Westmont students, to present international theatre productions, and to inspire competencies in international teaching and practice. Unfortunately, the original grant money is now depleted, and the department is actively working to find funding for this key part of what makes our program unique.

In addition, our program is planning on enhancing the following key areas in order to keep pace with the professional needs of our students and industry:

- Develop a more robust internship program to allow students more experiential learning, professional connections, and exposure to career choices.
- Re-design curriculum and increase course variety to offer the range of courses that theatre majors at top liberal arts colleges should have access to.
- Continue our efforts to build a theatre program that allows for a college-level education for students in design and technology.

B. The Theatre Arts Department plans to create and develop the Westmont Center for International Theatre Research (WCITR). Falling under the Global plank of the college vision and mission, the WCITR mission will be to explore, enact, and create new ways to envision global interconnection, and develop tools for redemptive, reconciliatory work in the field of international theatre practice. The department plans to continue to host activities in line with the mission of the college and WCITR, and provide resources and focus for donor cultivation. The department will use the following criteria to leverage interest and catalyze movement toward the goal of founding the WCITR: invite, host, and promote scholars and/or artists of significant merit and acclaim; present them to Westmont students and the general public; and invite potential donors and philanthropists who might participate in the development of the center.

The department enjoys a long, distinguished history of hosting international scholars, artists, and practitioners, which has provided a transformative educational experience for Westmont students and offered important outreach and programming opportunities for the local community. In 2003, the Lovelace Family provided a \$45,000 grant to create our Globe Series, which allowed the department to take strong steps toward building relationships, structures, and experience to effectively launch the WCITR. The center will include the following activities:

- Host residencies by international practitioners, for Westmont students
- Present International Theatre productions
- Convene conferences, symposia, and festivals on topics of global import
- Publish and disseminate proceedings
- Inspire competencies in international teaching and practice

The WCITR has the potential to have local, regional, and international impact, and will expand Westmont's reputation and reach in each of those areas. The department also views the center as having the potential to partner with local theatre, producing organizations, and foundations such as Lit Moon Theatre Company, UCSB Arts and Lectures, Gaede Institute for the Liberal Arts, and others.

The Westmont Center for International Theatre Research would be unique in the Christian Liberal Arts, and rare in the nation. It is in line with the mission and vision of the college and department, will enhance student learning, faculty development, community outreach and partnerships, and bolster the national and international impact and reputation of the college.

## 12. Financial and Physical Plant Resources

*Appendix 12A Budget line request 2012*

*Appendix 12B Budget line request 2007*

*Appendix 12C CIP Request 2009*

### Yearly Budget

Prior to the 2007-2008 academic year, the yearly budget had not been increased (outside of inflation) since the advent of the department in 1996, and certainly did not reflect the intense growth that had occurred over the decades in the size and scope of the department production

season. Happily, the budget request was approved *in part*, adding 50% to production and student worker budget lines. Though there is still more need there, this approval has helped alleviate some of the massive financial stress of the season. In appendix 12A, the department identifies why we are asking for another increase in the student worker budget line as of 2012.

#### Capital Improvement Project GRANT

After being submitted to the college for the third time, in 2010 the department was awarded \$40,500 of CIP funds in order to purchase supplies, equipment, and tools. The timing of these funds was excellent as it coincided with the hire of a new faculty member in design and technology who oversaw the purchases in consultation with the Chair. All of the funds went toward equipment for our technical program, including lighting instruments, costume shop equipment, and tools. We were very grateful for this support from the college, especially in light of the challenging financial climate and limited CIP funds at the college in 2010. Though this money did not update all equipment and systems in our program, it represented a very positive step forward.

#### New spaces in Porter Hall

In 2010, the college decided not to tear down half of Porter Hall in order to save on construction costs after a significant financial gift to the college building fund was rescinded. As a very happy result for the theatre art department, a renovation occurred in Spring 2011 and Fall 2012 that converted two classrooms and music offices to a movement classroom with black box theatre technology, a theatre arts seminar classroom, and additional storage for the department. As has been well documented in previous annual reports, the need for additional space was immense, and the renovations helped to transform Porter Hall into a theatre center that is adequate in comparison with other top liberal arts facilities and peer institutions. Though both the black box and main stage theatre both lack height and fly spaces, it is difficult to overstate how significant the addition of these spaces has been to the daily operation of the theatre program classes, faculty and student rehearsals, and projects.

#### Current Equipment Needs

The following needs have been submitted to the college for consideration as of Fall 2012.

- 1) Replace Sound System and Speakers in Porter Theatre 101 (approx. \$7k)
- 2) Mac Computers (6) for Design and Tech Program (approx. \$10k)
- 3) New Lighting instruments to replace old, failing ones (\$20k)
- 4) Finish install of Dimmer Rack in Porter Theatre (powers lights) - \$15k
- 5) Install of Toilet backstage for use during performances (\$4k)

#### Scholarships

For many qualified students, the most challenging aspect of considering Westmont is a financial one. The department is grateful to receive \$19,000 per year to award to students, but this money is stretched incredibly thin given that we have to manage both incoming and returning students in this amount. As a result, our largest award is \$2,000 and our smallest award is \$500. With the total cost of attending Westmont (includes everything) estimated at \$53,700 per year, well...you do the math. The awards are just not adequate to attract potential students to our program. The department recognizes that it needs to find more funds to award to outstanding students to recruit and retain them in our program.

### Globe Series and Westmont Center for International Theatre Research

During the 2012-2013 academic year, the department engaged in significant activity to develop traction for the funding of the Globe Series and to begin conversations on the development of the WCITR, including:

- Completion of academic grant worksheet for OCA and the Provost
- Communication with OCA for prospective grants
- Submission of Globe Series program and WCITR to college administration for consideration in fundraising of college
- Worked with administration and faculty to explore collaborative possibilities with existing programs (Istanbul, San Francisco, etc.)
- Developed expanded vision for WCITR, including potential activities, budget, programming, and long term goals
- Met with the President and Provost in multiple meetings to convey mission, vision, and strategies for the programs
- Submitted prospective donor list to President for development by the Advancement office.

During Fall 2013, the department will be following up to make sure our momentum continues to work toward the funding of these top priorities.

### Curriculum Development

As the department looks to expand certain key areas of our curriculum, it may be necessary to budget a small number of ongoing adjunct professors to teach in these gap areas not covered by full time faculty.

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 five years, the department has received external and internal grants totaling more than \$50,000, without which we could not have completed many of our department's programs and successes.

### 13. Program Resources and Institutional Capacity

*Appendix 13A: Review of Library Holdings*

*Appendix 13B: Play purchases 2012*

The department is grateful for the interaction and collaboration that we have with many other non-academic programs on campus, including the library, intercultural programs, the internship office, the office of life planning, off campus program, and disability services, among many others. These programs enrich the college and our program and students in particular. Rather than cataloguing all the various ways that our department interacts with these resources, here are a few representative highlights over the last number of years:

- 1) In 2008, Dr. John Blondell undertook a large review of library holdings for our program in order to ascertain whether theatre students have access to the texts they need. He worked with the library staff in searching, cataloguing, and reporting back to the

department (See Appendix 13A). One of the significant findings, among other things, was the lack of contemporary plays for our students. In 2012, the department was able to spend a large portion of our library budget to significantly update our selection of contemporary plays. (Appendix 13B)

- 2) Between 2007 and 2010, as part of our “diversity in the theatre” initiative, the theatre arts department collaborated with Elena Yee and the ICP office to bring multiple guest artists, companies, and productions to campus, providing a platform for a range of educational activities for our students, faculty, and community: performances, lectures, class visits, and informal gatherings with ICP students on campus.
- 3) In the fall of 2013 as part of our new senior seminar course, there will be visits to the class from representatives from the office of life planning, internships, and advancement. These guests will give presentations and assign projects for students to engage in professional “bridge” activities and learning. Each of the departments has been very responsive and enthusiastic about visiting the course and interacting with students.

### **C. PROPOSED CHANGES (What are our plans and what do we need?)**

#### 14. Program Mission, Vision, Goals, and Outcomes

*A. 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.*

The Theatre Arts Department uses the above stated mission daily. This mission is rooted in a rigorous Liberal Arts philosophy, which views the art of the stage as a multi-disciplinary art form that blends the arts of writing, acting, and visual design in a complex web of expression, meaning-making, and social significance. Rooted in a faith perspective, the mission focuses on individual and group theatrical endeavor, and encourages creative mastery, technical proficiency, and deep disciplinary knowledge for young theatre-makers of the 21<sup>st</sup> century. Inhered in the mission is an attitude to theatre that is at once personal & social, performative & intellectual, and educational & vocational.

The study of Theatre provides opportunities to perform, direct, write, and design. On the stage, in a relatively small room, whole worlds come into being, and the theatre – as a truly liberal art – illuminates how “our” world can be known, felt, and imagined in and through the worlds brought into being on the stage. The study of Theatre provides rich opportunities for intellectual study and exploration. It uncovers the implications of human behavior; shows the significance of the past; creates opportunities to speak, listen, write, and read; and encourages the development of personhood and social belonging.

Theatre Departments, Westmont's included, provide many important functions for Higher Education. From the earliest moments of human history, people have represented the joys and vicissitudes of human life through literature, theatre, dance, painting, sculpture, and music. Though the various literary and artistic forms have diverse purposes, they share the potential to deepen and enliven people's understanding of what it means to be human, and offer distinctive insights into how people formulate, make sense of, and at times challenge the nature and shape of reality. Westmont believes that aesthetic enjoyment is necessary to the human spirit, and believes that the literary, performing, and plastic arts are important to a fully rounded educational experience. The study of Theatre and Drama 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.

In this day and age, when much human experience is mediated by technology, the theatre asks that its participants be *present*. To turn a phrase by Wolfgang Iser on its ear, the Theatre “lures being into the imaginary.” The Theatre is essentially real and not real at the same time, but in its ontological duality rests opportunities for human knowing, expression, and living unmatched by any other discipline.

B. The six-year vision of our program (by 2019):

- 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 21<sup>st</sup> 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.

It should be noted at this point that so much of our program review work has significant overlap with our assessment practices. Our commitment to quality assessment of our majors' development is inter-related with our six-year vision for the department as well as the college-wide goals. We have not been exhaustive trying to demonstrate all of these connections but one example would be fundraising goals for our Globe Series overlapping with our students' knowledge of the theatre (PLO 2) as well as performative influences (PLO 1), which is all connected to the global plank of the college.

### C. Key Goals that need to be achieved in year 1, 3, and 5 to achieve vision

#### Year One:

- Hire excellent FTE faculty member in design
- Develop additional internship programs in Santa Barbara
- Develop senior project rubric and tools for PLO 1 (performance)
- Create fundraising goals for Globe Series, and programs to attract potential donors and supporters
- Meet with Admissions to create recruiting strategies for all students and underrepresented student groups in particular
- Implement rotation with higher number of GE courses, as well as strategies to increase overall student enrollment in program
- Finalize decision on viability and vision of dance program

#### Year Three:

- Develop new curriculum to match current faculty and goals of program moving into 21<sup>st</sup> century
- Re-imagine all aspects of tech and design program, including adding an additional PLO relating to visual culture
- Implement recruiting strategies developed with Admissions
- Discuss workload of assessment activities
- Create fundraising goals for scholarships for theatre majors
- Continue efforts to increase student involvement in program, including adding new GE courses in unrepresented categories with a focus on courses that broaden diversity in department offerings

#### Year Five:

- Develop strategy to create WCITR with endowed Globe Series and endowed Chair.
- Finish assessment cycle with equal work distribution among full time faculty

- Implement new curriculum, including a renewed focus on opportunities for technical theatre and design students
- Reach recruitment goals for new students and increase scholarship amounts available for prospective and current students
- Develop board to help meet fundraising goals and increase awareness of program in greater Santa Barbara areas

**Program Review Report  
Overview of Proposed Changes**

Review and reflect on all parts of your six-year report and provide below proposed changes that will significantly improve the quality of your program (space is provided for up to five proposed changes, if you have more add to the list):

	A) Brief description of each significant proposed change.	B) Rationale and evidence that support this change. Please, refer to the relevant page(s) in your six-year report.	C) Rationale and evidence from outside sources beyond your six-year report. Please, refer to the relevant page(s) in your six-year report or an external reviewer's report.
<b>1</b>	Increase Diversity of Department	11, 12, 13, 17, 20, 23, 27, 28, 29	See College Foundational Documents On Diversity at Westmont
<b>2</b>	Update Curriculum of Department	9, 10, 15, 16, 17, 26, 27, 28, 29	See Peer Institution Comparison Chart Appendix 2A
<b>3</b>	Develop Tech and Design Program	10 – 13, 15, 16, 17, 24, 25, 27, 28, 29	See Alumni Survey Appendix 5B
<b>4</b>	Increase Outreach and Donor Development	15, 20, 21, 22, 23, 24, 25, 28, 29	See College-Wide Data on Student Enrollment and Retention
<b>5</b>	Create WCITR	15, 24, 24, 26, 28, 29	

## **Appendix 1A: Mission Statement**

### **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.

## **Appendix 1B: Program Learning Outcomes**

### **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.

### Appendix 1C: Theatre Arts Major Curriculum Alignment Chart

List all courses offered in your curriculum. Identify whether each course is required or elective. Identify program-learning outcome/s taught in each course and at what level.

#### Theatre Arts Major

Courses	Core or Elective	Program Learning Outcome #1 Skill/Theatrical Performance	PLO #2 Core Knowledge	PLO #3 Discipline Specific Writing / Research	PLO #4 [List]	PLO #5 [List]
001	Core		I/D	I/D		
009	Elective	I				
010	Core	I/D	I			
011/111	Elective	D				
015	Core	I				
016	Core	I				
017	Core	I				
036	Core	D				
031/131	Elective	D				
050/150	Core	D				
071/171	Elective	I/D				
072/172	Elective	I/D				
073/173	Elective	I/D				
075/175	Elective	I/D				
120	Core		M	M		
121	Core		M	M		
124	Elective		D	D		
125	Core	D				
126	Elective	D				
127	Elective	D				
137	Elective	D				
140	Elective	D		D		
186	Elective		D	D		
187	Elective		D	D		
190	Elective					
193	Core	M				
195	Elective					

I = Introduced, D = Developed, M/A = Mastered/Assessed

**Appendix 1D: Theatre Arts Multi-Year Assessment Chart**

<b>Outcomes</b>	<b>2011 - 2012</b>	<b>2012 - 2013</b>	<b>2013- 2014</b>	<b>2014 - 2015</b>	<b>2015 - 2016</b>	<b>2016 - 2017</b>	<b>Means of Assessment, Benchmark</b>	<b>Who is in charge?</b>	<b>How the loop will be closed /has been closed?</b>
1. Skill in Development of Theatrical Performances				X			Senior Project/ Rubric	Thomas	Developed new outcome, refine rubric that is five years old
2. Core Knowledge	X				X		Test/80% of Theatre majors will score 80% or higher in Core Knowledge	Blondell	Developed new outcome. Gather data for one more round in order to answer questions regarding this outcome, the assessment instrument, and the benchmark
3. Discipline-specific research and writing	X	X				X	Research Papers/ Rubric	Blondell	Developed new outcome. Assess student research papers with new rubric in spring 2012.
		<b>6 year self study</b>	<b>Key questi ons and exec utive sum- mary</b>						
<b>GE Projects</b>									

## Appendix 1E: Senior Projects

### SENIOR PROJECT

TA-193-1 (2 units)

Time: Fridays 330-500 set aside for meetings, rehearsal viewings, etc.  
Faculty: Blondell, Thomas, Hamel

*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.

### **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.

### **What we want for our Theatre Arts Majors**

- Westmont College Theatre Arts students cultivate their individual creative spirits, and display the imagination, technique, and self-discipline necessary for effective work on the stage.
- Westmont College Theatre Arts students display a deep and broad understanding of the theory and practice of the western stage.
- Westmont College Theatre Arts students cultivate tools for effective written communication, in relation to the received historical, theoretical, and practical development of western theatre and drama.
- Westmont College Theatre Arts students develop tools for the effective embodiment of fictional characters through language and action.
- Westmont College Theatre Arts students locate their place in a diverse world, and recognize opportunities for active societal engagement in and through their artistic work.
- Westmont College Theatre Arts 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 September 7 (or earlier) for projects scheduled for the Fall or early Winter, and January 20 (or earlier) for projects scheduled for the Spring. 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. Influences should include courses and experiences at Westmont as well as influential practitioners in the history of the field. 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.
- 2) Student will choose a theatre faculty 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 Thomas or Hamel as a lead mentor. Students doing a senior project in the spring may have Blondell or Hamel as a lead mentor.
  - c. Students must ask faculty mentor and project committee for their involvement by the due date of the Intention Paper.

#### 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. One meeting must follow a late-process 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 consider the final performance in light of the Intention Paper and process.
  - c. 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 both 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, 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 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

### **Westmont Theatre Calendar**

August:

Monday	26	Classes Begin		
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September:

Friday	6	Senior Project	Porter	8 pm
Saturday	7	Senior Project	Porter	8 pm

October:

<b><i>Mon.-Tues.</i></b>	<b><i>14-15</i></b>	<b><i>Fall Holiday</i></b>		
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Thursday –Sat	17-19	Pirates of Penzance	Porter	7 pm
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Wednesday	23	Pirates	Porter	7 pm
Saturday	26	Pirates	Porter	7 pm
Sunday	27	Pirates	Porter	7 pm

November:

Friday	8	Senior Project	Porter	8 pm
Saturday	9	Senior Project	Porter	8 pm

*Theatre Arts Department 2013 Self-Study*

Friday	22	Fall Dance Concert	Porter	8 pm
Saturday	23	Fall Dance Concert	Porter	8 pm
<b><i>Wed.-Saturday 27-31</i></b>		<b><i>Thanksgiving Break</i></b>		
January:				
Monday	6	Classes Begin		
<b><i>Monday</i></b>	<b><i>20</i></b>	<b><i>MLK Holiday</i></b>		
Friday	31	Greek project	Porter	8 pm
February:				
Saturday	1	Greek Project	Porter	8 pm
Thursday	6	Greek Project	Porter	8 pm
Friday	7	Greek Project	Porter	8 pm
Saturday	8	Greek Project	Porter	8 pm
Thurs. – Sat	13-15	KCACTF Festival	Los Angeles	
<b><i>Mon – Tues.</i></b>	<b><i>17-18</i></b>	<b><i>President’s Holiday</i></b>		
Friday	28	Senior Project	Porter	8 pm
March:				
Saturday	1	Senior Project	Porter	8 pm
<b><i>Mon-Fri</i></b>	<b><i>10-14</i></b>	<b><i>Spring Break</i></b>		
Friday	21	Senior Project	Porter	8 pm
Saturday	22	Senior Project	Porter	8 pm
<b><i>Saturday</i></b>	<b><i>29</i></b>	<b><i>Spring Sing</i></b>		
April:				
Weds. – Sat.	9-12	Fringe Festival	Porter	7 pm
<b><i>Friday-Monday 18 - 21</i></b>		<b><i>Easter Break</i></b>		
<b><i>Thursday</i></b>	<b><i>25</i></b>	<b><i>Last day of classes</i></b>		
May:				
Friday	2	Baccalaureate	Field	5:00
P.M.				

A.M. Saturday 3 Graduation Field 9:00

**Appendix**

**1F:**

**Theatre Arts Core Knowledge Outcome**

2012-2013 Academic Year

	MIDTERM	FINAL
Student 1	72	80
Student 2	93	92
Student 3	93	92
Student 4	87	79
Student 5	96	93
Student 6	81	85
Student 7	97	97
Student 8	97	99
Student 9	31	74
Student 10	95	100
Student 11	100	99

81% Achieved 80% or Higher on the Midterm

81% Achieved 80% or Higher on the Final Exam

## Appendix 1G: Writing Rubric for Written Effectiveness Outcome, Theatre Arts Department

	<b>STRUCTURE &amp; ORGANIZATION</b>	<b>ARGUMENT &amp; ANALYSIS</b>	<b>USE OF EVIDENCE</b>	<b>BIBLIOGRAPHIC FORMAT &amp; SOURCES</b>	<b>STYLE &amp; MECHANICS</b>
<b>A</b>	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>B</b>	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.	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?”	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.	Very few errors in MLA citation style. Largely correct parenthetical citation 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.	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.
<b>C</b>	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; 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.	Response to topic is appropriate but needs more sustained thinking; the scope of the prompt is only partially addressed. Points are left undeveloped. Reader must construct an argument from the text and/or supply needed analysis. Analysis is often superficial. “So what?” gets short shrift.	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, but lack relevance, are awkwardly or ungrammatically incorporated, and/or lack analysis to connect them with the author’s claims.	Errors in MLA citation style. Some missing parenthetical citations; all sources appear in list of works cited, but with partial or incorrect documentation. Most source requirements met. Some sources taken from questionable or general, rather than discipline-specific, references.	The writing is bland or stilted, only sometimes engaging the attention of the audience. Diction is generally clear and fitting with occasional vague, clichéd, or incorrect wording. Occasional comma splices, fragments, misspellings, or other errors.

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

## Appendix 1G.5 Key to the Rubric/Writing Effectiveness

	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: At least 7 sources, of which at least 2 must be primary sources from the time period being researched. All secondary sources must be scholarly, and at least half must have been published since 1980. A mixed use of both book and journal sources is required.
Other requirements	Research some aspect of theatre practice in its historical context, using both primary and secondary sources to develop your essay. Choose to explore what we know, and (significantly) <i>how</i> we know what we know about one specific aspect of theatre history during the period from the Greeks to the Renaissance. Minimum length: 10-12 pages, typed, double-spaced, 12 pt. font.

## **Appendix 1H Student Improvement in Written Effectiveness**

The Theatre Arts Department assesses its Written Effectiveness Outcome in TA 120 and 121, a two-course sequence in Theatre History that is a requirement of the major. Both courses are Writing Intensive, and as such there is a substantial amount of revision and rewriting required for writing assignments. Using a rubric created during the 2010-2011 school year, Professor John Blondell assesses student writing. In addition, Professor Blondell provides a significant amount of written feedback to the student regarding the strengths, weaknesses, and areas of improvement for the essay. Students receive 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 provides oral feedback to students' writing. Students then take the feedback from these sources (marginalia, rubric, and written and/or responses) and craft a revision of the essay. All students are required to revise their essays at least once.

The following data was collected from TA 121, taught during the spring of 2012:

11 of 12 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. Please see the appendix for features that characterize a "C" in this area.

11 of 12 first drafts received a "B" or better in "Bibliographic Format & Sources." Please see the appendix for features that characterize a "B" in this area.

Students showed substantive improvements in subsequent drafts.

11 of 12 subsequent drafts received a "B-" or higher in Structure & Organization."

## Appendix 1I: Written Effectiveness Survey

### Survey of Student Success and Satisfaction Survey for Theatre Arts Writing Oriented Courses

#### Question 1

Through Theatre Arts courses like Great Lit and History courses, my writing has changed:

**Significantly**                      **Some**                      **Little**                      **None**

4 of 9 **Significantly**

5/9 **Some**

#### Question 2

The focus on writing in Theatre Arts writing oriented courses is:

**Appropriate**                      **Too much**                      **Too Little**

8 of 9 **Appropriate**

1 of 9 **Too much**

#### Question 3

The rubrics and keys used in Theatre Arts courses have been:

**Very effective and influential**    **Somewhat effective and influential**    **Of little or no influence**

4 of 9 **Very effective**

3 of 9 **Somewhat**

1 of 9 **Of little or no...**

#### Question 4

The language, terminology, and vocabulary on the rubrics and keys are:

**Clear and familiar**    **Somewhat clear and familiar**    **Unfamiliar and vague**

4 of 9 **Clear and familiar**

5 of 9 **Somewhat clear and familiar**

#### Question 5

The amount of writing teaching and tutelage in TA writing oriented courses has been:

**Helpful and transformative**    **Somewhat helpful**    **Of little help**

5 of 9 **Helpful**

1 of 9 between **Helpful and Somewhat helpful**

3 of 9 **Somewhat**

Question 6

The amount and type of writing tutelage in TA writing courses are:

**More than** other Westmont courses that are not composition courses

**Similar** to other Westmont courses that are not composition courses

**Somewhat less** than other Westmont courses that are not composition courses

**Much less** than other Westmont courses that are not composition courses

5 of 9 **More**

3 of 9 **Similar**

1 of 9 **Somewhat less**

Question 7

Written feedback on writing projects are:

**Helpful**      **Somewhat and occasionally helpful**      **Rarely helpful**      **Never Helpful**

9 of 9 **Helpful**

Question 8

The type and kinds of writing projects in Great Lit and History courses are:

**Invaluable** to developing literacy in the field

**Somewhat valuable** to developing literacy in the field

**Of marginal value** to developing literacy in the field

**Of little or no value** to developing literacy in the field

6 of 9 **Invaluable**

2 of 9 **Somewhat valuable**

1 of 9 **Marginal**

Question 9

The type and kinds of writing projects in Great Lit and History courses are:

**Complex and challenging**

**Rarely challenging and simple**

6 of 9 **Complex**

3 of 9 **Somewhat**

Question 10

Name **three ways** that **your writing has changed** through writing oriented Theatre Arts courses.

In general the over-all theme from 8 of 9 students was:

**-More descriptive writing developed**

**-More organized and concise**

**-More critical and analytical approach to writing**

## Appendix 1J: Senior Seminar Syllabus

### Launchpad TA-195-1

Time: Mondays 2:00 – 5:15 + a couple of scheduled evenings  
Faculty: Mitchell Thomas

Office Hours: Come on by  
[thomas@westmont.edu](mailto:thomas@westmont.edu)  
805.565.6187

#### 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 seminar course for theatre arts majors, an opportunity 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 skills, tools, and pre-professional work that will aid in the transition to the professional world.

In addition to providing a capstone opportunity for thinking and reflection, Launchpad is designed to allow each student to network with current professionals, develop tools, knowledge and competencies in a range of career paths in the field, to encourage a professional,

entrepreneurial approach to a life in the arts, and to engage in projects and assignments that will challenge students to begin to take “next steps” in their vocational journey.

### **Theatre Arts Department Mission, Goals, and Outcomes**

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.

#### Student Learning Goals

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

#### Program Learning Outcomes

- Display appropriate skill in creation, development, and presentation of theatrical performances.
- Demonstrate core knowledge in major literature, history, and theory of western theatre practice.
- Apply discipline-specific research methodologies in crafting effective writing about theatrical practice.

## **Course Requirements and Grading**

**Books:** There are three texts for the course that are required reading. Please have them by the first week of class.

- Let Your Life Speak by Parker Palmer
- Letters to a Young Artist by Anna Deavere Smith
- Working in American Theatre by Jim Volz

**Attendance:** I expect you to be at every class session, since we are only meeting once a week. However, college policy allows you one excused absence. For every one absence beyond this, your final grade will be lowered by a full letter grade (i.e. A- to B-, C to D). Please be on time, **ESPECIALLY** when we have guests to class.

**Grading:** All written work will be deducted 10% for each weekday that it is late.

Class Participation – 25%  
Written Responses – 25%  
Class Presentations – 30%  
Final Project – 20%

**Class participation:** I expect you to be fully involved in the various activities, exercises, and discussions we have in class. Participation also includes (but is not limited to) the reading of and ability to discuss any assigned materials, a hospitable and warm treatment of guests to class, preparation for assignments, and a creative and open mind. Tardiness to class will adversely affect your class participation grade.

**Written Responses:** Throughout the semester, you will be required to complete 2-4 short, written responses to activities in the class. The writing will be, for the most part, informal and personal. The writing prompts are intended to help crystallize and process where you are on your vocational journey, as well as the joys, hopes, fears, and distractions you are experiencing along the way.

**Class Presentations:** In addition to the work that we do together (readings, writing, etc.) each member of the class will have a number of projects to develop depending on your professional focus. For example, students who are interested in acting will be researching and preparing monologues for auditions that will occur over the semester. Each assignment will have its own set of tasks and deadlines.

**Final Project:** Each student will pitch and produce a final project, lovingly called the Gen W Entrepreneurial Project (GWEP). This project is intended to be a concrete “launch” for your career, and you will develop the ideas, goals, and structures yourself. Ideally, these projects will be in relationship to work that is already happening (e.g. senior projects) that can then be used for professional, generative purposes.

## **Launchpad Reading and Project Schedule**

8/26 Introduction to course and projects  
Checking in and Discussion on “Listening to Life”

- 9/2 Discussion of Palmer's *Let Your Life Speak*  
2-page personal written response due
- 9/9 Read ADS "Basics" (1 – 56)  
Monologue Idea sharing (targeted pieces)  
Union Presentations (Ben (Society of Directors/AGVA) and Kelsey (Equity/SAG))
- 9/16 JV Parts 1, 2, and 3
- 9/23 Life planning homework
- 9/30 Pieces ready – Audition Day 1
- 10/7 JV Part 4  
ADS "Relationships" and "Work" sections (57-110)  
Kelsey and Ben Project 1A presentation – website development  
Monologue Ideas Sharing (summer season)
- 10/14 No class – 4 day
- 10/21 Read ADS "Matters of the mind and heart" and "keeping the faith" (111 – 176)
- 10/28 Read/look over JV Part 5
- 11/3 (Sunday pm) – Audition Day #2  
11/4
- 11/11 Final Gen W Entrepreneur Project Pitch
- 11/18 Read ADS "art and society" and "the death of cool" (177 – 206)
- 11/25 Read JV Part 6 and 7
- 12/1 3-page personal written response due
- Final Tuesday, December 10, 3-5 pm  
Final Gen W Project Presentation

### **Launchpad Guest Schedule as of 8/22**

- 8/26
- 9/2
- 9/9 Annie Torsiglieri Living and Working in NYC

- 9/16 Dana Alexander and Celia Houwen
- 9/23 Dana Alexander and Celia Houwen
- 9/30 Jonathan Fox – Becoming an Artistic Director /Auditions
- 10/7
- 10/14 No class – 4 day
- 10/21 Sage Parker – Making a Life in the Arts
- 10/28
- 11/3 (Sunday pm) Risa Brainin – Professional Directing and the Academy / Auditions
- 11/11 Kenon Neal – Grant writing in the Arts Overview
- 11/18 Lauren Williams Penuela – An LA Agent’s Perspective of Film/TV
- 11/25
- 12/2 Jenny Mercein - Graduate Schools and Working in the Regional Theatre
- Final – Final Project Presentation

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I hope this course will be fun, informative, empowering, interesting, inspiring, and transformational for each of you. It is a pilot course, so don't be afraid to be a part of its development – ideas, needs, and requests are very, very welcome.

Onward and Upward!

## Appendix 2A: 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**

<b>Westmont College</b>	<b>Pomona College</b>	<b>Calvin College</b>	<b>Notes</b>
<i>TA 1 Great Literature</i>	TA 1 Acting I	<i>CAS 140 Comm. And Culture</i>	
TA 10 Acting I	<i>TA 2 Visual Arts</i>	218 Acting I	
	<i>TA 10 Modern Dance</i>		
	<i>TA 19 Movement course</i>		
TA 50/150 (6)	TA 20 Crafts		
TA 15, 16, 17 (6)	TA 52 X 4 Crew		
TA 120 History I	TA 110 History I	<i>203 Performance Studies</i>	
TA 121 History II	TA 111 History II	<i>217 Principles of Theatre</i>	
TA 127 Directing	<i>TA 115 History III</i>	219 Design	
TA 136 Design	<i>TA 190 Senior Seminar</i>	316 Directing	
TA 193 Senior Project	TA 191 Senior Thesis	320 History	
		321 History II	
		<i>352 Comm. Ethics</i>	
16 Elective Units (eight of which must be TA, 8 can be from ENG or ART approved courses for major)	Concentrations available in acting, directing, design, or technology (16 additional units)	12 Elective Units from Comm. Studies Dept.	
<b>54 Units Total</b>	<b>48 Units</b> (+ concentration if desired)	<b>39 Units</b>	

### Appendix 3A: Full Time Faculty CVs

**JOHN BLONDELL**  
1052 Westmont Road  
Santa Barbara, CA 93108  
(805) 695-0923 (H)  
(805) 565-6778 (W)  
(805) 284-2150 (M)  
blondell@westmont.edu

#### EDUCATION

**Ph. D., Dramatic Art**, University of California, Santa Barbara (UCSB), 1990. GPA 3.87.  
Specialty Area: American Theatre and Drama, 1920 -- 1990. Dissertation: *Myth and Anti-Myth in the Work of David Mamet*. Simon Williams, Committee Chair.

**M. A., Dramatic Art**, UCSB, 1985. GPA 3.80. Thesis: *"Lady Be Good!" The Birth of Broadway's Jazz Age*. William Reardon, Committee Chair.

**B. A., Theatre Arts**, Winona State University, 1983. Graduated Magna Cum Laude.

#### TEACHING EXPERIENCE

**Assistant Professor – Full Professor 1991 – 20012. Theatre Arts Department 955 La Paz Rd., Santa Barbara, CA 93108.**

Created and developed classes in Theatre Arts, including Principles of Theatre; Beginning Acting; Scene Study; Principles of Directing; Theatre History; Directing History and Theory; American Theatre and Drama; Russian Theatre and Drama; Acting Shakespeare; Dramatic Theory; Survey of World Theatre; Ethnicity and Gender on the American Stage; and Great Literature for the Stage. Created and developed an interdisciplinary class in Theory and Critical Methodologies in the Arts. Taught abroad in Scotland, England, and Ireland, creating and developing classes in Renaissance Drama; History of the London Stage; and Contemporary British Theatre. Directed over two-dozen departmental productions, developing Westmont's reputation for innovative, progressive vision for performance, design, and directing. Served as Department Chair from 1991-2007, administrating five-person department, overseeing and developing curriculum and departmental vision, and instituting Globe Series residencies in international theatre. Presently Director of Theatre, with responsibilities in outreach, special projects, and international theatre as director of department's Globe Series.

#### **Workshop Leader and Facilitator**

Developed and led workshops in physical theatre at the 1999 Lit Moon World Theatre Festival, the 2000 International Month of Culture Festival, Plovdiv, Bulgaria; and the 2001 Edinburgh Festival Fringe. Developed and led workshops in Shakespeare at the 2004 and

2006 Tri-Cities Shakespearean Festival in Gdansk, Sopot, Gdynia, Poland; and the 2007 Young Open Theatre Festival, Skopje, Macedonia. Developed and led workshops at the University of the Arts, Tirana, Albania, and the American Corner in Tirana. Many special lectures at theatre and drama departments, including the National Academy for Theatre, Cetinja, Montenegro; the University of California at Santa Barbara; Santa Barbara City College; San Marco High School; Laguna Blanca High School; and Dos Pueblos High School.

**Adjunct Professor, Pacifica Graduate Institute, 1995-1999. 249 Lambert Road, Carpinteria, CA 93013 Mythological Studies Program, and Depth Psychology Program**

Created and developed classes in Ritual, Play, and Performance and Symbolic Enactment

**Adjunct Professor, University of California, Santa Barbara, Winter 1998. Department of Dramatic Art. Adjunct Lecturer in Directing.**

Taught undergraduate course in the theory and practice of directing for the stage.

**Guest Lecturer and Teacher, 1989 - 1996.**

Frequent guest lecturer in dramatic literature, appreciation of theatre, and directing classes at University of California, Santa Barbara. Led lecture-demonstrations of Lit Moon Theatre Company's approach to theatre process (UCSB); developed Lit Moon's extensive educational outreach to area school children. Created and developed class in playing Shakespeare for The Family Acting Academy, Center Stage Theater, Santa Barbara, CA.

**Visiting Assistant Professor, Westmont College, 1989-91.**

**Visiting Lecturer in Acting and Directing, 1988-89, Westmont College.**

**WESTMONT COLLEGE DIRECTING**

**Chair/Director of Theatre, Westmont College Festival Theatre, Santa Barbara, CA, 1989-2007.**

Directed and produced critically acclaimed productions. Developed artistic philosophy of producing organization emphasizing innovative stagings of classical texts.

**Recipient of Westmont College Faculty Research Award, 2002-2003.**

Productions include:

*Platinum Circle*, VanderMey, 2013

*33 Swoons: Three Farces by Anton Chekhov*, 2011

*Play Beckett: The Short Plays of Samuel Beckett*, 2010

*Julius Caesar*, Shakespeare, 2008

**2008 Lit Moon World Shakespeare Festival**

*Anon(ymous)*, Iizuka, 2008

*The Clouds*, Aristophanes, 2007

*A Midsummer Night's Dream*, Shakespeare, 2005

*Frankenstein*, Shelley, 2004

*The Mariner*, Original Devised, 2003

**2003 Lit Moon World Theater Festival**

*The Skin of Our Teeth*, Wilder, 2002

*Much Ado About Nothing*, Shakespeare, 2000

**Independent Theatre Award**

*The Critic*, Sheridan, 1999

**Independent Theatre Award**

**Best Production of the Year, Santa Barbara News-Press**

*The Government Inspector*, Gogol, 1998

*Everyman*, Anonymous, 1998

*ART/plays*, Tom Camp, 1996

*No Clock in the Forest*, Paul Willis, 1995

*The Serpent King*, Gozzi, 1993

*The Blue Bird*, Maeterlinck, 1992

*The Marriage of King Arthur*, John Sider, after Shakespeare, 1991

*The Emperor Jones*, O'Neill, 1991

**Critic's Choice, Santa Barbara News-Press**

*Othello*, Shakespeare, 1991

*The Marriage of Figaro*, Beaumarchais, 1990

*A Midsummer Night's Dream*, Shakespeare, 1990

*Mother Courage and Her Children*, Brecht, 1989

**Critic's Choice, Santa Barbara Independent**

*Peter Pan*, Barrie, 1989

**Best Production, Santa Barbara Independent**

*The Man Who Came to Dinner*, Kauffman, 1988

## **LIT MOON THEATRE COMPANY DIRECTING AND PRODUCING**

**Founder/Artistic Director/Producer, Lit Moon Theatre Company, Santa Barbara, CA, founded June 1991.**

Developed artistic philosophy. Directed and adapted numerous productions for critically acclaimed, award winning theatre company. Developed physical, image-oriented approach to theatre, stressing actor transformation, mask-work, use of live musical scores, and Action Design approach, theatricalizing dramatic and non-dramatic texts during long rehearsal periods. Oversaw company's transition to not-for-profit status: developed and led Board of Directors; devised successful grant format.

Founded, curated, and developed the Lit Moon World Theater Festival, with regional, national, and international reputation. Founded Lit Moon World Shakespeare Festival, only international Shakespeare Festival in the United States, and one of seven in the world. Developed Midnight Sun Festival, highlighting the work of contemporary Finnish Dramatists.

Company responsibilities include fund-raising, liaison with local press, directing productions, selecting international participants, and producing and scheduling all aspects of the company's local and international work.

International tours include: International Month of Culture, Plovdiv, Bulgaria (2000); Edinburgh Festival Fringe, Scotland (2001); Montreal Fringe Festival Montreal, QC (2003); Montreal Wildside Festival (2004); appearance at the Fireman's Theatre in Prague, Czech Republic (2004); Tri Cities Shakespeare Festival, Gdansk, Gdynia, and Sopot, Poland (2004 and 2006); International Festival "The City," Legnica, Poland (2007); Festival of International Alternative Theatre, Podgorica and Kotor, Montenegro (2007); Young Open Theatre Festival, Skopje, Macedonia, 2007); Butrinti 2000 International Festival, Butrint, Albania, 2013; Bitola Shakespeare Festival, Bitola, Macedonia, 2013

Founding President for interACT, an international consortium of theatres created to foster mutual understanding and cultural exchange through the creation of co-productions. Includes over 25 companies from Europe, Asia, and the United States, founded to create cross-cultural opportunities for theatrical production and innovation.

Named a "Local Hero" for 2009 by the Santa Barbara Independent, cited as a "theatrical visionary" who has "led the Lit Moon Theatre Company on a worldwide pilgrimage toward fresh theatrical aesthetics and cross-cultural exchange."

### **Artistic Associate, Bitola International Shakespeare Festival**

International liaison and Associate Selector, Bitola International Shakespeare Festival, Bitola, Macedonia.

### **Productions, Festivals, and Awards include:**

*The Tempest*, Shakespeare, 2012-13

**Butrinti 2000 International Festival, Butrint, Albania, 2013**

**Bitola International Shakespeare Festival, 2013**

*Henry VI, Part 3* (American), Shakespeare, 2012

***Independent Theatre Award***

*Peer Gynt*, Ibsen, 2011

***Independent Theatre Award***

"*Once, a Traveler...*," also adapted, 2010

*The Wonderful Adventures of Nils*, Lit Moon Theatre Company/  
Tampere Teatteri Co-production, 2010

***Independent Theatre Award***

*Our Town*, Wilder, 2009

***Independent Theatre Award***

*The Tragedy of Tragedies, or the Life and Death of Tom Thumb The Great*, Fielding, 2009

*Julius Caesar*, 2008

**Lit Moon World Shakespeare Festival**

*Humblebug! A (Lit Moon) Christmas Carol*, Dickens, 2008

- The Wedding*, after Gogol, 2007  
**1<sup>st</sup> International Festival ‘The City,’ Legnica, Poland**  
**Lit Moon World Theatre Festival, 2007**
- Queen C*, Laura Ruohonen, 2007  
**Lit Moon Midnight Sun Festival**  
**Independent Theatre Award for Directing**
- The Tempest*, Shakespeare, 2006-2007  
**Young Open Theatre Festival, Skopje, Macedonia, 2007**  
**Festival of International Alternative Theatre, Podgorica and Kotor, Montenegro, 2007**  
**Lit Moon World Shakespeare Festival, 2006**
- King Richard II*, Shakespeare, 2005-2006  
**Tri-Cities Shakespearean Festival, Gdansk, Gdynia, and Sopot, Poland, 2006**  
**Modjeska Theatre, Legnica, Poland, 2006**  
**Independent Theatre Award**
- Tartuffe*, Moliere, 2003-2004  
**Lit Moon World Theater Festival**
- Hamlet*, Shakespeare, 2001-2006  
**Tri-Cities Shakespearean Festival, Gdansk, Sopot, Gdynia, Poland, 2004**  
**Divadlo U Hasicu, Prague, Czech Republic, 2004;**  
**Wildside Festival, Montreal, QC (2004)**  
**Montreal Fringe Festival**  
**Centaur Award for Best Drama, 2003 Montreal Fringe Festival**
- The Visions of Aksenty Ivanovich*, after Gogol, 2001  
**Lit Moon World Theater Festival**  
**Edinburgh Festival Fringe**
- Time(piece)*, Original/Devised, 2000  
**European Month of Culture Festival, Plovdiv, Bulgaria**
- Diary of a Madman*, Gogol, 2000  
**European Month of Culture Festival, Plovdiv, Bulgaria**
- Henry V*, Shakespeare, 2000  
**Lit Moon World Theater Festival**  
**Independent Theatre Award**
- The Master and Margarita*, Bulgakov, 1999  
**Lit Moon World Theater Festival**
- Pinocchio*, Collodi, 1998  
**Lit Moon World Theater Festival**
- Unseen Waters, Unknown Shores*, T.M. Camp, 1996
- Peer Gynt*, Ibsen, 1995
- The Nutcracker and the Mouse King*, Hoffman, 1994  
**Critic's Choice, Santa Barbara News Press**
- Through the Looking Glass*, Carroll, 1994  
**Critic's Choice, Santa Barbara News-Press**
- Metamorphoses*, Ovid, 1993
- Alice in Wonderland*, Carroll, 1992

**Best Production, Santa Barbara News-Press  
Independent Theater Award**

**Festival Curator and Producer:**

- 2013 Bitola International Shakespeare Festival, Bitola, Macedonia  
*Henry VI, Part 1*, National Theatre of Serbia, Belgrade  
*Romeo and Juliet*, Kommissarzhevskaya Theatre, St. Petersburg and  
 Macedonia National Theatre, Skopje, co-production  
*Poor, Poor Lear*, Nina Sallinen  
*The Tempest*, Lit Moon Theatre Company, Santa Barbara  
*Richard III*, National Theatre of China, Beijing  
*Henry VI, Part 3*, Bitola National Theatre
- 2010 Lit Moon World Theater Festival  
*The Wonderful Adventures of Nils*, Lit Moon Theatre Company/Tampere  
 Teatteri Co-production  
*It's Only Gravity That Makes Wearing a Crown Painful*, Gove County  
 String Quartet  
*Body/Bach-Min/Max*, Ratatat Theatre Group  
*Fusion 5.0*, Christina McCarthy, Robin Bisio, Victoria Finlayson, Jeff  
 Mills  
*The Wedding*, Lit Moon Theatre Company  
*I Was Greta Garbo*, Ottilliana Rolandson
- 2009 Lit Moon World Theater Festival  
*The Tragedy of Tragedies, or The Life and Death of Tom Thumb The  
 Great*, Lit Moon Theatre Company  
*Brick Circk*, Circus Sacra, Prague  
*Flush*, Flying Actors Studio, San Francisco  
*Albert's Fear*, Theatre Alfred, Prague  
*Polaris*, Adriatic Presents, Prague  
*The Wedding*, Lit Moon Theatre Company
- 2008 Lit Moon World Shakespeare Festival  
*Julius Caesar*, Lit Moon Theatre Company/Young Open Theatre  
 Festival/Westmont College co-production  
*Othello/Measure For Measure*, Lit Moon Theatre Company/Westmont College  
 co-production  
*A Midsummer Night's Dream*, Marjanishvili State Drama Theatre, Tbilisi,  
 Georgia  
*Poor, Poor Lear*, Nina Sallinen  
*Blue Tempest*, Lit Moon Theatre Company  
*The Winter's Tale*, UCSB Department of Theater and Dance
- 2007 Midnight Sun Festival  
*Queen C*, Lit Moon Theatre Company  
*The Sheer Love of Me*, Lit Moon Theatre Company

*The Finnhorse*, Genesis West Theatre Company  
*Panic*, Lit Moon Theatre Company

2006 Lit Moon World Shakespeare Festival

*Romeo and Juliet*, Bulgarian National Theatre, Sofia  
*Othello*, Modjeska Theatre, Legnica, Poland  
*Hamlet*, Lit Moon Theatre Company  
*Romeo and Juliet*, Canis Tempus, Montreal, Quebec  
*The Tempest*, Lit Moon Theatre Company  
*As You Like It*, State Puppet Theatre, Bourgas, Bulgaria  
*Timon of Athens*, Theatre Artists Group, Santa Barbara  
*King Richard II*, Westmont College and Lit Moon Theatre Company  
*Rogue*, Westmont College, Santa Barbara

2004 Lit Moon World Theater Festival

*Bird's Eye View*, Do-Theatre, St. Petersburg, Russia  
*James Donlon Mimeworks*, Santa Barbara  
*Songs From a Book of Days*, Eve Beglarian, New York City  
*Nonsense*, Westmont College Theatre Arts, Santa Barbara  
*Tartuffe*, Lit Moon Theatre Company, Santa Barbara

2003 Lit Moon World Theater Festival

*Woza Albert*, Market Theatre of Johannesburg, South Africa  
*Sweet Mama Stringbean*, Fire Within, Los Angeles  
*Sabotage: In Fine Form*, Burning Cities New Works, Albuquerque  
*Swimmer*, Site Pacific, Santa Barbara  
*Tartuffe*, Lit Moon Theatre Company, Santa Barbara  
*Hamlet*, Lit Moon Theatre Company, Santa Barbara  
*The Mariner*, Westmont College Theatre Arts, Santa Barbara

2002 Lit Moon World Theater Festival

*Nothing Twice*, Omar Sangare, Warsaw, Poland  
*The Prisoner*, Deborah Latz, New York City  
*Krapp's Last Tape*, Robert Loesser, Santa Barbara  
*Bastards & Beggars*, Jeff Mills, Santa Barbara  
*Nicole Renaud in Concert*, Paris, France  
*Hamlet*, Lit Moon Theatre Company

2001 Lit Moon World Theater Festival

*Hopeless Games*, Theatre Fabrik, Potsdam, Germany; and  
Do-Theatre, St. Petersburg  
*Upside Down*, Do-Theatre, St. Petersburg  
*True Theatre Critic*, Omar Sangare, Warsaw, Poland  
*The Coat*, Theatre Credo, Sofia, Bulgaria  
*The Visions of Aksenty Ivanovich*, Lit Moon Theatre Company  
*Hamlet*, Lit Moon Theatre Company

## 2000 Lit Moon World Theater Festival

*Hopeless Games*, Do-Theatre, St. Petersburg; and Theatre Fabrik,  
Potsdam, Germany

*Eating, Drinking, and Telling Lies*, The Shamans, Budapest, Hungary;  
And Lit Moon Theatre Company

*The Diary of a Madman*, Lit Moon Theatre Company

*Henry V*, Lit Moon Theatre Company

## 1999 Lit Moon World Theater Festival

*A Simple Thing*, Tom Leabhart, Los Angeles, CA

*Amine*, The Shamans, Budapest, Hungary

*The Master and Margarita*, Lit Moon Theatre Company

**Independent Theatre Award**

## 1998 Lit Moon World Theater Festival

*The Coat*, Theatre Credo, Sofia, Bulgaria

*Pinocchio*, Lit Moon Theatre Company

**Director (free-lance), 1983 - present.**

*A Midsummer Night's Dream*, Shakespeare, National Theatre of Albania,  
2013

*Henry VI, Part 3* (Macedonia), Shakespeare, 2012-13

**Globe to Globe Festival, Shakespeare's Globe, London, 2012**

**International Festival, Strumica, Macedonia, Critic's Choice  
Award, 2013**

**Bitola Shakespeare Festival, 2013**

**National Theatre of China, Beijing (forthcoming 2014)**

*The Wonderful Adventures of Nils*, Iizuka after Lagerlof, 2010

Tampere Teatteri, Finland, 2010

*Our Town*, Wilder, 2010

The Santa Barbara Theatre,

**Independent Theatre Award**

*An American Tune*, Blondell and Neziraj, 2009

Bitola (Macedonia) National Theatre

*Joan of Arc*, Penthos Productions, 1995

*Joan of Arc*, Penthos Productions, 1994

**Robby Award, Best Director of a Musical**

*Table Manners*, 1989, Ensemble Theatre Project

**Critic's Choice Santa, Barbara Independent**

*Blue Blazes* 1986 Ensemble Theatre Project

*Home*, 1986 Ensemble Theatre Project

*American Buffalo*, 1986

*Fiddler on the Roof*, Winona Community Theatre, Winona, MN, 1984

*Brigadoon*, Winona Community Theatre, Winona, MN, 1983

**GRANTS, PAPERS, CONFERENCES, TALKS, WORKSHOPS, and PANELS**

“Playing Shakespeare: Clues for Actors and Acting,” American Corner (Tirana) 2013

Physical Theatre Workshop, University of the Arts (Tirana) 2013

“Directing *The Wonderful Adventures of Nils*”

National Theatre Academy of Finland, Helsinki, 2010

“Another Fool in the Balkans: Directing *Gatsby* in Macedonia,” Westmont College, 2009

“Born in the USA: William Shakespeare and the American Theatrical Tradition”

*Phi Kappa Phi* Lecture, Westmont College, 2008

National Theatre Academy of Montenegro, Citinje, 2007

Young Open Theatre Festival, Skopje, Macedonia, 2007

“8<sup>th</sup> Shakespearean Festival: Gdansk, Sopot, Gdynia,” *Slavic and East European Performance*, Winter, 2005.

Recipient of Theatre Communications Group/International Theatre Initiative Travel Grant for Collaboration with Prague-based Designer Milon Kalis, 2001 and 2003; Warsaw-based actor Omar Sangare, 2003; and travel to Poland and Macedonia, 2007.

Recipient of major grants from the Santa Barbara Foundation and the Santa Barbara Arts Commission, 1994-Present

Recipient of Irvine Grant for exploring the development of an off-campus program, Westmont College, 2000.

Recipient of Faculty Development Grant, 2010, 2008, 2006, 2004, 2001 and 1998.

"The Holy Theatre of Maurice Maeterlinck." Paper delivered at the Association for Theatre in Higher Education National Conference, Atlanta, 1992.

"Exhausting the Beyond: Notes on Censorship in the Postmodern World." Paper Delivered at the Association for Theatre in Higher Education National Conference, Seattle, 1991.

"Unnerving the Audience: Censorship and the Abstract." Paper delivered at the Association for Theatre in Higher Education National Conference, Chicago, 1990.

Coordinator for Faculty Artists Series entitled "Collage," Westmont College, Fall, 1991.

Coordinator for "The Emperor in '91: Issues and Aesthetics in Staging O'Neill's Play Today." Colloquium on Visual Expressionism, Eugene O'Neill, and an actor's approach to Brutus Jones. In conjunction with Faculty Artists Series and the Westmont Classical Repertory Theatre.

Coordinator for "King Arthur in Literature and the Arts." Colloquium on the literary and visual tradition of King Arthur. In conjunction with Westmont Classical Repertory Theatre production of *The Marriage of King Arthur*.

### COMMUNITY INVOLVEMENT

Lector, Trinity Episcopal Church, 1994-Present.

Lit Moon Theatre Company; extensive educational outreach to area schools and universities, including lectures, discussions, and workshops. Frequent contributors to Kids Passport to the Arts, educational outreach for area children. Strong affiliation with the Arts Fund of Santa Barbara.

Program Committee, City-Wide Conference on the Humanities, sponsored by Interdisciplinary Humanities Center, University of California Santa Barbara. Simon Williams, Executive Director, 1994-1997.

### REFERENCES

Mitchell Thomas, Chair, Theatre Arts Department, Westmont College. 955 La Paz Road, Santa Barbara, CA. 805-565-6187.

Peter Lackner, Free-Lance Director. Former Director of Theatre and Chair, Department of Dramatic Art, UCSB, Santa Barbara, CA 93106. (805) 966-1466.

Simon Williams, Professor, Department of Dramatic Art, UCSB, Santa Barbara, CA, 93106. (805) 893-8538.

## **Curriculum Vitae**

Mitchell McLean Thomas  
Westmont College  
Santa Barbara, CA 93108  
Thomas@westmont.edu

## **Education**

**M.F.A.**, University of Washington Professional Actor Training Program, Seattle, WA 1999.

GPA: 3.99

**B.A.**, Whitworth College, Spokane, WA 1995. GPA: 3.74. Graduated with Honors

## **Professional Affiliations**

Member, Actors Equity Association (AEA)

Member, Screen Actors Guild (SAG)

Affiliate Member, American Theatre in Higher Education (ATHE)

Certified Actor-Combatant, The Society of American Fight Directors

## **Areas of Special Interest**

Acting

Development of new plays and devised theatre

Actor Movement

Directing

Voice and Speech

## **Teaching Experience**

Tenured Associate Professor of Theatre, Westmont College 2011 – present

Teaches all levels of acting, voice and speech, and directs 1-2 mainstage productions per year.

Mentors and oversees multiple senior capstone projects per year.

Department Chair, Theatre Arts, Westmont College 2007-present

Wrote grant that won department \$42000 Capital Improvement Grant in 2010 for technical and design equipment. Represented department in administrative negotiations and oversaw 2011 \$750,000 renovation of Theatre building to include movement classroom, seminar room, and additional lighting and costume storage. Created and developed youth outreach program reaching 1,000 underserved high school students in Santa Barbara. Wrote grants for external and internal funding totaling \$40,000 over a two-year period from 2008 - 2010. Balanced and oversaw budget for department production season and operations. Recruited and hired adjunct instructors, designers, and technicians for academic program and production season in both theatre and dance. Chair of search committee for tenure track position in design and technology

in theatre arts. Planned and developed new requirements within the theatre arts curriculum, including major and minor (theatre and dance emphasis). Participated in college wide budget, programming, and long range vision discussions as representative from theatre arts and served as liaison between the college and the department. Wrote department assessment reports related to student learning outcomes and program review. Proposed and received 33% increase in production budget and student worker program for department.

Assistant Professor of Theatre Arts, Westmont College 2004-2011

Created and developed acting program sequence for majors and minors. Coordinated special programs and colloquia. Commissioned acclaimed playwright to develop world premiere play with student actors. Created and taught classes in theatre, including Beginning Acting; Physical Acting; Acting Shakespeare; Voice and Speech Thru Performance, Senior Capstone Project, and World Theatre I and II. Conceived and directed new work for Fringe Festival. Conceived and executed project to offer playwriting component to program. Directed award-winning mainstage productions at college, including classic and contemporary plays and with a focus on encouraging new plays and original, devised material. Served as faculty mentor and advisor for senior capstone projects. Commissioned student playwright to write first-ever bilingual full-length stage play produced in department season.

Guest Director and Teacher, University of CA, Santa Barbara, May 2007

Guest Director/Lecturer, University of CA – Santa Barbara, May 2007

Invited by renowned playwright Naomi Iizuka to participate in the coaching and directing of new work by student playwrights.

Workshop Leader

Developed and led workshops in physical acting at the 2006 Gdansk International Shakespeare Festival in Gdansk, Poland. Developed and led workshops in low-flying trapeze work at Westmont College.

Teaching Assistant, University of Washington, 1998

Created syllabus and course requirements for progressive acting series for majors and non-majors. Taught three course sequence in beginning acting. Coached contemporary and classical audition pieces for students. Directed monologues, scenes, and culminating performance of full studio production.

## Acting Experience

Professional Actor, 1995-present

Selected Productions:

*If I Did This*, Spring 2013, SB Playfest, Directed by R. Michael Gros

*Creditors*, Spring 2012, Ensemble Theatre Company, Directed by Jonathan Fox

*Peer Gynt*, Fall 2011, Lit Moon Theatre Company, Directed by John Blondell

*The Fever*, 2011, Genesis West Theatre Company, w/ performances in Santa Barbara, Los Angeles, and London, Directed by Maurie Lord

*The Adventures of Nils*, Fall 2010, Center Stage Theatre, **w. premiere by Naomi Iizuka**

*Our Town*, February 2010, Santa Barbara Theatre, Directed by John Blondell

*Othello/Measure for Measure*, 2008, Lit Moon Theatre Company, Directed by Lilia Abedjieva of the National Theatre of Bulgaria  
*Queen C*, Midnight Sun Festival 2007, Lit Moon Theatre Company  
*Panic* (staged reading), Midnight Sun Festival, 2007, Lit Moon Theatre Company  
*Georgia* (reading), new play workshop, 2008  
*The Memory of Water*, Ensemble Theater Company, 2007  
*Richard II* (title role), Lit Moon Theatre Company, 2005-6 **Indie Award, performance Invited and performed in Gdansk and Legnica, Poland, & Santa Barbara, CA**  
*The Earthquake Predictor Rides the Bus*, Off Axis, 2006 **World Premiere**  
*Classic Santa Barbara*, 2004, Santa Barbara International Film Festival  
*Star Quality*, Pasadena Playhouse, 2003 **American Premiere**  
*Daedalus*, South Coast Repertory Theatre, 2003  
*RHD/LA*, CBS, 2003  
*Madison Heights*, PBS, 2002  
*Wasteland*, ABC, 2001  
*Pericles*, A Noise Within, 2002  
*Our Country's Good*, NoHo Actor's Studio, 2002  
*Volunteers*, Blank Theatre Company, 2001 **World Premiere**  
*Cymbeline*, A Noise Within, 2000  
*Louis Slotin Sonata*, Circle X Theatre Company, 2000  
*Hamlet* (title role), The Playhouse, 1999  
*Touching the Void*, Meany Studio, 1999, **created and performed one-man show**  
*Dream of a Common Language*, 1999, The Playhouse  
*Jihad*, Hutchinson Theatre, 1998, **created and performed one-man show**  
*The Last Night of Ballyhoo*, 1998, Interplayers Theatre  
*Chaps (The Musical!)*, 1998, Idaho Repertory Theatre  
*Much Ado About Nothing*, 1998, Idaho Repertory Theatre  
*Troilus and Cressida*, 1997, Colorado Shakespeare Festival  
*Romeo and Juliet*, 1997, Colorado Shakespeare Festival  
*House Not Touched By Death*, 1997, Colorado Shakespeare Festival, **World Premiere**  
*Noises Off!*, 1996, The Tamarind Theatre  
*Baby*, Edge of the World Theatre, 1996  
*The Music Man*, 1995, PCPA Theaterfest  
*The Pirates of Penzance*, 1995, PCPA Theaterfest

### **Directing Experience**

*Much Ado About Nothing*, Westmont, Fall 2012  
*Picasso at the Lapin Agile*, Staged reading at the Santa Barbara Museum of Art, Jan. '12  
*Animal Farm (the musical)*, Westmont, Spring 2012  
*Macbeth*, Westmont, Fall 2010  
*The Servant of Two Masters*, Westmont, Fall 2010  
*GLIMPSE: beyond*, (Devised), Westmont, Spring 2010  
*The Bald Soprano* by Eugene Ionesco, Westmont Fall 2009  
*Muéveme. Muévete.*, by Diana Small, La Casa de la Raza, Spring 2009 **World Premiere**

*Fortune's Fool: stop the violence or i'll kill you*, (Devised), Westmont, Spring 2008  
*Jane Eyre* by Charlotte Brontë, adapted by Polly Teale, Westmont, Fall 2007  
*Don't Be Fooled By Me*, (Devised), Westmont, Spring 2007  
*Car Plays*, Santa Barbara Downtown 1<sup>st</sup> Thursday Art Festival, Spring 2007  
*The Earthquake Predictor Rides the Bus* by Hank Willenbrink, Santa Barbara Off Axis Festival, 2006, **World Premiere**  
*The Car Play Project* by Westmont Students, 2006, **15 World Premieres**  
*Rogue* by Erik Ehn, 2006, **invited to Lit Moon World Shakespeare Festival**  
*Big Tent Love*, (Devised), Westmont, Spring 2006  
*The Saint Plays* by Erik Ehn, 2006, **World Premiere**  
*Ablaze* by Mitchell Thomas, 2005, **World Premiere**  
*Reckless* by Craig Lucas, 2004  
*Blood Relations* by Sharon Pollock, 1998  
*Hello Out There* by William Saroyan, 1995

### **Grants, Awards, Publications, Panels, Committees and Conferences**

Faculty Representative, Faculty budget and salary committee, 2013-2015.

Faculty Representative, College construction committee, 2013 – 2016.

Performer, *Speaking of Stories*, Spring 2013. Directed by Maggie Mixsell.

Member, Personnel Committee, Fall 2012. Served as Humanities representative on Personnel Committee of college.

Indy Awards, Acting, Spring 2012. Awarded Indy for acting in both the Ensemble Theatre production of *Creditors* and the Lit Moon production of *Peer Gynt*.

Artist in Residence, Ensemble Theatre Company, Santa Barbara, CA, Spring 2011. Appointed first ever artist-in-residence for Ensemble Theatre company. Assisted artistic director in new play development, season selection, new audience initiatives, and community connections as theatre moves into expanded theatre space and season.

Representative, Academic Senate, Fall 2011. Served as one of three representatives from Humanities division on college-wide Senate committee.

Producer, Tim Crouch's *ENGLAND*, Santa Barbara Museum of Art, November 2011. Initiated project and served as sole producer to bring international performing artist Tim Crouch to Santa Barbara to present his critically acclaimed production of *England*. Co-presented by Santa Barbara Museum of Art and the Lit Moon Theatre company.

Winner, 2008 Arlin G. Meyer Prize. The Arlin G. Meyer Prize is awarded biennially to a fulltime faculty member from a college or university in the Lilly Fellows Program National Network for work that exemplifies the practice of the Christian artistic vocation.

Producer, Diversity in the arts theatre project, 2007-2010. Three year initiative and collaboration with Intercultural Programs Office to include culturally and racially diverse theatrical performances as part of main stage season, resulting in performances of Richard Wright's *Black Boy*, Naomi Iizuka's *Anon*, Diana Small's *Muéveme. Muévete.*, and the hereandnow theatre company's *Telling Our Stories*.

Clown, Christopher Bayes Clowning Workshop, Summer 2010. Invited to participate in week long clowning intensive at Juilliard School in NYC with Chris Bayes, Director of Movement of the MFA Acting program at Yale School of Drama.

Member, Student Life Committee, 2009 – 2011. Served as Chair of student life committee, overseeing student discipline process and student life initiatives.

Writer, article in Across Cultures diversity magazine, Spring 2009.

Grant Recipient, 2009. Montecito Bank and Trust Community Partners grant for bilingual theatre production at La Casa de la Raza.

Writer, Trinity Episcopal Church – Fall 2008. "*I Need A Hero!*", Original play performed as kickoff to stewardship season.

Service and Supply Branch Director – 2007-2009. Westmont College Earthquake Emergency Response Team.

Chair, Open spaces committee and playground re-build committee – 2008-2009. Post-fire neighborhood recovery effort, Las Barrancas.

Director of narrators and actors, Westmont College Christmas Festival – 2007 and 2008.

Grant Recipient, 2007 and 2008. Venoco grant for theatre program outreach to underserved high school students in SB and Ventura counties.

Representative, Lily Foundation for Westmont College, Fall 2008. Chosen as theatre artist to represent Westmont College in Lily Foundation Faith-based artist awards, a program designed to reward integrative and substantial projects by artists of faith.

Participant, Teacher Development Workshop, New York, NY – Summer 2008. Invited to participate in two-week workshop with master teachers Ron Van Lieu (Yale), Chris Bayes (Yale), and Slava Dolgachev (Moscow Art Theatre) in 120-hour workshop for actors and teachers of acting. Studied scene study, textual analysis, and clowning.

Panelist, Center Stage, Santa Barbara, CA – Fall 2008. "The Theatre of Lilia Abedjieva". Discussion into the mechanics and processes of notorious Bulgarian director Lilia Abedjieva from an actor's perspective.

Recipient of Professional Development Grant, Summer 2008. Grant helped fund travel and expenses to Teacher Development Workshop in New York, NY.

Moderator, Westmont College – Spring 2008. “Race and Ethnicity in American Theatre” with playwright Naomi Iizuka, Director of MFA Playwriting Program, UCSD.

Respondent, Phi Kappa Phi Lecture, Westmont College – Spring 2008. “Born in the USA: William Shakespeare and the American Theatrical Tradition”.

Chapel Speaker, Westmont College – Spring 2008. *“Wilderness and Vocation”*.

Grant Writer/Director, Westmont College – Fall 2007 and Fall 2008 “Found in Translation: Great Literature in the Theatre”. Public high school outreach program to over 1300 students intended to expose underserved students to adaptations of literature through the theatre.

Member, The Beatitudes Society, 2006-2008

Member, Westmont Personnel Committee – 2007-2008

Member, Westmont Academic Senate (Theatre Representative) – 2007-2009

Guest Director/Lecturer, University of CA – Santa Barbara, May 2007  
“From Page to Stage: Bringing to Life an Original Script”. Invited by renowned playwright Naomi Iizuka to participate.

Guest Artist, International Summer Academy of Theatre and Drama, Gdansk, Poland, 2006, “Rediscovering the Body: Approaches to Physical Acting”. Created and led workshop designed for Polish actors and teachers of acting.

Recipient of Professional Development Grant, 2006. Grant helped support the international tour of the Lit Moon/Westmont College co-production of Richard II by William Shakespeare.

Theatre Writer, Santa Barbara Independent, 2006, “An ethnographic journey: a director’s journal”. Explained the artistic process of the new play development between Erik Ehn and Westmont College theatre students.

Recipient, Integrating Faith and Learning Grant, 2005-6. Grant facilitated academic and artistic dialogue around the Saint Plays by Erik Ehn and their subject matter, as well as the commissioning of a world premiere play.

Member, Westmont Athletic Committee, 2005-2007.

Coordinator, Globe Lecture Series on the Saint Plays, 2006. “The Saint Plays: A Bewildered Historian’s Response”, “Thinking phenomenologically about the Saints”, “Division and Healing in the Saint Plays: Stories, Histories, Theatrical Art”.

Participant, Five Day Workshop in Fitzmaurice Voicework, Los Angeles, 2006. Workshop explored the connection of breath and the body in its connection to vocal production for the stage.

Speaker, Westmont New Faculty Workshop, 2005.

Guest Lecturer, Santa Barbara Adult Education Theater Class, 2005, “Myths of Shakespeare: Exploring the True Tradition”.

Co-Presenter and Performer, Westmont Downtown Conversation Series, 2005, “Sad Stories of the Death of Kings: Approaches to Staging Shakespeare’s King Richard II”.

Participant, American Theatre in Higher Education Conference, 2005, “Bridging Communities, Engaging Creativity”. Participated in various workshops, lectures, and demonstrations related to the teaching of acting and voice.

Faculty Sponsor, Westmont in the Arts, 2004.

Coordinator and Performer, Westmont Faculty Forum, 2004, “A Child’s Christmas in Wales”.

Theatre Review, Santa Barbara Independent, 2005, “The Intimate Edge of Reason”.

Theatre Writer, Santa Barbara Independent, 2004, “Exits Makes Its Entrance”.

## Curriculum Vitae

**Robert A. Hamel**

1014 Westmont Rd.

Santa Barbara, California, 93108

(319) 572-7092

rhamel@westmont.edu

### PERSONAL HISTORY

Birth date: February 12, 1957      Marital Status: Married      Spouse: Susan E. Hamel  
Citizenship: USA

### EDUCATIONAL HISTORY

<b>MFA</b> Theatre Arts: Scenic Design	University of Iowa	2004
Advisor: Loyce Arthur		
Awards: MFA Design Scholarship Award	University of Iowa	2003
David and Jean Schaal MFA Design Award	University of Iowa	2002
<b>MA</b> Religion: Biblical Literature	University of Iowa	2001
Advisors: Dr. George Nicklesburg, Dr. Kenneth Kuntz		
<b>Master of Divinity</b>	Trinity Lutheran Seminary, Columbus, Ohio	1984
Advisor: Dr. Walter Taylor		
<b>BA</b> Full Double Major: Religion and English		
Advisors: Dr. David Weddell, Dr. Elizabeth Isaacs		
Awards: Edna Robison Moles Award	Cornell College	1979

### PROFESSIONAL POSITIONS

**Assistant Professor, Department of Theatre, Technical Director**  
Westmont College, Santa Barbara, California, 2010-Present

**TA 015 Lighting and Sound for the Theatre (2 units)**

Course in the technology of the stage, centering on the collaborative process involved in realizing live theatrical production.

**TA 016 Scenic Construction for the Theatre (2)**

Course in the technology of the stage, centering on the collaborative process involved in realizing live theatrical production.

**TA 017 Stage Makeup for the Theatre (2)**

Course in the technology of the stage, centering on the collaborative process involved in realizing live theatrical production.

**TA 136 Design for the Theatre (4)**

Prerequisite: TA 001, TA 015. An examination of the creative process of theatrical design covers theory, analysis, interpretation, and decision-making involving basic design elements and principles. Includes some

design history, along with projects in design.

**TA 137 Design for Performance (4)**

Prerequisite: TA 136. A hands-on course in the practice of four-dimensional design including the processes of designing and making installations for performance events; the fundamentals and creative

processes of 4D design; and a study of key practitioners in the field.

**TA 060/160 Technical Production I, II (1-2)**

Prerequisite: permission of instructor. (Repeatable.) Active participation in technical support of a major dramatic production of Westmont theatre arts.

**Assistant Professor, Department of Theatre, Technical Director**

Graceland University, 2005-2010, Lamoni, Iowa

Julia Franklin, Chair, Division of Fine Arts

**THTR1200 Introduction to Theatre (3 units)**

Designed to develop an appreciation and enjoyment of dramatic art and to foster an understanding of some of the basic principles which underlie theatre practice and theatre technique. Students should develop and appreciation for the work of the artists who help to bring the playwright's pages to life as well as consider their contribution as members of an audience.

**THTR1210 Makeup (2)**

Introduction to the techniques of makeup design and its application for the stage. Content includes an overview of facial, muscular and skeletal structures and the affects of light on human skin and theatrical makeup.

**THTR1310 Introduction to Stagecraft (3)**

Introduction to the elements and practices of theatrical construction and scene design. Concentration on the techniques of theatrical construction, costume construction, lighting technology, stage mechanics, alternative methods of staging and shifting stage scenery, backstage organization, and development through practical experience of essential woodworking and stagecraft skill. Laboratory session required.

**THTR2350 Theatre Production Studies (0-1)**

Participation in a theatrical production: acting, directing, technical production, design. Students approved for credit work in this course by faculty-director must contribute a minimum of 45 clock hours of activity, which shall be exclusive of assignments, and activities pertaining to other courses.

**THTR2810 Theatre Technology: Scenery and Properties (3)**

Development of skills in current methodology of theatrical scenery and properties. Laboratory session required.

**THTR3810 Theatre Design: Scenery and Properties (3)**

History, theory, and principles of scenography and properties design, Students will analyze, research, and design a series of plays.

**THTR4200 Senior Seminar 1 (1)**

Discussion of trends and development of professional awareness of drama and theatre as art. Readings and research into current theatre practice. Observation of professional performance. Preliminary work on the individual project which will be presented as part of Senior Seminar II.

**THTR4350 Advanced Theatre Production Studies (0-1)**

Participation in a theatrical production: acting, directing, technical production, design. Students approved for credit work in this course by faculty-director must contribute a minimum of 45 clock hours of activity, which shall be exclusive of assignments, and activities pertaining to other courses.

**THTR2100 Script Analysis/Dramatic Criticism (3)**

An Interdisciplinary investigation of theatre and literature. Explores a variety of analytic methods for examining dramatic literature from both performance and design perspectives. Critical theory is used to critique, analyze, and produce plays.

**THTR2901 Topics: Theatre Tour of New York (1)**

Observation and evaluation of professional theatre productions in New York City. Participation in site-specific tours and artists discussions. Survey of contemporary theatre trends and current artists.

**THTR2902 Topics: Theatre Tour of Chicago (1)**

Observation and evaluation of professional theatre productions in Chicago and the costume collection of the Art Institute of Chicago. Participation in site-specific tours and artists discussions. Survey of contemporary theatre trends and current artists.

**WTRM0213 American Musical Theatre Overview**

A multimedia exploration of the literature, performance, history and musicology of the American Musical Theatre. The Course focuses on historic productions, playwrights, libretti and composers.

**WTRM0223 Curtain Time in London**

A travel-term to London. Course includes seeing live theatre, backstage tours, acting workshop the The Riverside Shakespeare Company, and a guided tour of the Theatre Museum of London.

**Scenic Designer/Scenic Artist, Summer Stock**

The Mac-Haydn Theatre, 2005, 2006, 2007 Seasons, Chatham, New York  
Lynn Haydn, Executive Director

**Technical Director**

The Market House Theatre, 2004-2005, Paducah, Kentucky

**Lutheran Pastor**

1984-1999, Hawarden, Iowa, Andover, Iowa, Atalissa, Iowa, and Iowa City, Iowa

**Full-time Calls**

Olin, Iowa, Burlington, Iowa,

**Part-time Interim Calls**

Cedar Rapids, Iowa, St. Donatus, Iowa, Cairo, Illinois

**Head Properties Master, Part-time**

University of Iowa Theatres, 2003-2004 Season, Iowa City, Iowa, Alan MacVey, Chair

**Resident Designer/Scenic Artist, Summer Stock**

Lakes Region Summer Theatre, 2003 Season, Meredith, New Hampshire, David Ramsey, Artistic Director

**Scenic Artist, Part-time**

University of Iowa Theatres, 2002-2003 Season, Iowa City, Iowa, Alan MacVey, Chair

**Carpenter, Painter's Assistant, Part-time**

University of Iowa Theatres, 2001-2002 Season, Iowa City, Iowa, Alan MacVey, Chair

**Kirkwood Community College**

Cedar Rapids, Iowa, Wendall Maakestad, Dean

**Judaism, Christianity, and Islam**

Fall 2000 Spring 2001

An introduction to the histories, ideologies and practices of the "Abrahamic" religious traditions. Students are exposed to the basic beliefs, values and practices of Judaism, Christianity, and Islam through reading assignments (both primary and secondary texts), lectures, classroom discussions, and films.

**Introduction to World Religions**

Spring 2001, Summer

2001

An introduction to the histories, ideologies and practices of the world's major religious traditions. Students are exposed to the basic beliefs, values and practices of Hinduism, Buddhism, Confucianism, Taoism, Judaism, Christianity and Islam through reading assignments (both primary and secondary texts), lectures, classroom discussions, and films.

**Religion in the United States**

Fall 2001

An introduction to the history of religion in the United States (both pre- and post-colonial), from the Native American traditions, to the Christian religions of European settlers, to the diverse religious communities that dot the twenty-first century American landscape. Relationship of the story of American religion to the broader social, cultural, and political aspects of the American experience emphasized.

**Kirkwood Community College, Marion Center**

Marion, Iowa, Carol Thompson, Director

**Judaism, Christianity, and Islam**

Summer 2001

**DESIGN CREDITS**

**2013** Circle Bar-b Theatre, Santa Barbara, California

*The Importance of Being Ernest*, Scenic Design

*Santa Barbara Christmas Revels*, Santa Barbara, California, Scenic Design

*Museum Installation*, Museum of History of Macedonia, Skopje, Macedonia, Special Effects

Work

**2012** Decapitated Head Prop; feature photo in *Globe to Globe: The Festival in Focus, A*

*Photographic Record of Globe to Globe, 21 April – 9 June 2012*, Globe to Globe

2012, Shakespeare's Globe Press, p. 89

**2010-2012** Westmont College Festival Theatre

Scenic Design/Technical Director

*Servant of Two Masters, Sacred Spaces, 33 Swoons*(TD), *Fringe Festival*

2010 (TD),

*Peer Gynt, Fall Dance Concert 2010, Animal Farm, Fringe Festival*

2011 (TD), *Much Ado About Nothing, Motion/Emotion.*

**2010-2012** Westmont College Festival Theatre Lighting Design

*Servant of Two Masters, Sacred Spaces, 33 Swoons,*

- Fringe Festival 2010, Peer Gynt, Fall Dance Concert 2010, Animal Farm, Fringe Festival 2011, Motion/Emotion.*
- 2012 Lit Moon Theatre Company, Santa Barbara, California  
Special Effects Artist, *Henry VI, Part III*
- 2012 National Theatre of Macedonia  
Special Effects Artist, *Henry VI, Part III*  
Globe to Globe Theatre Festival, Shakespeare's Globe Theatre, London, England
- 2012 Globe Theatre, London, England, National Theatre of Macedonia  
Special Effects Artist, *Henry VI, Part III*  
Ohrie Summer Festival, Ohrie, Macedonia
- 2012 National Theatre of Macedonia  
Special Effects Artist, *Henry VI, Part III*  
Strumacia Theatre Festival, Strumacia, Macedonia,
- 2012 National Theatre of Macedonia  
Special Effects Artist, *Henry VI, Part III*  
Skopja National Opera, Skopja, Macedonia
- 2011 Out of the Box Theatre Company, Santa Barbara, California  
Makeup Artist, *Evil Dead the Musical*
- 2011 Page Youth Center, Santa Barbara, California  
Light Design for Class Musical, Acting Blocks Design
- 2011 Christ Presbyterian, Santa Barbara, California  
Chancel Lighting Design
- 2010 Page Youth Center, Santa Barbara, California  
Rehearsal Blocks Design and Construction
- 2008 Up and Coming Theatre Company, Arlington, Illinois  
*The Producers*
- 2008 Festival 56, Princeton, Illinois  
*I Love You, You're Perfect, Now Change; Jesus Christ Superstar*
- 2005-2010 Graceland University Theatre  
Scenic Design/Lighting Design/Technical Director  
*Bye, Bye Birdie, The Importance of Being Earnest, Hole in the Sky, Proof, A vow, A Winter's Tale, Urinetown, Hole in the Sky, Metamorphoses,*
- Summers 2005, 2006, 2007 The Mac-Haydn Theatre, Chatham New York  
Scenic Design/Scenic Artist  
*The Student Prince, South Pacific, Funny Girl, Fiddler on the Roof, 110 in the Shade, Oklahoma, The Pajama Game, Thoroughly Modern Millie*
- 2004-2005 The Market House Theatre, Paducah, Kentucky  
Technical Director; *Oklahoma*  
Scenic Design/Technical Director  
*3 Li'l Kittens, Parallel Lives, 45 Second From Broadway, Charlotte's Web, City Mouse-Country Mouse, The Pied Piper of Hamelin, The Jungle Book, The Christmas Story, The Affections of May, Music Man Jr., Over The Tavern, The Complete Works of William Shakespeare-Abridged, The Sound of Music, The Princess and the Prince, The True Story of the Tortoise and the Hare*

- Scenic Design/Scenic Artists  
**Sound of Music, Footloose, 42<sup>nd</sup> Street, Music Man, Annie Get Your Gun**
- 2003** Dorian Opera, Decorah, Iowa  
Scenic Design/Technical Director  
**Pirates of Penzance**
- 2002** Dorian Summer Opera Theatre, Decorah, Iowa  
Scenic Design/Technical Director  
**Carousel**
- 2001-2004** University Theatre, University of Iowa, Iowa City, Iowa Scenic Design  
**Agamemnon, Electra, Road to Santiago, BeaKers, Uncontrollable Mysteries, Angels in America, Part 1, Millennium Approaches**
- 1994-2004** Iowa City Community Theatre, Iowa  
Scenic Design/Technical Director  
**Amadeus, Inherit the Wind, The Taming of the Shrew, Big River, A Streetcar Named Desire, Of Thee I Sing, The Real Inspector Hound, One Flew Over The Cuckoo's Nest, After Magritte, Frankenstein, Man of La Mancha**
- 1994-2003** Lutheran Summer Charity Musical, Iowa City, Iowa  
Scenic Design/Technical Director  
**Godspell, God's Favorite, Two by Two, Lazarus, South Pacific, Cotton Patch Gospel, Working, A Wonderful Life**
- 1987-1991** River City Players, Clinton, Iowa  
Scenic Design/Technical Director  
**You're A Good Man Charlie Brown, Working, A Funny Thing Happened on the Way to the Forum, A Chorus Line, Cat on a Hot Tin Roof, The Mystery of Irma Vep, One Flew Over the Cuckoo's Nest.**
- 1985** Sioux Empire College, Hawarden, Iowa  
Scenic Design/Technical Director  
**The Good Doctor**

#### COLLEGE SERVICE

- 2011-2013** Computer and Technology Advisory Committee  
**2011-2012** Secretary, Faculty Meetings

#### SERVICE TO THE COMMUNITY

- 2011** Christ Presbyterian Church, Santa Barbara, California  
Chancel Lighting Installation
- 2011** Page Youth Center, Santa Barbara, California  
Acting Blocks Construction
- 2012** Grace Lutheran Church, Santa Barbara, California  
Good Friday Worship Space and Lighting Design
- 2012** Grace Lutheran Church, Santa Barbara, California  
Adult Education Class; "How Christian Church Architecture Has Influenced Worship Patterns; Ancient to Modern"
- 2013** Santa Barbara Community Church, Santa Barbara, California  
Chancel Lighting Installation

**THEATRE DEPARTMENT TECHNICAL DIRECTOR****2010 CIP Grant Oversight**

Planned, coordinated, oversaw the purchase of technical theatre equipment for the Theatre Department as a result of the department's winning the \$42,000 CIP Grant

**2010-2012 Remodel of Porter Hall**

Served on Remodeling Task Force for the remodel of Porter Hall

**2010-2012 Creation of Black Box Movement Classroom/Performance Space**

Served on the Black Box Movement Classroom/Performance Space Task Force key resource person for Harlequin Dance Floor, Lighting Pipe Grid, and Chauvet LED Lighting System

**AWARDS and MEMBERSHIPS**

**2008** Technical Theatre Program at Graceland University recognized by *Stage Directions Magazine* as one of the top 10 such programs in Iowa.

**2009** Fellowship to attend *IESNA Summer Teachers of Lighting Workshop*.

**2000-present** Member of *United States Institute for Theatre Technology*

**2000-present** Member of Theatre Communication Group

**CURRICULUM VITAE**

Erlyne Faith Whiteman, Ph.D

Westmont College

Director of the Dance of Theatre Arts  
& Kinesiology

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**Ph. D., Physical Education, Recreation & Dance Administration**, USC, Los Angeles, CA 1989, Magna Cum Laude

**M..S., Physical Education with Dance Emphasis (Theatre minor emphasis)**, NIU, Dekalb, Illinois, 1975, Magna Cum Laude

**B.S.** Wheaton College, Wheaton, Illinois, 1971, Cum Laude Physical Education

**Dissertation:** *Management Competencies for Dance Administrators* **Master's Thesis:**

*Historical Development of Ancient Hebrew Dance Senior Thesis: Worship and Dance Performance: Psalm 23*

### **PROFESSIONAL TRAINING**

**Musical Theater:** H.S. Performances included singing, dancing, acting (2 years) **Modern Dance: Laban & Graham:** Public School (6 years); South Coast Contemporary Dance Theatre, Santa Barbara (3 years); Dance Warehouse, SB (5 years) **Chautauqua Summer Institute of Dance (35 years)** Hawkins Summer Intensive with Katherine Duke (1 week); & Motion Theatre Dance Co. (3) **Ballet:** Vagonova (Basics) Washington University, St. Louis (1 year); Cecchetti (Int/Adv) (4 years) Montecito School of Ballet, ABT (Intermediate) State Street Ballet (1 summer), Susan Manchek—**Balanchine Technique 1 year (2009) Jazz Dance: Broadway Dance Center (Int/Adv Jazz) Fall 2009**, Giordano Chicago Jazz (2) Tremaine Style with Cathy Roe at the NDA Conferences (3 years), Chautauqua Summer Institute of Dance (30 years) various teachers from New York City. **Sacred Dance/Liturgical Dance:** Carla de Sola, Doug Adams, Judith Rock & SDG (35)

**TEACHING EXPERIENCE** (See chart on ff pages for specific courses and units)

### **Westmont College, 1974 to Present**

Wheaton High School District, 1973, Substitute Teacher in P.E. and Dance Health Club, St. Louis, MO, 1972, Fitness Instructor and Weight Trainer

### **ADDITIONAL EXPERIENCE IN RECREATION**

Carpinteria Girl's Club, 1981-84, Coaching Gymnastics Westmont College and summer jobs, 1980-85, Aerobics Instructor

### **PRESENT RANK: ASSOCIATE PROFESSOR OF DANCE ADMINISTRATIVE EXPERIENCE (Department, Faculty Committees, etc.)**

**2000-present, Director of the Dance Program, Westmont College 2005-present Artistic Director Westmont Fall Dance Concerts 2005-present Director of the Windancers in The Christmas Concerts (Fall Sabbatical 09) 2004-6 Admissions and Retentions Committee/'07-09 Faculty Budget & Salary 2002-9 Theatre Arts Search Committees 1998-Spring Art Search Committee 1995-Spring Advisor to Student Life Committee on "Social Dance Issue on Campus" 1991-7 Artistic Director, Westmont Windancers (now co-directed—see above) 1984-85 Administrator & Coach Gymnastics Program, Carpinteria Girl's Club 1980-89 Co-Director Jubilee Dancers, Dance Company (The Sacred Dance Guild)**

### **PUBLICATIONS & PAPERS**

**Books:** Chapter on "Management Competencies for Dance Administrators" *Focus on Dance XII. Dance in Higher Education* by NDA/AAHPERD (1992)

### **Articles:**

1. *God's People are Dancing. . .Again* So. Cal Chap of SDG, Spring 2002 2. *God's People are Dancing...Again* Sacred Dance Journal, January, 1999 3. *God's People are Dancing...Again* Christianity Today, September, 198 4. *Survey on Dance in Christian Colleges* CCC Newsletter, Summer 1993

**Papers:** (In addition to the above) **1. Perception, Performance and Possibility: Ways of Viewing Disability and Aging in the**

**Academy—Co-presentation by Curtis and Erlyne Whiteman. HICAM, January 2010**

2. *Abstract Expressionism in Dance and Art—Kandinsky and Palucca*, Hawaii International Conference on the Arts and Humanities: HICAM, January 2006

3. *Survey on Dance in Christian Colleges*, CCC Coalition HPERD Conference, 1993

**PERFORMANCES** (see also Community Work\*)

**2009-Dance at the Top of the Hill (Fall Sabbatical) Professional Dancer**

2005-09 Motion-Theatre Dance Co. Administrative Secretary & Dancer 2005 SB Dance Alliance: Solo to open show with Students (juried) 2004 Westmont Windancers New Works Festival: Faculty with Students 2003 Westmont Windancers Winter Concert: Faculty solo with other Fac & Students 1999 Westmont Windancers Spring Concert: Solo to open show with Student Co. 1994 *The Night Before Christmas*, Montecito School of Ballet (Guest Artist) Lobero 1981-99 Sacred Dance Guild/American Dance Guild (SDG/ADG) solos & duets 1980-89 *Jubilee Dancers*, Co-Director and Performer & Westmont Chapels 1974-1998

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**CHOREOGRAPHY** (see also Community Work\*)**2010 Director/Choreographer of Sacred Spaces Fall Dance Concert, WC**

2008 Director/Choreographer of *African Stories* Fall Dance Concert, WC 2007 Director/Choreographer of *Change* Fall Dance Concert, Westmont College 2006 Director/Choreographer of *Danceworks* Fall Dance Concert, Westmont College 2006 Director/Choreographer of *Sculptured Shadows* for SB's "Off-Axis" Art Festival 2005-6 Director/Choreographer of *The Westmont College Fringe Festival*, April 2006 Worship and the Arts Choral, Orchestra & Dance in local churches, February **2005-present Christmas Festival, Directed by Michael Shasberger (Fall Sabbatical 09)** 2001 & 2005 January SBDA *New Works* Center Stage Paseo Nuevo (Juried) 1998 Fall *Choreographers Showcase* (Juried) 1995-present Santa Barbara Dance Alliance Fall, Winter & Spring 1995 Variety Show (year end), Carpinteria High School 1991-present Westmont Windancers, Dance Concerts, Porter Hall (see above for titles) 1985-1998 1-2 pieces for the Southern California Chapter of SDG each spring 1970-1990 Choreographer for numerous musicals: *Oklahoma*, *Westside Story*, *Little Mary Sunshine*, *Celebrate Life*, *Godspell*, and John Cochran's *The City*.

**PROFESSIONAL ORGANIZATIONS**

**NDA/AAHPERD** (National Dance Association); **SDG/ADG** (Sacred Dance Guild/American Dance Guild); **CAN** (Christians in Arts Network); **Santa Barbara Dance Alliance** (Westmont Windancers); National Society of Arts and Letters (Santa Barbara Chapter); **Society of Dance History Scholars & HICAM** (Hawaii International Conference on Arts & Humanities)

**HONORS & AWARDS**

**Grant from MB & T for SBDARTS & SBDA Mentorship Programs 2010-2011 Awarded Twyla Tharp's TORELLI licensing for Westmont's Annual Fringe Festival 2010**

Graduated with Honor: PhD, M.S. and B.S. Degrees Fall, 1994: Appointed to the National Society of Arts and Letters 2 Year Election to SDG, Southern California Region, 1996-98

**COMMUNITY INVOLVEMENT**

**SBDARTS Mentorship Program 2010 SBDANCE ALLIANCE 1998-present SB-ADaTP**

**2010-2011 El Montecito Presbyterian Church** 1981-present (member, worship & arts workshops, SS Teacher—5<sup>th</sup> grade through adult, performances with The Westmont Windancers), Montecito School of Ballet 1988-98, Motion Theatre Dance Co. 2005-09, Off-Axis 2006

3

**TEACHING EXPERIENCE BY COURSE**

Year	Course Title	Course	TA (PEA)	Units
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**1974-Present**

**1980-Present 1985-Present 1998-Present**

**1991-Present 1997-Present**

Spring 2008

**Creative Modern Dance (Original Title: Rhythms)**

**Ballet Basics Jazz Basics Int/Adv Jazz**

**Dance Performance**

(Windancers-Co.)

**Ballroom/Latin/Swing**

Int/Adv Ballroom/Swing

TA/PEA 072

TA/PEA 070 TA/PEA 074 TA/PEA 075

TA 31/131

PEA 030 PEA 076

2 (1)

2 (1) 2 (1) 2 (1)

1-2

1 1

**Units**

4

2 2 2

4 4 2 2 2 4

**Year**

1974-1978

1974-1978 1978-1980 1980-1998

**2007, 09 & 11 1991-present 1998-present** 1998-2004 1998-2002 Europe 1995

**Course Title—Academic Courses**

PE 72 Principles, History and Philosophy (Team taught with Chet Kammerer)

PE 131 Administration and Organization of PE PE 150 (Topics) Dance History and Philosophy

PE 153 Dance Theory and Technique (Alternating years) Double Listed as TA130

**TA 22 History of Sacred Dance (G.E.) TA 122 Dance History (G.E.) TA 126**

**Choreography & Composition** TA 132 Movement for Actors

TA 133 Dance for Musical Theater TA 135E History of Dance in Western Culture

4

**Year Taught      Recreation Experience      Place**

1972-1973

1975-1978

1978-1980

1981-1983

1981-1994 1983-1985

(Summers)

(Summers)

(Summers)

Health Club Instructor and Weight Trainer

Aqua Dynamics (First Year with Ruth Caldwell)

Aerobics Instructor Modern and Ballet Classes

Gymnastics Coach Aqua Aerobics

St. Louis, MO Private Club

Westmont Summer Program

Westmont Noon Hour for Community and Faculty

Westmont Summer Classes for Community Children

Carpinteria Girl's Club Santa Barbara Polo and Racquet Club

**Typing in Bold indicates the most recent activities: Submitted 12/17/10 by efw**

**Appendix 3B: Full Time Faculty Profiles 2008 - 2013**

<b>Name</b>	<b>Degree</b>	<b>Date Hired</b>	<b>Gender &amp; Ethnicity</b>	<b>Rank &amp; Tenure</b>
J.Blondell	PhD	9/1/89	Male White	1991 Assistant Professor 2013 Full Professor
R.Hamel	MFA	8/15/10	Male White	2010-2013 Assistant Professor
M.Thomas	MFA	8/15/04	Male White	2004-2011 Assistant Professor 2011-2013 Associate Professor
E. Whiteman	PhD	11/1/73	Female White	Associate Professor

**Appendix 3C: Adjunct Faculty Profiles 2008 - 2013**

	<b>Date Hired</b>	<b>Area of Teaching</b>	<b>Gender &amp; Ethnicity</b>
Alexander, Susan	8/25/11 (current)	Dance Instructor	Female, White
Bookwalter, D. Martyn	8/16/09	Scenic Design	Male, White
Bridgeman, Lukas	9/1/2008-10	Set Build/Lighting Design	Male, White
Comella, Nicole	8/16/2007-13	Dance Instructor	Female, White
Connolly, James Jr.	1/16/10	Costume Design	Male, White
Eaton, William	8/16/09	Scenic Painter	Male, White
Finlayson, Victoria	6/1/1998-2011	Dance Instructor	Female, White
Hamel, Clarissa	3/15/2010-13	Set Design Assistant	Female, White
Hess, Elizabeth	8/16/10 - 13	Theatre Arts Instructor, Dramaturge	Female, White
Kaplan, Lila Rose	8/16/2008-12	Playwriting, Theatre Arts Instructor	Female, White
Martens, Lynne	10/10/12	Costume Design	Female, White
Matoon, Alyson	8/16/09	Dance Instructor	Female, White
Miller, James	9/1/08 (current)	Costume Designer	Male, White
Pearce, Michael	1/1/2009-10	Theatre Arts Instructor	Male, White
Robles, Monica	9/1/08-09	Costume Design Assistant	Female, Hispanic
Sanchez, Christina	9/1/11 (current)	Dance Instructor	Female, Hispanic
Scanlin, Darcy	8/16/08-12	Scenic Design	Female, White
Small, Diana	1/13/10-2/13/10	Playwright	Female, White
Squire, Cameron	9/1/12-13	Technical Director/Production Manager	Male, White

**Appendix 3D: Core Faculty Instructional and Advising Loads**

<b>Instructional Loads</b>						
	<b>2009</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>	<b>2013</b>	Totals
J.Blondell	432	332	160	308	376	1608
R.Hamel	0	0	137	148	230	515
M.Thomas	388	264	136	236	304	1328
E.Whiteman	160	36	138	0	0	334
Part-time	203	297	346	151	60	1057
Annual Totals	1183	929	917	843	970	<b>4842</b>
<b>Advising Loads</b>						
	<b>2009</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>	<b>2013</b>	Totals
J.Blondell	10	10	7	10	13	50
R.Hamel	0	0	0	3	3	6
M.Thomas	11	11	9	9	10	50
E.Whitman	5	5	0	0	0	10
Part-Time	0	0	0	0	0	
Annual Totals	26	26	16	22	26	<b>116</b>

Notes:

- 1) Mitchell Thomas served as Chair for all five of these years, with a single course reduction for each of the academic years.
- 2) Mitchell Thomas was on sabbatical for Spring 2011, reflecting a low total for that year.
- 3) John Blondell had a reduced contract during 10/11 for directing professionally, so his totals as well as the increased part-time are a result of Mitchell's sabbatical and John's directing work.
- 4) Erlyne Whiteman had a 2/3 FTE contract with theatre, so her numbers reflect that teaching load in the dept.
- 5) Robert Hamel serves as resident designer and technical director, so his teaching load is approximately 1/2 of his total contract.

## Appendix 4A: Fringe Festival Student Survey 2013

### Overall, how would you rate the Fringe Festival experience?

- Answered: 31
- Skipped: 0

Answer Choices	Responses
Excellent	29.03% 9
Very good	58.06% 18
Fairly good	9.68% 3
Mildly good	3.23% 1
Not good at all	0% 0
Total	31

### Q2

### How would you rate the quality of your technical support?

- Answered: 31
- Skipped: 0

Answer Choices	Responses
Excellent	41.94% 13
Very good	35.48% 11
Fairly good	22.58% 7
Mildly good	0% 0
Not good at all	0% 0
Total	31

Answer Choices	Responses
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**Q3**

**How would you rate your overall artistic experience?**

- Answered: 31
- Skipped: 0

Answer Choices	Responses
Excellent	25.81% 8
Very good	67.74% 21
Fairly good	6.45% 2
Mildly good	0% 0
Not good at all	0% 0
Total	31

**Q4**

**How would you rate your overall educational experience?**

- Answered: 31
- Skipped: 0

Answer Choices	Responses
Excellent	12.90% 4
Very good	41.94% 13
Fairly good	32.26% 10
Mildly good	12.90% 4
Not good at all	0% 0
Total	31

Answer Choices	Responses
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## Q5

### How satisfied were you with the level of faculty input and mentoring?

- Answered: 31
- Skipped: 0

Answer Choices	Responses
Very satisfied	19.35% 6
Satisfied	41.94% 13
Somewhat satisfied	29.03% 9
Not satisfied	9.68% 3
Total	31

## Q6

### Would you continue with the two weekend model of the Fringe Festival implemented this year?

- Answered: 31
- Skipped: 0

Answer Choices	Responses
Yes	58.06% 18
No	41.94% 13
Total	31

Q7

**Please list 3 greatest strengths of the festival this year.**

- Answered: 31
- Skipped: 0

• Showing 31 responses

1. the number of shows 2. the number of people involved 3. the great variety of types of performance

4/30/2013 8:53 AM [View respondent's answers](#)

a wide, diverse body of well-done pieces accessibility to multiple pieces

4/29/2013 4:14 PM [View respondent's answers](#)

The ability to see everyone's shows. In years past, this has been on of the biggest downfalls of Fringe, and I was so glad to have it fixed this year. It is just as important for our fellow artists to see our shows as it is for audiences to see our shows. The more controlled chaos of two weekends, rather than the untamable energy of one. The range of pieces this fringe had.

4/29/2013 11:37 AM [View respondent's answers](#)

Variety, artistic student growth, originality

4/26/2013 4:34 PM [View respondent's answers](#)

1) The announcer for each play was great and really helped guide things along. 2) It was delightful to have snacks and drinks 3) Having a program with all the times and details of the shows

4/26/2013 9:14 AM [View respondent's answers](#)

1. The quality of the final product of each show 2. Students seemed less stressed about the overall process 3. Both Porter and the Black Box were used to their advantages.

4/25/2013 8:56 AM [View respondent's answers](#)

The ability for the audience to see all the pieces presented was, I thought, a very joining and encouraging thing. Knowing and hearing people recommend pieces I worked hard on to present a statement was edifying and built my trust in myself as a performer.

4/24/2013 10:26 PM [View respondent's answers](#)

Aestheticism. Creativity. Paradigm-Shift.

4/24/2013 5:25 PM [View respondent's answers](#)

1) The Posters were a nice addition and gave the fringe a bit more color. 2) The organization of the fringe as a whole (nothing serious went wrong). 3) The Senior Projects, gave the audience a big event at the end to come to and gave the Seniors a larger audience then they might have otherwise had.

4/24/2013 5:01 PM [View respondent's answers](#)

originality creativity acting skill

4/24/2013 3:10 PM [View respondent's answers](#)

Ticket system was easy and convenient, there was ample opportunity to see everything.

4/24/2013 2:55 PM [View respondent's answers](#)

The variety of shows, being able to see so many of the shows, getting to see a lot of different actors and directors.

4/24/2013 2:51 PM [View respondent's answers](#)

advertisement of the festival (posters, word of mouth, social networking, etc.) flexibility of schedule with commitments

4/24/2013 2:28 PM [View respondent's answers](#)

People were able to see everything

4/24/2013 2:15 PM [View respondent's answers](#)

1. light and tech crew 2. time management 3. performance quality

4/24/2013 2:04 PM [View respondent's answers](#)

Organized Artistic Run well

4/24/2013 1:01 PM [View respondent's answers](#)

The pieces Organization Faculty involvement

4/24/2013 12:59 PM [View respondent's answers](#)

The diversity, the complexity and the well designed placement of the various pieces.

4/24/2013 12:47 PM [View respondent's answers](#)

Diversity of genre and art, amount of student participation, ability to see almost every production

4/24/2013 12:43 PM [View respondent's answers](#)

1. Having the grad-student playwrights paired with directing II students

4/24/2013 12:02 PM [View respondent's answers](#)

Every year I am so amazed and impressed with the level of creativity and talent among the student directors, choreographers, performers and technicians.

4/24/2013 11:45 AM [View respondent's answers](#)

Fun, student produced, available to students

4/24/2013 11:44 AM [View respondent's answers](#)

1) Reasonable prices for Gold Passes. 2) Easy to know what show is next and where to go. Good scheduling!  
3) Snackage.

4/24/2013 10:57 AM [View respondent's answers](#)

The warm atmosphere of fellowship on the patio, the variation of locations, the artistic variety of the pieces.

4/24/2013 10:53 AM [View respondent's answers](#)

1. Excellent pieces 2. Posters 3. Scheduling

4/24/2013 10:39 AM [View respondent's answers](#)

attention to pieces,

4/24/2013 10:28 AM [View respondent's answers](#)

-Energy -On schedule -Organized

4/24/2013 10:14 AM [View respondent's answers](#)

The majority of pieces were kept close, people had limitations on how much they could alter spaces, and the continuance of directing pieces with similar formats like last year was a huge success. The incorporation of the art department for posters was a great idea, and keeping the hub is helpful as well.

4/24/2013 10:11 AM [View respondent's answers](#)

1. Number and variety of pieces 2. Hub and Integrated festival feel--more professional 3. Posters and collaboration with art students.

4/24/2013 10:08 AM [View respondent's answers](#)

1. The performances all were amazing. I loved seeing all the other shows. 2. The two weekend model made it a lot easier for everyone to see all the shows; I really think we should stick with it. 3. The student directors did a great job.

4/24/2013 10:07 AM [View respondent's answers](#)

the stage management the awesome student leadership/direction/production the creativity and involvement of all the students

4/24/2013 10:06 AM [View respondent's answers](#)

## Q8

### Please list the 3 things that need the most improvement.

- Answered: 31
- Skipped: 0

Showing 31 responses

1. possibly increased faculty involvement in full length pieces. 2. More advertisement to the campus as a whole 3. It could be good if shows ran for only one weekend- still have a two weekend festival, but each show would only play for one of the weekends.

4/30/2013 8:53 AM [View respondent's answers](#)

organization and availability of rehearsal spaces checking for tickets at the door of each piece PR on and off campus--not enough/last minute

4/29/2013 4:14 PM [View respondent's answers](#)

Faculty involvement from beginning to end, not just a viewing or two near the end of the process.

4/29/2013 11:37 AM [View respondent's answers](#)

Shorten length, more original spaces, more audience members

4/26/2013 4:34 PM [View respondent's answers](#)

1) Making it more clear or advertise what plays will only be shown one weekend

4/26/2013 9:14 AM [View respondent's answers](#)

1. The vibe/energy of what the Fringe is seemed absent this year. 2. The hub was a disappointment compare to last year. 3. The two weeks created a much smaller audience for those who had shows the second weekend.

4/25/2013 8:56 AM [View respondent's answers](#)

Clarity of scheduling If fringe spans two weekends, choir concerts have to be navigated to avoid fringe participants failing those courses Directors (in general) have to be more clear with scheduling rehearsals and be approachable and helpful to actors

4/24/2013 10:26 PM [View respondent's answers](#)

More Seats. Bigger Stage. Free to Go.

4/24/2013 5:25 PM [View respondent's answers](#)

1) double checking schedule conflicts. Nothing serious this year, but last minute changes caused confusion. 2) advertising, posters were really nice but an all student email or two advertising for the fringe might be something to

consider for next year. 3) Including more artist of Musicians into the Fringe to create a broader range of activities and energy.

4/24/2013 5:01 PM [View respondent's answers](#)

organization scheduling timing

4/24/2013 3:10 PM [View respondent's answers](#)

Make it more like a festival, I wished it was a bigger deal with more pieces and taking over more than just the theater.

4/24/2013 2:55 PM [View respondent's answers](#)

Maybe a little more word out about when the show times are, how much the plays cost etc to the Westmont students not in Fringe. I have had a lot of people tell me it can be confusing and hard to figure out.

4/24/2013 2:51 PM [View respondent's answers](#)

communication between faculty and students faculty involvement prior to tech week

4/24/2013 2:28 PM [View respondent's answers](#)

Less direct faculty involvement in planning etc - student work.

4/24/2013 2:15 PM [View respondent's answers](#)

1. should be on one weekend because parents cant come to both and they're ultimately the ones who want to see us/should see us.

4/24/2013 2:04 PM [View respondent's answers](#)

More student input in production Needs to be more hectic... Almost makes it fringe. More input on individual pieces

4/24/2013 1:01 PM [View respondent's answers](#)

Advertising Atmosphere of the festival

4/24/2013 12:59 PM [View respondent's answers](#)

N/A

4/24/2013 12:47 PM [View respondent's answers](#)

Rehearsal space sign ups; communication between student directors, actors, tech, and professors; and either more flexible set design or more on location pieces

4/24/2013 12:43 PM [View respondent's answers](#)

1. Explanation of the schedule to the student body BEFORE the first night. - Maybe an explanation online?

4/24/2013 12:02 PM [View respondent's answers](#)

Although I understand constructive criticism and constraints on creativity, when an artist has a very clear and simple vision, it should be the mentor and technical support's job, not to change that vision, but to do all in their power to try and understand that vision and help think of ways to make it come alive. I also think that the only way to make two weekends work is to have the same program every night. It sucks all of the momentum out of fringe when you are only performing every other night, or worse yet, when you only perform for five minutes and then are done for the weekend.

4/24/2013 11:45 AM [View respondent's answers](#)

As one of the musicians for Marisol, I would have loved to see more deliberate communication between the theater department and the music department. Why aren't there more collaborations than there are? I think it would be cool. :)

4/24/2013 11:44 AM [View respondent's answers](#)

1)Communication. If something pertains to multiple people, inform all of them. 2) One weekend shows were a tad awkward. 3) Unbalanced allowance of pieces in the Fringe. If dances are cut a month before the show for a paper being late, than theater pieces not completed a week before the show should be cut as well.

4/24/2013 10:57 AM [View respondent's answers](#)

Better coffee station (ran out of creamer, etc), more light-hearted pieces to balance out the heavy abstract ones, the dance pieces.

4/24/2013 10:53 AM [View respondent's answers](#)

1. The balance of faculty involvement: goldy locks method "just right" 2. Senior project assistance 3. Publicity

4/24/2013 10:39 AM [View respondent's answers](#)

hype for second weekend

4/24/2013 10:28 AM [View respondent's answers](#)

-Regulating people who are in multiple shows -Running the shows before the second weekend -Keeping energy level up the second weekend

4/24/2013 10:14 AM [View respondent's answers](#)

Faculty advising and check-ups, most pointedly with senior projects. Lighting needs to be brought up earlier between directors and designers, because there needs to be room for alteration without last minute stress. This is also necessary for refining the light looks. PLEASE no more full length shows.

4/24/2013 10:11 AM [View respondent's answers](#)

1. More faculty input earlier in the process. 2. New strategy for rehearsal space reservations? 3. New strategy for fringe advertising--this growing festival needs a growing audience.

4/24/2013 10:08 AM [View respondent's answers](#)

1. Although all us actors filled out availability sheets at auditions, there were some nights where we were scheduled to go on that were tight scheduling for myself and for others in my pieces. I definitely understand scheduling is tricky, though. 2. It was frustrating seeing all us new actors try out and then see many of the student directors pick each other to be in their pieces. More new student involvement would have been great, rather than the directors sticking with their friends or fellow directors.

4/24/2013 10:07 AM [View respondent's answers](#)

better advertisement of schedules/ fringe week itself -- maybe a few all student emails or slides in the DC or announcement in chapel?

4/24/2013 10:06 AM [View respondent's answers](#)

Q9

## Is there anything you would like to add about your Fringe Festival experience?

- Answered: 18
- Skipped: 13

Showing 18 responses

I thought the Fringe was a smashing success this year. Pairing the advanced directing class with MFA writers greatly improved the quality of the writing and the shows overall. I've heard nothing but positive feedback for the festival as whole.

4/30/2013 8:53 AM [View respondent's answers](#)

would like to see more site-specific pieces in a broader radius of places.

4/29/2013 4:14 PM [View respondent's answers](#)

Having the Hub in the courtyard was much more successful, I think, and not having any musicians was not necessarily a downfall either. It allowed a focus on the theatre instead of a distraction from it. The food was just enough to keep people occupied! I believe the Fringe was stronger this year because of the lack, or smaller amount rather, of student written work. Of course, there were some fantastic student written pieces last Fringe, but most of them, frankly, were not. Having outside writers, student directors, and faculty devised pieces gave the Fringe a much more professional feel and one that showcased the success of the department and not just the individual. Just a thought as our department continues to grow: should there be an approval process for allowing pieces into the Fringe? In other words, should their be cuts?

4/29/2013 11:37 AM [View respondent's answers](#)

I loved Fringe Festival. I was excited each night to watch something new. It has been my favorite event all year

4/26/2013 9:14 AM [View respondent's answers](#)

I can't believe it was my last one!

4/25/2013 8:56 AM [View respondent's answers](#)

Every time I recollect the performances, the hair stands up on my skin and my senses become heightened.

4/24/2013 5:25 PM [View respondent's answers](#)

can't believe it was my last one!

4/25/2013 8:56 AM [View respondent's answers](#)

Every time I recollect the performances, the hair stands up on my skin and my senses become heightened.

4/24/2013 5:25 PM [View respondent's answers](#)

no

4/24/2013 3:10 PM [View respondent's answers](#)

More pieces, with some outside and all around in general. Let in more student pieces.

4/24/2013 2:55 PM [View respondent's answers](#)

While the two weekend structure was necessary for having two full length plays, it detracted from the energy of the fringe.

4/24/2013 2:15 PM [View respondent's answers](#)

Though the increased faculty involvement was great, the festival was almost too organized. It became a faculty run festival instead of a student run festival. The pieces were successful, but the atmosphere of the festival just wasn't there. There was not very much energy and excitement around the festival

4/24/2013 12:59 PM [View respondent's answers](#)

N/A

4/24/2013 12:47 PM [View respondent's answers](#)

The communication between student directors and professors and then between student directors and their cast was not always very clear. A lot of information got lost or was never clearly stated, and this caused problems.

*Theatre Arts Department 2013 Self-Study*

Especially during strike, the communication between all parties became very confusing and some people were negatively affected.

4/24/2013 12:43 PM [View respondent's answers](#)

Fun stuff!

4/24/2013 11:44 AM [View respondent's answers](#)

It was good! I enjoyed being able to walk from show to show easily, rotating shows between the black box and the theater was nice as was the 15 minute break between pieces. Overall, the pieces shown were wonderful!

4/24/2013 10:57 AM [View respondent's answers](#)

So enjoyable...can't wait until next year!

4/24/2013 10:53 AM [View respondent's answers](#)

Great fringe overall. The amount of pieces including 2 full length senior projects demanded a 2 weekend model however I prefer the chaotic single weekend

4/24/2013 10:39 AM [View respondent's answers](#)

I would like to emphasize how much the two weekend concept does NOT work. The festival energy is difficult to maintain over a week of class time, and the artistic work suffers. Also, bringing on outside TD's and SM's was a wonderfully professional experience.

4/24/2013 10:11 AM [View respondent's answers](#)

loved the cupcakes:)

4/24/2013 10:06 AM [View respondent's answers](#)

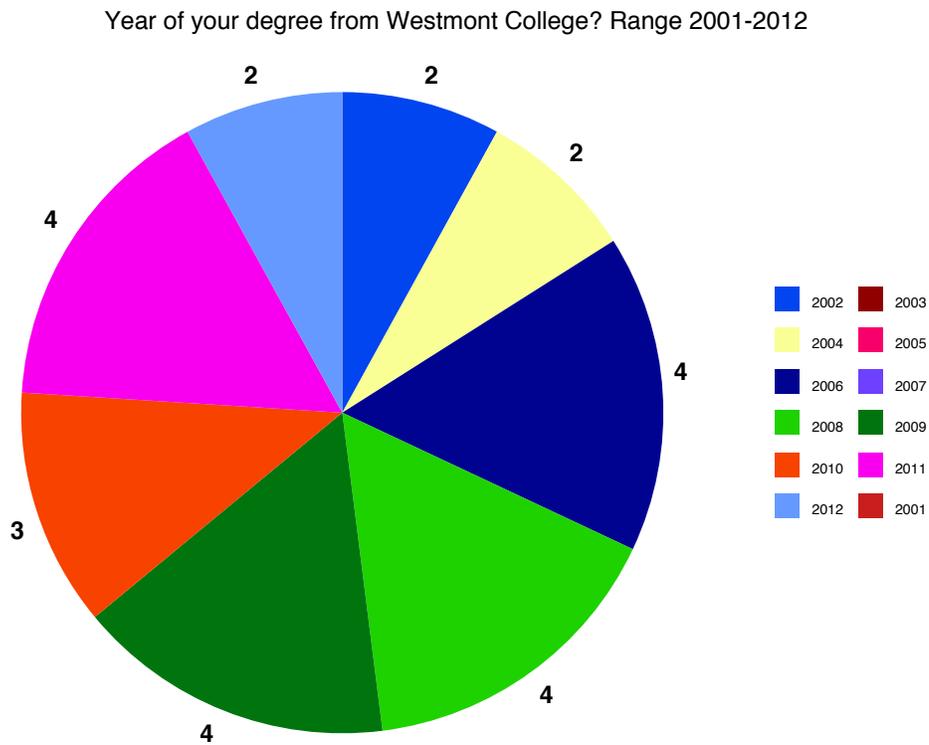
### Appendix 5A: Alumni Survey

Westmont Theatre Arts Alumni Survey  
2013

Field summary for 1

#### Year of your degree from Westmont College? Between 2001-2012

Of 25 completed responses



Westmont Theatre Arts Alumni Survey

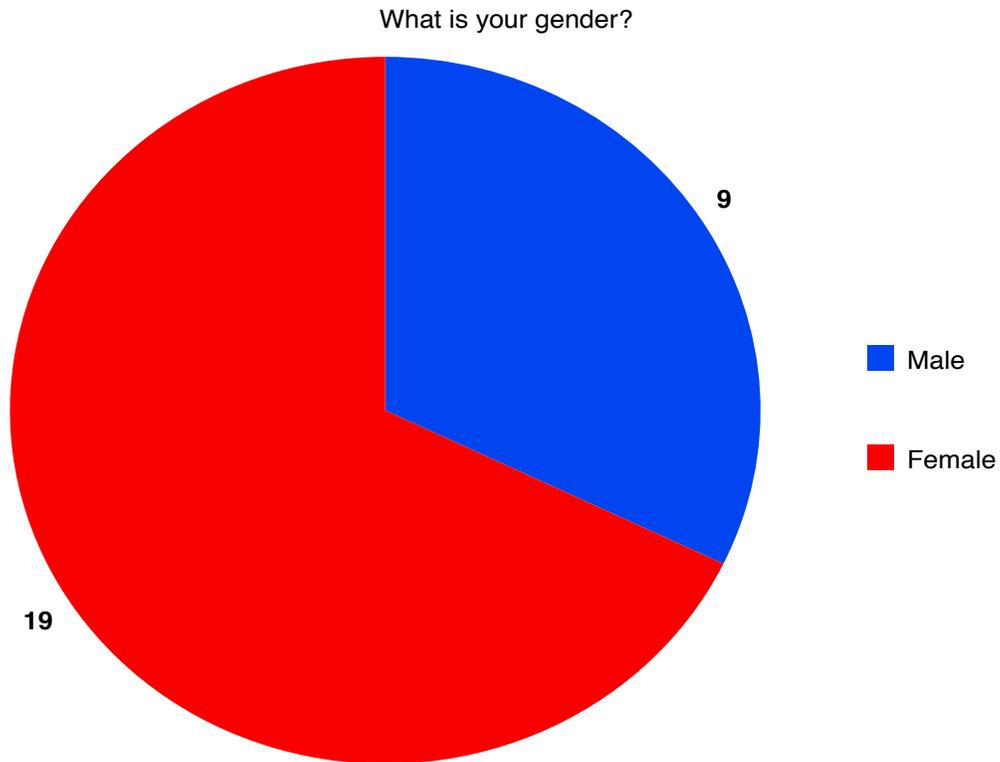
2001 – 0  
2002 – 2  
2003 – 0  
2004 – 2  
2005 – 0  
2006 – 4  
2007 – 0

2008 – 4  
2009 – 4  
2010 – 3  
2011 – 4  
2012 – 2

Westmont Theatre Arts Alumni Survey  
2013

Field summary for 2

**What is your gender?**



Westmont Theatre Arts Alumni Survey

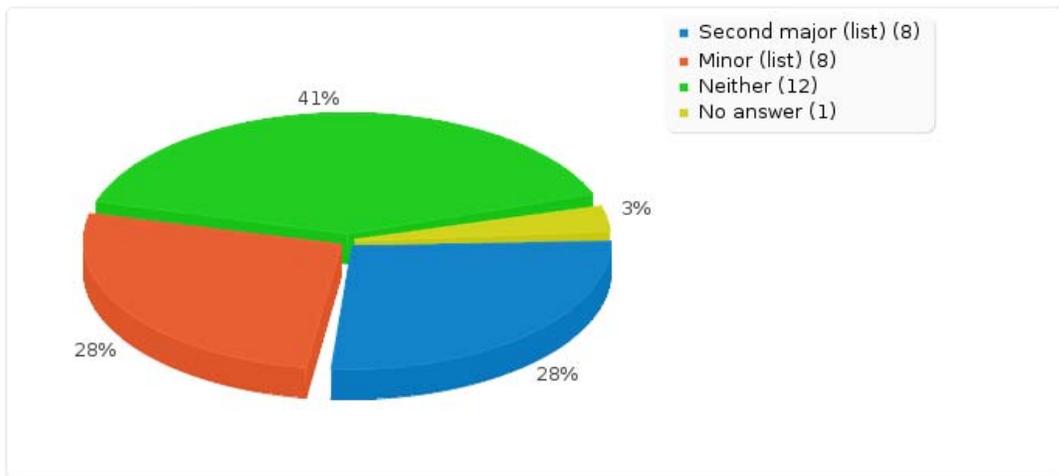
65.5% Female  
31% Male  
3.5% No Answer

Westmont Theatre Arts Alumni Survey

2013

**Did you complete a second major/minor at Westmont College? If so, please list.**

Answer	Count	Percentage
Second major (list) (A1)	8	27.59%
Minor (list) (A2)	8	27.59%
Both a second major and minor (list) (A3)	0	0.00%
Neither (A4)	12	41.38%
No answer	1	3.45%



1. Computer Science
2. Psychology
3. Psychology
4. English
5. English
6. English

7. Sociology
8. Studio Art
9. English (Writing)
10. English
11. Communications Studies
12. English

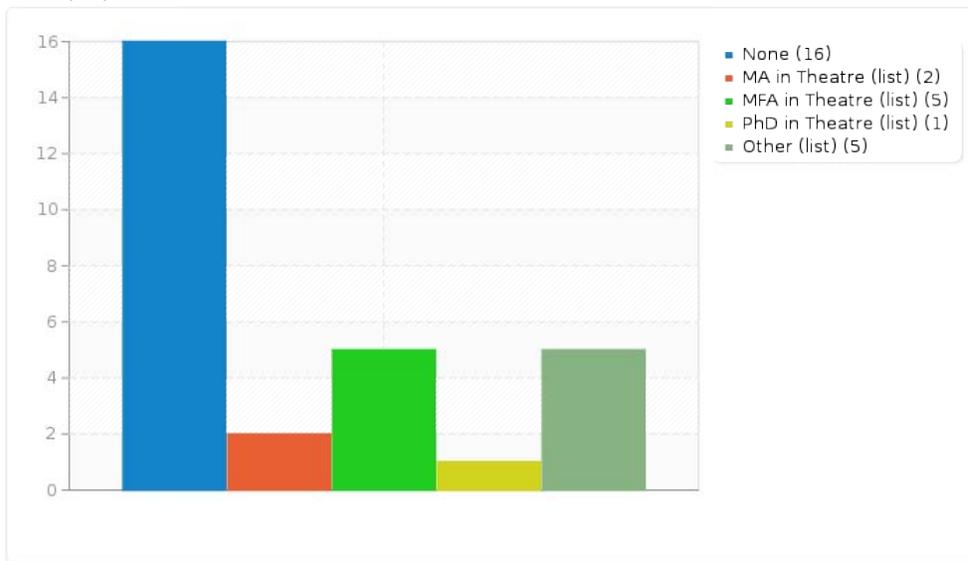
Westmont Theatre Arts Alumni Survey

2013

Field summary for 5

**What post graduate degree(s) did you receive or are pursuing?**

Answer	Count	Percentage
None	16	55.17%
MA in Theatre (list)	2	6.90%
MFA in Theatre (list)	5	17.24%
PhD in Theatre (list)	1	3.45%
Other (list)	5	17.24%



1. MA in Theatre Studies at UCSB
2. MA in Theatre Studies
3. MFA -Lighting Design
4. MFA- Auditioning
5. MFA- Michener Center for Writers at the University of Texas at Austin, MFA Writing
6. MFA- Costume Design
7. MFA- Acting
8. PHD- Theatre – Pursing
9. MNA – Master of Nonprofit Administration
10. ADN in Nursing
11. M.Ed. and Special Education teaching credential
12. MA in Jewish Studies
13. MSW (in process of pre-req's)

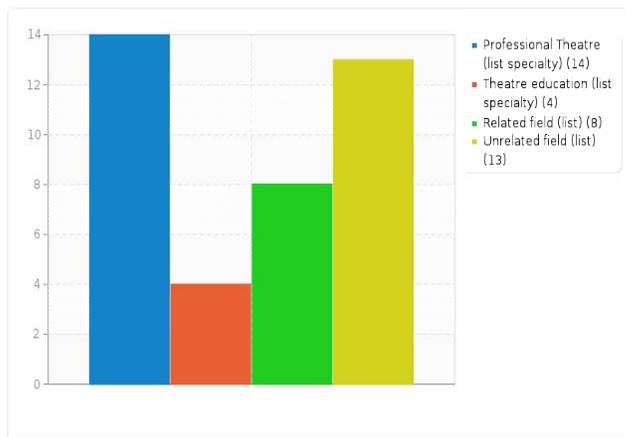
## Westmont Theatre Arts Alumni Survey

2013

Field summary for 6

**What is your current field of work?**

Answer	Count	Percentage
Professional Theatre (list specialty)	14	48.28%
Theatre education (list specialty)	4	13.79%
Related field (list)	8	27.59%
Unrelated field (list)	13	44.83%



1. Stage Hand
2. Film Acting, Writing and Producing, Author
3. Lighting and Design, design technology, Museum and Architectural Lighting
4. Stage Managing, Administrative, Ministry
5. Working with professional companies, auditioning
6. Technical
7. Playwriting, director, actor, musician
8. Bas Bleu Theatre, Open Stage Theatre, The Coop Foundation of the Arts, Poudre Academy of the Arts, La De Da Arts Education,
9. I head up a theatre company, and act as well
10. Actor
11. Dramaturgy, Barista
12. Teaching Assistant

13. Teaching Assistant in Theatre Dept at UCSB, Grad Student with teaching fellowship in Theatre Dept at UCSB
14. Early Childhood Special Education
15. Coffee
16. Jewish Studies
17. Accounts payable
18. Mother
19. Counseling
20. IT/Programmer
21. Video Games
22. Poetry and performance education with at-risk youth
23. Self-Employed Actor in Theatre and Film

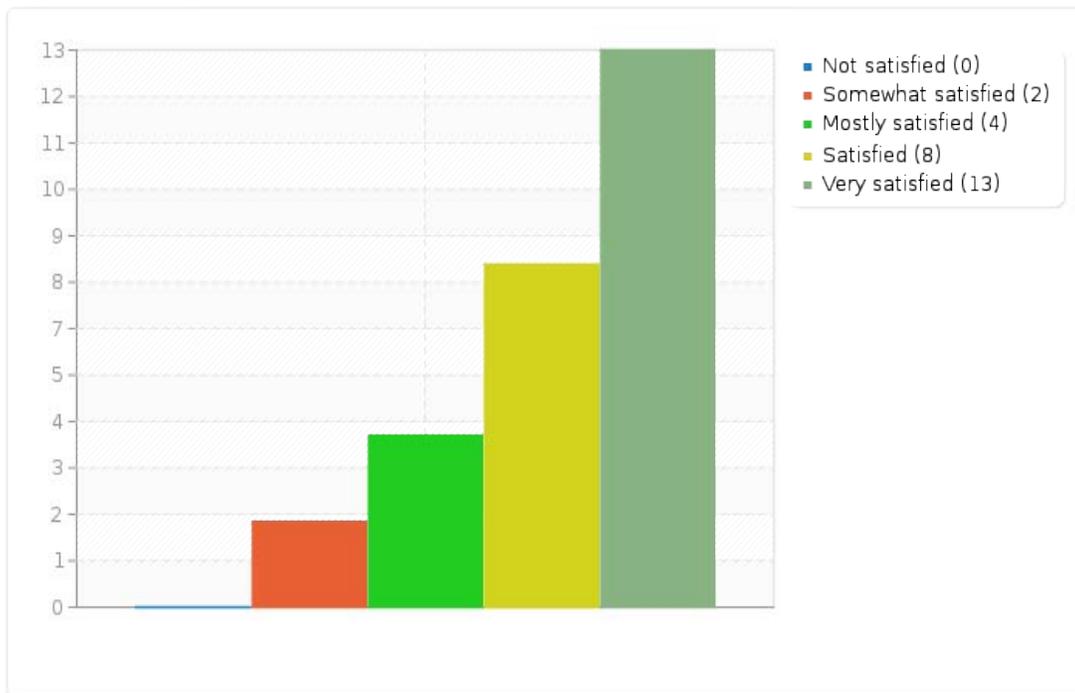
Westmont Theatre Arts Alumni Survey

2013

Field summary for 8

**How satisfied are you with the quality of your education in the theatre arts department?**

Answer	Count	Percentage
Not satisfied (SQ001)	0	0.00%
Somewhat satisfied (SQ002)	2	6.90%
Mostly satisfied (SQ003)	4	13.79%
Satisfied (SQ004)	8	27.59%
Very satisfied (SQ005)	13	44.83%



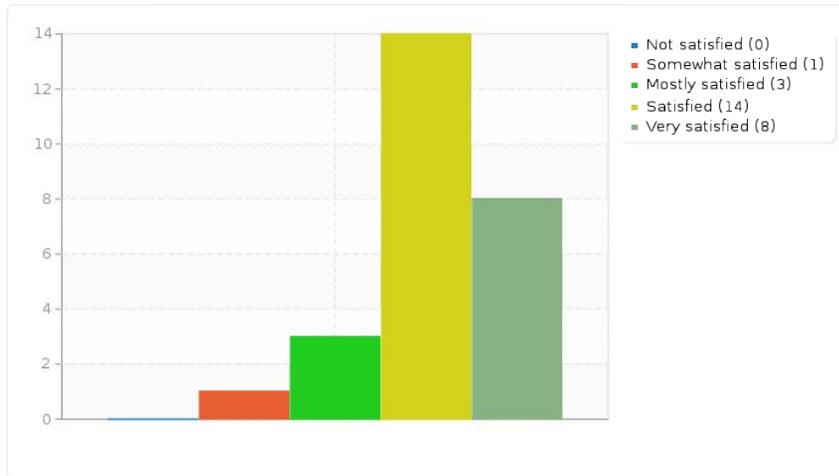
## Westmont Theatre Arts Alumni Survey

2013

Field summary for 7

**How satisfied are you with the quality of your Westmont College education?**

Answer		Percentage
Not satisfied (SQ001)	0	0.00%
Somewhat satisfied (SQ002)	1	3.45%
Mostly satisfied (SQ003)	3	10.34%
Satisfied (SQ004)	14	48.28%
Very satisfied (SQ005)	8	27.59%



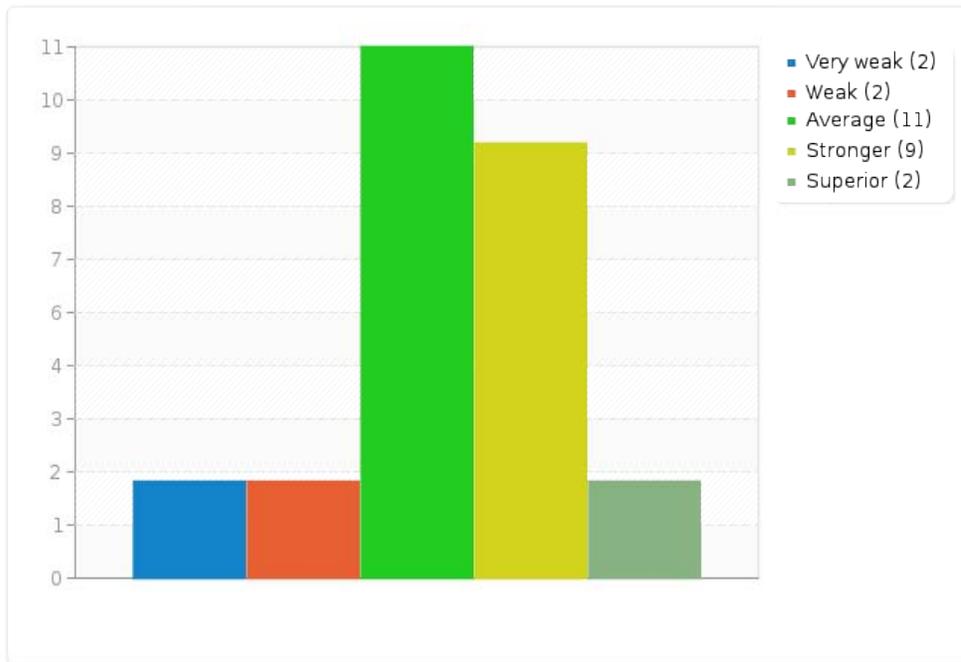
Westmont Theatre Arts Alumni Survey

2013

Field summary for 9

**In thinking about your interactions and conversations with colleagues in your profession, how would you say your Westmont education in theatre arts prepared you relative to your peers?**

Answer	Count	Percentage
Very weak (SQ001)	2	6.90%
Weak (SQ002)	2	6.90%
Average (SQ003)	11	37.93%
Stronger (SQ004)	9	31.03%
Superior (SQ005)	2	6.90%



## Westmont Theatre Arts Alumni Survey

2013

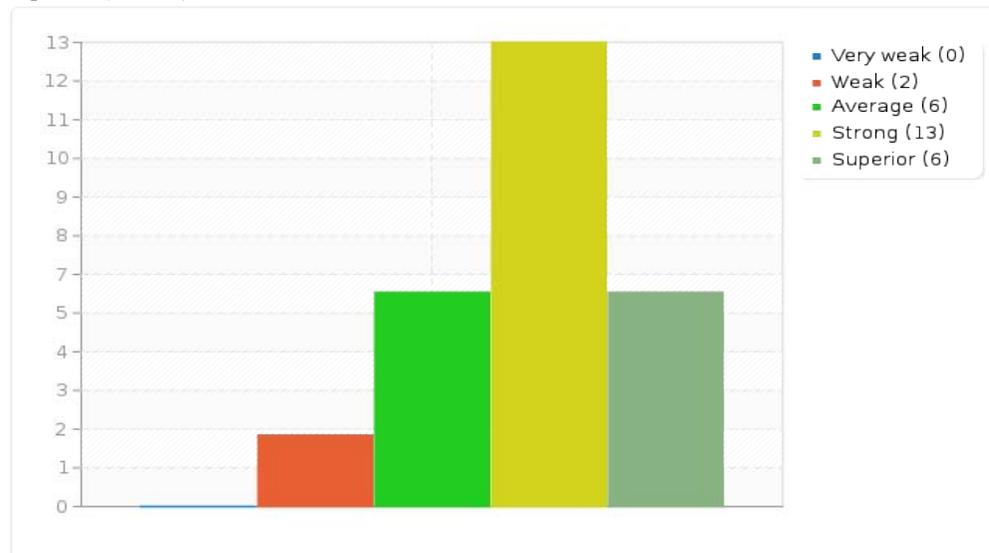
## Field summary for 10

Here's what we want for our Theatre Arts Majors at Westmont:- Westmont College Theatre Arts students cultivate their individual creative spirits, and display the imagination, technique, and self-discipline necessary for effective work on the stage.- Westmont College Theatre Arts students display a deep and broad understanding of the theory and practice of the western stage.- Westmont College Theatre Arts students cultivate tools for effective written communication, in relation to the received historical, theoretical, and practical development of western theatre and drama.- Westmont College Theatre Arts students develop tools for the effective embodiment of fictional characters through language and action.- Westmont College Theatre Arts students locate their place in a diverse world, and recognize opportunities for active societal engagement in and through their artistic work.- Westmont College Theatre Arts students understand the relationship between their faith and their discipline, and strive to become faithful artists and individuals in the world. Based on what we want for our majors, we have developed Program Learning Outcomes that help us to assess if we are achieving some of our goals as a department.

Please respond to how successfully you achieved each of the Program Learning Outcomes:

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

Answer	Count	Percentage
Very weak (SQ001)	0	0.00%
Weak (SQ002)	2	6.90%
Average (SQ003)	6	20.69%
Strong (SQ004)	13	44.83%
Superior (SQ005)	6	20.69%



Westmont Theatre Arts Alumni Survey

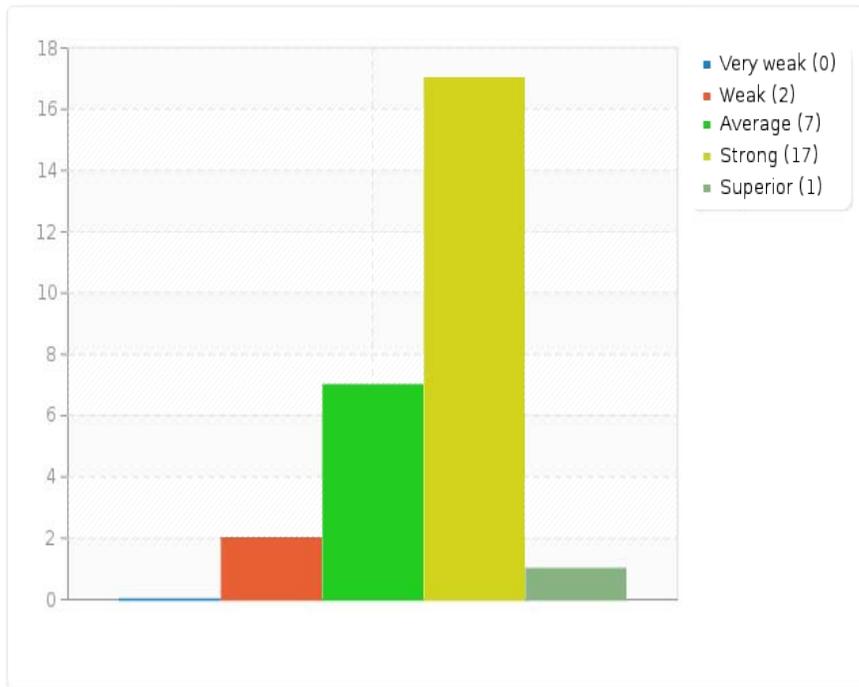
2013

Field summary for 11

**Program Learning Outcome 2**

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

Answer	Count	Percentage
Very weak (SQ001)	0	0.00%
Weak (SQ002)	2	6.90%
Average (SQ003)	7	24.14%
Strong (SQ004)	17	58.62%
Superior (SQ005)	1	3.45%



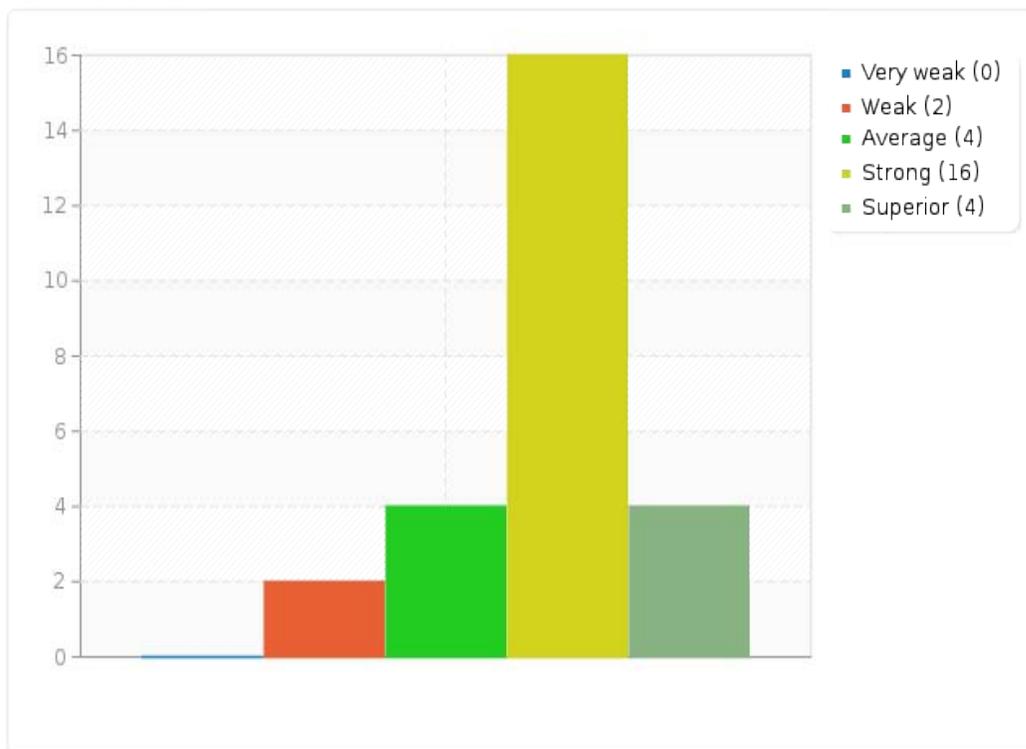
## Westmont Theatre Arts Alumni Survey

2013

Field summary for 12

**Program Learning Outcome 3 Students apply discipline-specific research methodologies in crafting effective writing about theatrical practice.**

Answer	Count	Percentage
Very weak (SQ001)	0	0.00%
Weak (SQ002)	2	6.90%
Average (SQ003)	4	13.79%
Strong (SQ004)	16	55.17%
Superior (SQ005)	4	13.79%



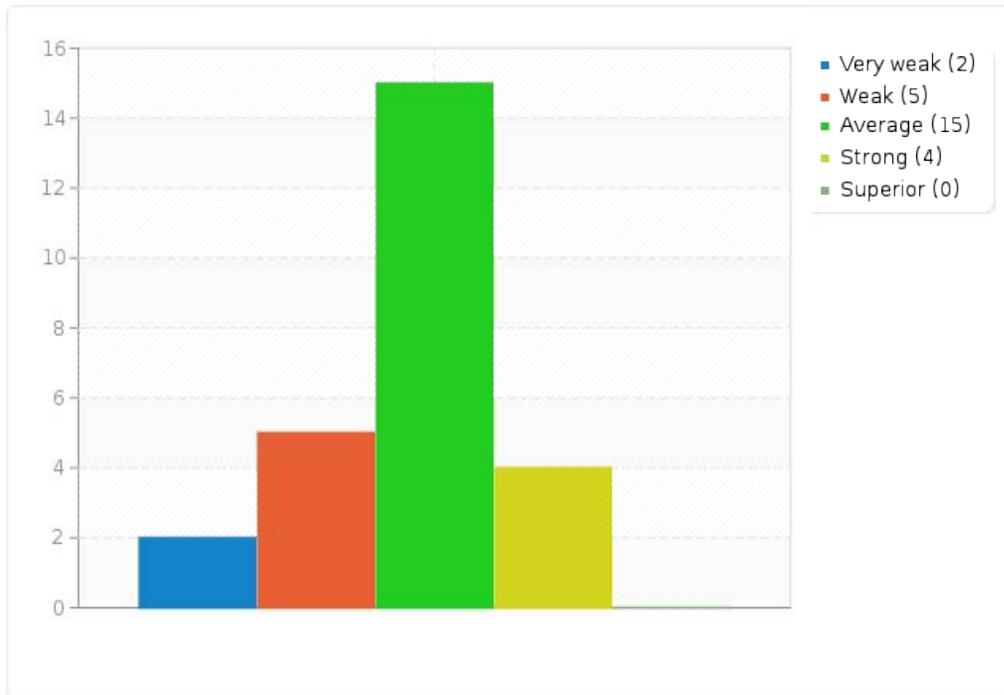
Westmont Theatre Arts Alumni Survey

2013

Field summary for 13

**Were the department's physical facilities - classrooms, rehearsal spaces, performance spaces, technical equipment - adequate?**

Answer	Count	Percentage
Very weak (SQ001)	2	6.90%
Weak (SQ002)	5	17.24%
Average (SQ003)	15	51.72%
Strong (SQ004)	4	13.79%
Superior (SQ005)	0	0.00%



Q. What skills have we taught you that have been most helpful to you in your current position?

1. Tight knit community skills
2. Writing papers, directing and acting.
3. The skills that have been most useful in my current involvement have been focused around the creative form. The visual, oral, and physical expressiveness of theater. I am capable of effectively communicating verbally and in writing about a wide range of theatrical art forms. I am also capable of developing and devising works of art. All of which began during my two years of intensive study my junior and senior year at Westmont.
4. Ability to speak in front of colleagues, acting skills are highly useful when working with young children.
5. How to approach the theatre as a serious and rigorous commitment.
6. Textual analysis, empathy, working with others.
7. Adaptation has been one of the most useful skills I've learned. The theatre is unpredictable and when you step into a space, I've found that adapting to the surroundings and people around will help create a better working environment for everyone.
8. How do a lot with a small budget; how to engage kids in learning activities; Bogart's Viewpoints; Clowning; Directing; Art Criticism.
9. Courage and tools to create your own work and not just relying on others. A strong discipline in ensemble and movement based theatre. A solid basic knowledge of voice and presence on stage.
10. History of theatre.
11. - collaboration - rehearsal ethic and habit - faith and prayer in the practice - being a multi-disciplinary artist - modern theater history - European theater (past and present) - hospitality - generosity – gratitude
12. Introductions to contemporary artists (Suzuki, Anne Bogart, etc.) levels the field in being able to talk about ways of doing theatre. Visiting artists and companies have been useful in opening up ideas of ways to practice theatre.
13. Westmont theatre arts program taught me to collaborate, to recognize and capitalize on others strengths. It also taught me that when certain strengths are not available I can do it myself and make opportunities blossom from nowhere. I also learned that theatre can be everywhere and anywhere so when a theatre wont produce my work I no plenty of unconventional venues that will.
14. Diligence, promptness, perseverance, critical thinking

Westmont Theatre Arts Alumni Survey

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15. A "go out and make it happen" attitude, good foundational acting and directing skills, a good sense of the broad sweep of styles and possibilities in theatre, and a strong inclination to adapt and make new work/
16. Open-mindedness, saying "yes," trying anything
17. Love for the art grounded in exploration and experimentation; the ability to create art anywhere at anytime with limited resources; linking creativity to spirituality; movement and image based approaches, rather than traditional ones
18. Theatre theory, voice and speech, movement
19. Collaboration with an ensemble, devised theatre techniques including Viewpoints and Suzuki, research methodologies.
20. Directing, building shows with no budget, doing a little bit of everything (design, tech, acting, directing, stage management, etc.)
21. Flexibility, working as an ensemble.
22. Practical skills/techniques in acting have been very useful (developing characters, script analysis, etc.). Additionally, not many colleges/universities seem to allow much hands-on experience as the Westmont Theatre Department offers (from behind the scenes to being on stage).
23. Acting methods have been beneficial in work environments.
24. Because I am still working as an actor I greatly value many of the skills I learned at Westmont. I learned how to work creatively both on my own as well as in a very collaborative ensemble. I left Westmont with a great deal of self confidence about what kind of art I am capable of creating because I learned how to be self disciplined, bold and courageous, supportive and collaborative both in rehearsals and in the classroom. I always felt like my voice was valued and heard and that taught me how to use it wisely.

## Westmont Theatre Arts Alumni Survey

2013

Q. What were the most useful or impacting experiences you had as a theatre student?

1. Directing my own plays.
2. Every class I took in the theatre department went above and exceeded my expectations.
3. I particularly enjoyed working backstage on all productions, devising and writing my own productions. However, what was most beneficial to my education was the professional work as an intern that I received through Lit Moon. It is an irreplaceable experience to the education one can receive in the classroom. Constant contact with acting, directing, and designing main stage productions and one act plays were essential to my education.
4. The most impacting experience(s) I had as a theatre student at Westmont was going through a serious mental health disorder; the theatre department staff were generally so supportive and really made me feel like part of a community.
5. London Mayterm, various productions, small class size.
6. All the onstage work
7. The ensemble work of Acting II and the many discussions of faith in all of the classes were certainly the most memorable and influencing moments as a student.
8. Direction under Mitchell and John respectively; LitMoon involvement via 2008 W.S. Festival; \*\*\*London Theatre Mayterm\*\*\*
9. A strong respect and gratitude for professors who acted as directors, teachers, and friends. Impacting experiences in each production I was a part of and always pushed or stretched as an actor in new ways.
10. Working with Brad Spaulding.
11. Fringe Festival pieces I wrote and directed. - acting in plays with Lit Moon as a student - being given a personal playwriting mentor/advisor - Workshop with Erik Ehn - International Shakespeare Festival - Acting III - working with professors as artistic companions (Mitchell Thomas as my play's director, Victoria Finlayson as co-actor) - Theater History II - Gender and Ethnicity in 20th Century Drama
12. Unfortunately, the most traumatic experiences were the most formative.
13. Working with Lit Moon had a huge impact on me during my time at Westmont. It was early on in my education so I was surrounded by older more seasoned actors. I learned so much by watching them perform and adapt to John's direction. I will never forget that show and the incredible encouragement and transformational growth I gained from the women around me, and of course John! I also learned so much in acting III. Again, I was surrounded by seniors and not one myself. I think that class is the one I refer back to most as I'm preparing for a role. In that class I learned to taste language as it rolled off my tongue and to tackle heightened text. That

Westmont Theatre Arts Alumni Survey

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class, the readings, the videos, Mitchell's exercises, all helped me to know my role as a performer in this society and what I have to bring to the table.

14. Everything I did in the theatre department was tremendously impacting. I wish, with all of my heart, that it had been useful.

15. Traveling abroad with the a show, working with a variety of directors, and the numerous, numerous opportunities I had to develop my own work.

16. Mitchell Thomas' acting II class, John Blondell's Directing class, and Lila Rose Kaplan's Playwriting class have been 3 of the most influential classes in my theatrical (and other) life.

17. Workshop style auditions that felt more like collaboration than evaluation; physical and spatial explorations in rehearsal; Fringe Festivals and the ability to produce student-created work in found spaces; classes that encouraged participation and a community of trust.

18. The shows and festivals , my senior project.

19. The opportunity to see a great deal of theatre, by studying abroad on England Semester and London Theatre Mayterm, and traveling to LA for productions. Also, my participation in KCACTF (both as an actor and as a theatre critic) has set me up for many continued opportunities and connections in the field. And the Fringe Festival was a priceless opportunity to try on my hat as a director, actor, playwright and producer. The Fringe provided a great deal of clarity on where my focus could and should lie in the professional theatre.

20. Directing my senior project, going on England Semester.

21. The acting classes held the most space for personal growth.

22. The freedom in exploring the various aspects of the art form to acquire a holistic experiential understanding of theatrical productions.

23. planning and deadlines

Q. What could the theatre arts department have done better – in classes or productions – to more effectively prepare you for life after Westmont?

1. Have better technical resources (lighting, buildings, classrooms, computer programs) that contain modern technology.
2. Create a more unified, inclusive community that fully supports one another when creating art. - Give newer students roles that will push them and help them further grow in acting over their Westmont career. -Give more hands on tutorial opportunities for technical production work.
3. Students need to design, direct, stage manage, and dramaturge more in the main stage productions. The department needs to push for developing a well organized design and technology program. It must push for two full time professors in design and technology, as well as more thorough and organized facilities and equipment. Westmont is greatly deficient in its facility resources, even with the new black box space. The department truly needs a proscenium space with a fly system to adequately train its design and technology students. In the meantime, providing regular field trips and tours to local venues will greatly aid in developing their ability to work in those types of spaces. I would even encourage students to attend load-in and load-outs at the local performing arts facilities (Santa Barbara Bowl, Arlington, Granada, etc). The classes that have been taught have been fantastic, but I would also encourage to keep pushing for developing the effectiveness of the design and technology courses. Students should always have at least two design and technology courses available to them during any given semester. That was not the case when I was a student. I was lucky to have one course available.
4. Not sure.
5. Having a permanent female faculty member, offering playwriting more often, having someone who is completely competent in all the technical aspects of the theatre
6. I don't know the names of many of the technics that we used in warm-ups and rehearsals.
7. There was not much technical education while I was in attendance and sometimes I feel at a disadvantage when I work as a stage manager. A lot of the things I know now were self taught and it would have been nice to have a little bit more direction and guidance in that area.
8. The choices in stage productions could've been/should be more multi-cultural. I'd like to see some African and Asian playwrights performed; Also more resident and guest playwrights like Lila Rose and Naomi would be fantastic; For classes, I would say more diversity as far as global material and crash courses in different styles-- Noh, Sanskrit, South African, etc. AND it would be really cool if the theatre department could offer a class (perhaps in conjunction with Sociology) that teaches the therapeutic aspects and techniques involved in performance and writing material.
9. Better access to rehearsal facilities (most of which being built after I graduated) and a class/classes offered to prepare for a life in the theatre post graduation.
10. Allowed us to use tools in the shop and build sets.

Westmont Theatre Arts Alumni Survey

2013

11. - Contemporary theater and resources/contacts to NY and Chicago - Grad school/professional boot camp for non-actors - Created a more competitive atmosphere to encourage self-confidence and self-initiative - actively pursued/studied the diversity of theater (sexuality, gender, and ethnicity and their presence in American plays and productions)

12. The only thing I've found myself wishing I had gained from my theatre education is more contemporary theatre knowledge. I have a lack of knowledge of newer play writes or new techniques. I have a bunch of excellent classical monologues but very few modern monologues. Auditioning is just part of the gig and I feel like I've had some catching up to do compared to graduates my age who's programs drilled them on auditioning skills. All this to say I am so grateful that our program did not heavily focus on auditions, scene competition, or networking. The focus you put on the creative individual and self-created theatre will take me so much further than any audition ever would. So thank you!

13. It would have been great to graduate with at least 10 coached monologues under my belt, as well as a professional resume and headshot. The theatre program at Westmont was an extraordinary one, but it tended to focus only on the present and did very little to prepare me for the future.

14. 1) Better education about how the professional world of theatre works, and better practical experience of doing theatre in world outside of Westmont's sheltering bubble. 2) Conversations about why theatre matters in the world, and what it has to offer missionally.

15. Discussion or experience of other styles of directing/performing would be helpful. Better technical education all around.

16. In terms of scholarship, I could have used a better foundation of dramatic theory and how it is discussed, rather than just its practical intersections, along with more explicit approaches to varying methodologies of research. A more contemporary acknowledgment of the current trends in theatre scholarship would also have been helpful.

17. Have more contemporary plays read- more about the business, have on camera class

19. A Playwriting class was never offered while I was on campus as a major, and I regret the missed opportunity for that training in my undergraduate work. Also, Theatre History and Dramatic Literature classes are missing focus on Contemporary Work (1970-present).

20. When I started grad school, I was ahead of most of my peers in practical experience, but behind in knowledge of theory and non-western theatre history. I think the program is great for an undergraduate education, but more theory would have been helpful as prep for grad school.

21. We were not given adequate tools and instruction in the practical aspects of creating theatre in the world. (I.e. headshots, jobs in the field, audition strategies/practice, teaching opportunities) I left college with a degree, but not with much confidence that I could actually make art on my own.

22. Though there were many opportunities to be involved in various aspects of theatrical production, I felt a lot of the time that I was uncertain as to which "role" I wanted to focus on primarily (acting, directing, writing, etc.). Perhaps a survey for Theatre majors and regular

## Westmont Theatre Arts Alumni Survey

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meetings with students to help pinpoint a primary focus. In auditioning for roles, as another suggestion, it has become evident that fellow actors have had much experience in musical theatre training, stage combat, dance, and other crafts relevant to acting. Perhaps offering students a way to develop their resumes with such additional training (with the dance/music department) as part of their Theatre Major. Additionally, I feel as if it might be valuable for future theatre students to have a class dedicated to marketing oneself as an artist. From developing resumes, audition material/portfolios, to making connections and finding work. I recognize there's only so much the Theatre Department can do at Westmont, but I also recognized that a lot of fellow actors from other institutions have had experience with acting in front of the camera, which is a great skill to have in looking for work. This most likely would be a part of a different department (film), but just something I am noticing with Westmont education versus other institutions.

23. I didn't enter a theatrical field. It would be nice if the creatively bent departments did have programs suited towards multi-media creatives. I don't mean in the sense of here is how you use photoshop (not trade). But more in the sense of here is a breadth of art theory, history, performance, and theatrical history, etc., that is a helpful foundation. I sought these out. I'd like to see more convergence between disciplines. I'd like to see collaborations with sciences and humanities that challenge notions of philosophy and sociology in relation to technology and how these things affect our lives...how to we push the boundaries in these areas, not just borrowing notions from other countries (not meant to be disparaging, this was incredibly awesome bc I had never been exposed to it). More autonomy would have forced me to learn better lessons around how I self-govern my own creative projects instead of things being so incredibly structured. More ins with other parts of the industry.

24. I would have loved more in depth acting classes that exposed and practiced various kind of acting techniques. There was some of this at Westmont but I hungered for more training that would really prepare me to work in a variety of settings as an actor. Also, perhaps giving the option to intern with an outside theatre company would have been helpful. Offering a class that taught about working as a professional actor/director/writer in the industry would have been very helpful as well.

Q. Please tell us what you have done since finishing at Westmont. This may include jobs, field of study, community service, or other activities that spring from your sense of vocation.

1. Interned at Ojai playwrights festival (unpaid) - assistant directed a professional show in SF (unpaid) - Worked as a stagehand for 5 years

2. I took a year off and worked professionally in the area while holding down a day job. I then was accepted to a graduate program in England, but turned down the opportunity at grad school to adjunct at Westmont while they searched for a new design and technology faculty member. While at Westmont I worked on local IATSE work calls and with Lit Moon. After three years, I was accepted into the Lighting Design MFA program at UMass, Amherst. During my time there, I designed lights and/or sound for more than 20 productions. I assisted professional lighting designers in New York, California, and Connecticut. I worked in our lighting and sound shops, assisted with teaching classes, and mentoring undergraduate students. I developed lasting relationships that I hold dear, and I look forward to the wonderful journey ahead. Since grad school, I have been teaching at Huntington University in Huntington, IN. Since beginning at HU in 2011, I have been able to design my first set, direct my first full length production, attend a couple of KC/ACTF festivals, host a State High school Thespian festival, present several workshops to theater students and museum professionals, as well as begin teaching creativity, design, and technical theater.

3. Worked at CenCal Health (local Medi-Cal provider) Got M.Ed. and ESC Credential from UCSB Currently getting ECSE credential from CSUN Periodically perform with local art group

4. Lit Moon Theatre, barista, working with various theatre makers in town, developing my own creative projects

5. I'm finishing my MA in Jewish Studies

6. I have been working as stage manager for a couple of shows since my graduation in 2011. I also help out with high school youth ministry and my experience as a theatre arts major has helped me in my interactions with teens both in large and small groups.

7. I've worked at hospital registering patients in the E.R. for the past 3 years, while volunteering with a non-profit called The 24 Foundation that does art therapy with at-risk kids (I did workshops in improv and writing). At the moment, I'm going to community college to complete some pre-requisites for CSULA's Forensic Social Work Program, attending Groundlings classes (starting next week!), and working at a non-profit called New Earth that teaches poetry and horticulture to incarcerated youth in L.A. county. After a few nervous break-downs and quarter-life crises, I finally realized that I would like a career in social work because it would allow me to teach art forms and pursue my own artistic enrichment simultaneously. Looking back, it's fairly obvious that that was where I was headed all along based off of my interests and abilities, BUT I really wish someone (\*ahem\* a theatre prof.) had pointed out that about myself. It's hard to see it sometimes when you're in your body. Please be wary of your students interests, get them thinking about other options besides the director/actor/playwright route.

## Westmont Theatre Arts Alumni Survey

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8. Since graduation I have acted with several companies in the Santa Barbara area, moved to LA to pursue further opportunity in the acting world and am currently applying to acting graduate school.
9. Worked in technical theatre.
10. - Company member of Lit Moon Theater Company - wrote and directed plays for Westmont after graduation - Fronted two bands, Patience and Sheanderthal - WORKED AT A POST OFFICE - attending graduate school for playwriting
11. MFA degree and freelance costume work in theatre and film.
12. Soon after graduating Westmont I had a small role with Ensemble Theater in town. Then after moving to Fort Collins I was in a show with Open Stage a local theatre group. I did some freelance clowning gigs and taught a clowning class for the FCATCF that was being hosted by the local college. I taught an after school theatre class from K-5th grade with Poudre Academy of the Performing Arts which I am still currently teaching. I was in Almost, Maine with Bas Bleu another local Fort Collins Group. Currently, I am starting an improve troupe called the Comedy Brewers, I am collaborating with a new non-profit in town focused on teaching theatre to low-income children. I have an audition tomorrow with the Colorado Shakespeare Festival so we will see how that goes. Finally, I will be collaborating on a 2 woman show with another Westmont alum to hopefully be produced in a fringe festival a year from now. Then I have a boring day job but I manage to find ways to use my theatre skills there too!
13. Survival jobs (none of which spring from my sense of vocation): Administrative assistant  
Nanny Retail sales clerk Accounts Payable clerk
14. I have worked as a barista and at a library. That pays the bills. I have acted in numerous companies within Santa Barbara. I have founded my own theater company, which is still learning how to be a real company.
15. My day job is in an office building, but since graduating I have had the opportunity to work with several theatre companies around Santa Barbara including Lit Moon, Dramatic Women, Elements Theatre Collective, and Ratatat.
16. I am in graduate school pursuing an MA in Theater Studies at UCSB. I have participated in various productions on the campus in the varying roles of Assistant Director, Dramaturg, and performer. I directed a car play commissioned by the Santa Barbara Art M
17. Graduating from UCSD in march getting my MFA in acting
18. Right before graduation, I attended The Eugene O'Neill Critics Institute, which was a fantastic learning and networking opportunity that allowed me to get rolling as a freelance theatre critic and arts writer. I have been published in The Portland Mercury
19. One year of office work, then 6 years of grad school in theatre... still working on that one.
20. Started a family, participated in local theater, currently exploring arts other than theatre.

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21. Since finishing at Westmont, I have been involved with local theatrical productions and taken classes in acting, singing, and film production. I am currently in the process of compiling materials to present myself as a working actor.

22. Choreography, programming, teaching technology for a non-profit

23. After graduating I worked with Lit Moon Theatre Company for three years while also working various part time jobs. I moved to Boston four years ago and began working full time as an actor doing everything I could get my hands on including theatre, film, commercials, voiceovers, and modeling. I directed theatre for a local high school in MA and have been involved in a number of educational performances as well. I became an artistic associate with a theatre company in Boston that creates bold physical theatre that is quite compelling and aesthetically pleasing. I spend time writing, collaborating with other artists in the area, rehearsing, singing, exploring my surroundings and many various activities on a daily basis... all which spring from my sense of vocation. I live as an artist and that filters through everything I do. I love to be involved in community and offer whatever creative gifts I can to serve and bless them.

Q. What advice would you give to present theatre arts students in regard to preparation for a career in the arts? Emphasize your own experience.

1. The profession is entirely about who you know. The only reason I got a job as a professional stagehand is because I had a friend already in the industry. It had nothing to do with my Westmont education other than to say "I have a degree in theater."

2. Take advantage of the amazing community Westmont has to offer outside and inside the department. That community won't always be there for you to utilize when you begin a career. - Remember to practice being professional during any production to prepare your self for the outside theatre world. Go abroad. Stay connected to the outside Westmont community despite how time consuming theatre is. Really utilize the theatre classes offered and think about how what you have learned can tie into your work. Be there for one another and try to welcome new people in with open arms. We were all in their position at one time too. Don't over commit to multiple projects. Pick your favorite and give it your all rather than getting overworked and doing half as well in multiple projects.

3. To theater design and tech students, I would encourage them to take a life drawing class, and to draw, draw, draw. To theater students in general, I would encourage them to know their art history forwards and backwards. Read as many plays as they can, see theater, visit museums, and read the classic novels. Immerse yourselves in the art, and they will find that its rewards go far beyond having fun. It will connect them to the human condition in ways that are not readily imaginable.

4. Not having a career in the arts, I cannot speak to that, specifically. I would, however, say that having a well-rounded performance background does provide you with other hugely important skills (interviewing, public speaking, working with kids, etc.).

5. Seek advice on how to best move forward with your talents, utilize the faculty members and their experience in the field.

6. I don't have/am not currently pursuing a career in the arts so I don't know.

7. Do not be afraid of anything. This is a time of exploration of art and self. Even if you make a mess of things, you have a wonderful community to help you and walk the journey with you. As a naturally shy and quiet person, I never imagined God would lead me to be a theatre major. As difficult as it was and is to open your self up, the transformation that I experienced was only made possible because of the people that surrounded me. In everything that we did and experienced as artists and as students, we walked together.

8. (See the last part above) Also, move to L.A. (or just any big city) for a bit. Santa Barbara is small.

9. Be prepared to pave your own road and be excited that you make your journey. It doesn't look like anyone else's. There are ups and downs to it, of course, but if there is nothing you are more passionate about then theatre, then enjoy the ride.

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10. If you are going for a acting career, you are in the right place. A technical career re-think your school.

11. During the summer go see plays. Get an internship with a theater company on the SF Urban program. Write a strong critical essay on the off-chance you want to apply for a MA or PhD. Be present in the work you do at Westmont and do that work well. Be nice to your professors and they might hire you later. Tell your professors what you want out of your theatre degree and they will work with you to accomplish that . Subscribe to American Theater Magazine. Learn how to write computer code - you will undoubtedly be developing websites.

12. Don't go home during the summer. Spend your time in whichever city you want to live in after graduation and build your connections now. People care about what you can do, not what you know. Don't waste your time worrying about the clichés within the department, be nice to everyone, you never know what friendship or working relationship that might come from it. Identify who you like working with at Westmont and build on goals together, it's easier to stay motivated when you have support around you.

13. Soak it up and write everything down. It's 4 short years packed full with wonderful information, it went far to fast. Keep all your books and all your notebooks you will need them! I am wishing I could do it all over again only to go even deeper. Read everything and learn from and through others. Just jump in the deep end and learn to swim. Love your peers because one of them is smarter than you and can help you with your theatre history paper. John and Mitchell are wells of information and passion for this art. So ask every question you can think of and cherish your time under their tutelage, even those early classes!

14. I would be very honest and tell them how little the world values an education in theatre arts, and that they have to be prepared to fight for things like employment or audition opportunities. They will have to spend a lot of time and energy trying to prove to everybody why their education was valuable.

15. Get an internship or have a lot of conversations with professionals in the field, so as to have an idea of what the life is really like. Think seriously about why theatre matters, what it has to offer, and whether the sacrifices it demands are worth it.

16. Not everyone directs the way John and Mitchell do. Not all companies are as wholistic in their approach with actors and with theatre. Try not to get discouraged when you work with other companies and understand that not all art being created in the world is as thought-out and discussed with you as during your time at Westmont. It doesn't mean those companies are better or worse, but expect differences.

17. Try to fall in love with some other aspect of theater that isn't necessarily performance. Fall in love with theory or scholarship, or hanging lights or painting sets, stage managing or directing-- anything that can keep you involved in the theatre that can keep you involved in the theatre that you love even if performing doesn't work out.

18. Be relentless in perusing what your passionate about - know your craft that will give you confidence- let go and let the unwieldy journey of being an artist give you life rather than take life from you.

19. Take every opportunity you can to meet other people already working in the field. KCACTF, if I haven't emphasized enough already, is invaluable for this. You can be the best at what you do,

but if you don't know how to get out and see work and meet people and make connections, don't expect much. And again I reiterate, Mitchell's Acting classes are super valuable for learning how to work in an ensemble with respect and humility, no matter what you do, stage management or writing or acting or directing, those qualities go so far. After graduation, find the people who speak your artistic language, and continue to learn even while you work. Don't expect to make a lot of money from this field for a long time--I've met many brilliant and passionate artists who have been working in this same field for a lot longer, and they all have alternative sources of income. So start thinking about what other work will allow you the flexibility of schedule (make time for rehearsal time) and income you need. Usually that means teaching, freelancing, customer service, food service. Be prepared to pay your dues to do what you love. I highly suggest a double major for this reason. Research the theatre culture in any city you consider living in before going there. A good start is to check out the seasons of the major theatres, and the latest shows of the most active small companies. If you are excited and challenged by what you see, good. If you aren't, reconsider. If you are considering graduate school, give yourself some time in the world after graduation first. Enough time to make some god-awful work, and some work you are proud of. Apply to graduate programs because you know that you have more to learn, not because you think it will get you a better job.

20. Be sure to get practice in all aspects of artistic production! And also try to get work experience in a non-related field so you can be sure to have a 'day job' if needed.

21. When I was a student, I was highly influenced by others' ideas on art, thinking them more true than my own. But now I recognize some of that was pretension, and that my voice and understanding have a place. If I were to do it all over again, I'd trust my instincts more, and rely less on other people for ideas and direction.

22. Pursuing a career in the arts is difficult and one in which you must be readily accept as a field where you are constantly learning. As an actor, it is difficult to find work, and often times you may be criticized for it, but its important to maintain a positive spirit. Additionally, I have found it useful to always find ways to be involved with projects to better develop your craft (through classes, internships, etc.). As an actor, its important to work on mastering not only the art of acting, but that of dance and singing (as they are invaluable in looking for work). In addition, its important to focus on developing your resume and making commitments to additional hobbies (like doing magic, playing musical instruments, dialects, trapeze work, etc.) to help you stand out when auditioning. Being an artist is, in a way, a celebration of your uniqueness and your abilities. It's important to find what makes you unique and utilize those qualities in marketing yourself as an artist.

23. Internships! Do as much practical work as possible while you are in school.

24. Know your market. Have a plan as soon as you start college. Although I was a forward thinker, I'm not sure I quite understood the things I would need to do to be successful post college, from any of my advisers at Westmont in both of my majors. It's hard to rewind time. We are trained to think so much about preparing for college, that it's important that your adviser may not have all of the answers. They are not your guardian angels. They are a resource, but if you don't know what's out there, you can't ask about it (because honestly, your adviser may not know). Have talks with them about the intent of your degree, how you want to use it, etc.

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Q. Is there anything else you would like to tell us?

1. If more students are to succeed in the professional stage or film world, there should be a major refocusing of the theater department to making professional connections through internships and work-study programs. Theatrical professionals should be invited to speak in classes about the industry frequently.

2. I love the European approach to theatre that the department uses. I don't know if I could have learned that style at any other school. -Maybe see if some sort of film program or film opportunities could be generated on campus. I have heard from many community and audience members that they are growing weary of seeing the same students play the same type of roles in productions. Switch casting up now and then. Surprise people.

3. The students at Westmont should be very proud of their education. It is rare for a small theater program to have such fantastic faculty mentors who are regularly working locally, nationally, and internationally. Keep up the great work!

4. Thank you! It was a great experience, overall.

5. I think the department could really flourish with a better technical program for those students who don't choose an acting/directing route. Also, more female professors could help balance the department.

6. Making all the questions on the survey mandatory is frustrating. In the section with goals, each one should be broken down into its own question. In the section with goals, each one should be broken down into its own question.

7. Yes. I stayed in Santa Barbara for 2+ years after graduation with silent hopes that I would be asked to join LitMoon, figuring that since I am an alumna of Westmont's program, I would be asked to participate (in some way/form) in a piece. I watched as fellow alumni participated...I bought tickets and supported my colleagues because I love them, NOT because I support the company. Why? Because there seems to be nepotism and favoritism in casting. Opportunities should be extended to every alumni of the program and if that person seems subpar for involvement, then that is the problem of the professor who trained that actor (i.e. If the professor who taught a student, doesn't want them in their company then they need to teach in such a way that that person is "good enough"). Though I had a fantastic time while in the program and refer to them as the "glory days" because they were the best of my actor-existence so far, the above has left a shitty aftertaste in my mouth about the program. There are others who feel this way.

8. I couldn't have asked for a better place to study and learn the art of acting then in Westmont's Theatre Department.

9. No.

10. Beth, you are the bomb.

11. Just thank you! I don't necessarily miss college life but I absolutely miss my theatre classes. I can not tell you how excited I'd be to do viewpoints again with a room full of eager students

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experiencing total abandon, or to hear one of John's thrilling theatre history lectures, or to be making ridiculous noises with our yoga mats and pillows in voice and speech! Thank you!

12. In spite of the difficulties that I've encountered since Westmont... I am really grateful for my time in the theatre department.

13. Nope. All things considered, I am immensely grateful for my education.

14. No.

15. I absolutely loved my time in this program, and wish I could go back and spend some more time in this department. I also wish my colleagues could participate at Westmont as well so they would have a better understanding of where I'm coming from and why I think it's so amazing!

16. John Blondell and Mitchell Thomas are still my mentors beyond graduation. They are still taking time to nurture the artist in me. There will be a bond there for a long time.

17. I miss you. Westmont's Theatre Department prepared me as a person just as much as it taught me how to be an artist. It was a sanctuary of love, acceptance, creativity, community and challenges. I learned more about the nature of God in my theatre classes than I ever did in chapel. You helped me keep the faith. The biggest thing I have learned since graduation is that I have so much more to learn, but you taught me enough to get me a good start on this crazy business. Thank you for all you've done.

18. I feel fortunate to have spent 4 years working, studying, and playing in such a great department. Thanks!

19. I left Westmont believing that my professors didn't have confidence in my ability as an artist. While I recognize it as a personal issue I have to deal with, I'm worried that other students are leaving school feeling the same thing. Teachers are meant to build up their students and instill them with confidence and tools for success. While I'm not asking for perfection, I would like to see more effort in that area from Westmont's TA profs.

20. The Theatre Arts program at Westmont was a fantastic and memorable experience. If I had the chance, I would love to do it all over again. I have also been very appreciative of the support I have received even after having graduated from the faculty. I have been grateful for the conversations I've had and suggestions for improvement in pursuing a career. As I have learned, one of the most influential aspects in maintaining a positive and successful spirit as an artist is, in large part, due to a supportive community.

21. I love you guys. :) Thank you for such an amazing experience. Being exposed to different kinds of theatre there really changed my perspective on art as a whole. It deepened my appreciation for the unique and made me hungry to pursue learning and imagination in a new way that I firmly believe I wouldn't have gotten from my other top schools. Most schools focus on western theatre only. Most schools don't have the fervor and ambition that I saw in my professors. Please don't lose this. This is /why/ I chose Westmont over the competition. That spirit, despite the resources, is invaluable and leads the department to doing wonderful and surprising things with what they have.

**Appendix 9A: Number of Theatre Major Graduates**

2009	2010	2011	2012	2013	Total
6	4	5	2	6	23

Average:  
4.6/year

**Appendix 9B:  
Gender Breakdown**

2009	2010	2011	2012	2013	<b>Total</b>
4	4	5	2	4	19
2	0	0	0	2	4

Female 79.0%

Male 21.0%

**Appendix 9C: Ethnicity of Theatre Arts Graduates**

	Asian / P.I.	White	Hispanic	Unknown	Native Amer	African American
2009		5	1			
2010		3	1			
2011	1	4				
2012		2				
2013		6				

**Appendix  
9D: Dance  
Enrollment  
2009 - 2012**

Enrollment Course	Term						Grand Total
	09/FA	10/FA	10/SP	11/FA	11/SP	12/SP	
TA-031	0	0	5	19	12	0	36
TA-070	0	0	5	0	0	0	5
TA-071	4	7	0	8	0	0	19
TA-072	3	4	0	0	0	0	7
TA-073	0	0	5	0	11	4	20
TA-074	3	0	0	0	0	0	3
TA-075	0	9	0	0	0	0	9
TA-126	0	0	0	0	11	0	11
TA-131	8	4	7	8	0	1	28
TA-171	2	0	0	0	0	0	2
<b>Grand Total</b>	<b>20</b>	<b>24</b>	<b>22</b>	<b>35</b>	<b>34</b>	<b>5</b>	<b>140</b>

*Theatre Arts Department 2013 Self-Study*

Appendix 9E: Dance Minors 07-12	LAST_NAME	FIRST_NAME	MIDDLE_NAME	ACAD_DEGREE	ACAD_DEGREE_DATE
0201660	Mercaldo	Laura	Lynell	BA	01-Dec-08
0192221	Juliot	Megan	Lauren	BS	01-May-11
0247821	Nesseth	Rachel	Elisabeth	BS	01-Aug-11

## Appendix 11A: Globe Series Activities

### Globe Series Activities, 2003-Present

2003

Andre Erlen, Cologne, Germany

*Scenario for a Non-existing But Possible Instrumental Actor* performance

Mariana Sadovska, Cologne, Germany via Kiev, Ukraine

Music Concert

Actors from Market Theatre, Johannesburg, South Africa

Acting Workshop

Milon Kalis, Scenographer, Prague, Czech Republic

Scenography Master Classes on *A Midsummer Night's Dream*

2004

Do-Theatre, St. Petersburg, St. Petersburg, Russia

*Bird's Eye View* performance and Studio Teaching

Co-creation of dance-theatre performance *Nonsense*

2005

Jerzy Limon, Gdansk, Poland

Lecture, "The Chemistry of the Theatre"

Jacek Glomb, Legnica, Poland

Master Class in Directing

2006

Dennis Kennedy

Keynote Address for the 2006 Lit Moon World Shakespeare Festival

"Intercultural Shakespeare"

2008

Marjanishvilli State Drama Theatre, Tbilisi, Georgia

*A Midsummer Night's Dream* Performance

2009

Home Theatre, Theatre Alfred, Adriatica Presents, Prague, Czech Republic

Performances for Lit Moon World Theater Festival

Acting Workshops

2012

Randall Martin, The University of New Brunswick

“On Editing Shakespeare’s Plays”

“On *Henry VI, Part 3*”

Nikita Milivojevic, Belgrade Serbia; Adonis Filipi, Tirana, Albania; and Tom Bird, London  
Festival in Focus: Globe to Globe Directors and Producer

Shakespeare’s Globe, London

*Hamlet*

While a student at Westmont, I saw plays performed by theater companies from Bulgaria, Poland, the Czech Republic, Canada, Georgia, Macedonia, Finland, and England. I note each specifically because I remember each of theater productions specifically, the costumes, the drama, the stage, the action, the moments of great success and the moments that did not work. As a scholarship and work-study Westmont student, it was incredibly advantageous for me to have the international arts exposure to which I was not privileged to have before coming to college. To this day I walk into rehearsals and use what Bulgarian director Lilia Abadjieva taught me about time, character, and gesture and because I saw her performances while a student, I had the resources and mentorship to explore such artistic practices. Watching performances by visiting international artists, as well as meeting international actors, designers, and directors personally engaged me to think about story-telling as a world practice. Now an MFA playwriting candidate at the Michener Center at UT Austin, I continue to reference the international productions I saw at Westmont. It's how Westmont College lands itself in my graduate classroom conversations. It's how my undergraduate theatre experience differs from my graduate colleagues, including other faith-based institutions. Santa Barbara is "an island" in terms of prolific theatrical exposure and presence; the guest international artists that Westmont hosted gave me global, professional theater experiences the city of Santa Barbara would not have offered.

Diana Small, The University of Texas at Austin

## Appendix 11B: WCITR Academic Grant Worksheet



1. Westmont Center for International Theatre Research

2. The Westmont Center for International Theatre Research is dedicated to using international theatre practice to explore and create global interconnections, resulting in transformative educational and artistic experiences for students, artists, and scholars.

3. Department of Theatre Arts

4. Mitchell Thomas, Chair

Date: January 10, 2013

5. Executive Summary:

The Theatre Arts Department plans to create and develop the Westmont Center for International Theatre Research (WCITR). Falling under the vision of the Global plank of the college, the WCITR mission is to explore, enact, and create new ways to envision global interconnection, and develop tools for redemptive, reconciliatory work in the field of international theatre practice. The Westmont theatre arts department enjoys a long, distinguished history of hosting international scholars, artists, and practitioners, providing transformative educational experience for Westmont students and offering important outreach and programming opportunities for the local community. The WCITR will be unique in the Christian Liberal Arts, and has the potential to have local, regional, and international impact. The goals of the WCITR are in line with the mission and vision of the college and department, will enhance student learning, faculty development, community outreach and partnerships, and bolster the national and international impact and reputation of the college.

6. The rising tide of our global economy, international politics, and greater interconnectedness is making it imperative that we can understand and appreciate the rich diversity of the various cultures and peoples of the world. The WCITR will explore, enact, and create new ways to envision global interconnection, and develop tools for redemptive, reconciliatory work in the field of international theatre practice in the following ways:

- Host residencies by international practitioners, for Westmont students
- Present International Theatre productions to the Westmont and SB Communities
- Convene conferences, symposia, and festivals on topics of global import
- Publish and disseminate proceedings to local, national, and international audiences
- Inspire competencies in international teaching and practice
- Create opportunities for international artistic and cultural exchange

7. Primary persons associated with the project:

John Blondell is a Professor of Theatre at Westmont College, co-founder and director of the Lit Moon Theatre company, an award-winning international theatre ensemble, and founder of the Lit Moon World Theater Festival. He has programmed twelve World Theatre Festivals, producing over 60 productions since the festival's inception in 1998. John is the founding President of interACT, a network of international theatres created to make co-productions with one another, and has enjoyed an active international directing career, including productions in Bulgaria, Scotland, Canada, Poland, the Czech Republic, Montenegro, Macedonia, and Finland.

Mitchell Thomas is an award-winning actor, director, and teacher, current Chair of the Westmont College Theatre Arts department, and continues to act professionally on the local, national, and international stage. Mitchell specializes in devised theatre and working with playwrights to develop new work, and has created or commissioned over 25 original full-length and short works. He has worked as a performer, producer, and resident artist with many of Santa Barbara's top artistic institutions, including the Santa Barbara Museum of Art and the Ensemble Theatre Company.

8. "I can't imagine a more innovative, exciting, or transformative prospect than the development of the Westmont Center for International Theatre Research here in the theatre arts program. This is exactly the type of educational experience, artistic programming, and international community-building that will set Westmont apart as a distinctive 21st century global program and offer an incredible resource for our community."

- Mitchell Thomas, Chair, Theatre Arts

"Thanks in large part to the opportunities I got to experience global performance while at Westmont, I am writing my dissertation of international Shakespeare festivals."

- Rose Elfman '05, Current PhD Candidate at UCSB

"As a scholarship and work-study Westmont student, it was incredibly advantageous for me to have the international arts exposure which I was not privileged to have before coming to college. To this day I walk into rehearsals and use what Bulgarian director Lilia Abadjieva taught me about time, character, and gesture and because I saw her performances while a student, I had the resources and mentorship to explore such artistic practices. Watching performances by visiting international artists, as well as meeting international actors, designers, and directors personally engaged me to think about story-telling as a world practice. It's how Westmont College lands itself in my graduate classroom conversations. It's how my undergraduate theatre experience differs from my graduate colleagues, including other faith-based institutions. Santa Barbara is "an island" in terms of prolific theatrical exposure and presence; the guest international artists that Westmont hosted gave me global, professional theater experiences the city of Santa Barbara would not have offered. "

- Diana Small '09, MFA Candidate, Playwriting, The University of Texas at Austin

9. In the long term, we are seeking 1.5M to fund the Center, and an additional 1.5M to endow a Chair of the Center. In the short term, we are seeking 100k in funding to support a kick-off conference and continued international guests and exchanges.

10. The local contact we feel may have the capacity and possible interest in the goals of our program is Sara Miller McCune.

Submit completed worksheet to Patti Hunter, Vice Provost.

## **Appendix 12A: Budget Line Request 2012**

### **Theatre Arts Budget Line Request 2012-2013**

Request: \* An increase of \$4000 for our student worker budget line.

#### Rationale:

- 1) The theatre arts administrative assistant position is only ½ time, leaving the theatre office unattended for half of the workweek for professor and program support, box office administration, student needs, and visitor support. Now that music has moved, there is no longer a public face (though this wasn't theatre support) in the office.
- 2) With the addition of our third FTE faculty position in design and technology, a significant percentage of our student worker budget is going toward skilled labor for our mainstage productions (carpentry, scenic painting, electrical and light work, etc.). This has forced us to severely cut back our student worker budget in the theatre office as well as the costume shop.
- 3) TA has an elaborate set-up of production classes that support the productions with time and labor (as it ties to the material they are studying in the courses). This provides us with a large work force that is unpaid. We also do everything we can to hire work-study students in unskilled positions to stretch our dollars as far as we are able. In short, TA is working hard "on our own" to try and cover all the needs of our department.
- 4) With the recent cutting of the Arts Coordinator position, there is significantly more pressure on the half time Administrative Assistant to accomplish tasks related to marketing, posters, outreach, box office, PR, etc.

The increase would support the following:

- increase office support from 3 hours a week to 12 hours per week
- increase costume shop support from 0 hours per week to 6 hours per week

Thank you for the consideration!

Mitchell Thomas  
Chair, Theatre Arts

\* This is the same request that we submitted in 2011-2012.

## Appendix 12B: Budget Line Request 2007

### Theatre Arts Operating Budget Requests October 19, 2007

#### Request 1:

The theatre arts department requests an increase of \$12,250.00 to our operating budget that would be directly applied to support the yearly production season, which has costs associated with set construction and materials, costume construction and materials, publicity, public relations, outreach programs, and staff support for execution of the projects.

#### Rationale:

The theatre production season is in a period of tremendous growth. Over the last two years we have produced more than 30 productions (100+ performances) each calendar year, including senior projects, main stage productions, and fringe festival creations by students and faculty. We currently allot \$12,250.00 (over 53%) of our annual budget to support the season, which provides tremendous artistic and educational opportunities for our students and faculty, and an important community service to Westmont and Santa Barbara. Looking at the operating budget from 1996 (\$15,970.00) to our budget in 2007 (23,020.00), the increase barely keeps pace with inflation. When you consider that the theatre arts department added its own major in 1997, a dance minor and major track in 2001, and is currently more prolific, has more majors and minors, and more visibility than ever before in Westmont's history, it becomes extremely clear that the budget is grossly inadequate to support the vitality and vision that our department has. A few examples of budget inadequacies:

- The theatre department has approx. \$200 per production for publicity. ONE ad for ONE week in the Independent costs \$311.00, so the only forms of publicity that we are able to generate are press releases and free coverage. This severely hinders our efforts to reach out to the greater community.
- Our new youth outreach program was supported this year by \$8000 in grants from two different sources. This money has enabled us to create a program that aims to reach 1300 public high school students. Without these grants, we would never have been able to offer such a program. (or other types of programs)
- We currently have two adjuncts in Scenic Design and Costume Design that we are very excited about. However, because of budget issues, we constantly have to cut back, cut away, substitute, etc. so that our eventual result doesn't even remotely resemble their vision. This is disheartening for the designers, directors, and audiences and will make it likely that the designers will eventually seek out employment that supports their work.
- Our new Arts Coordinator has no funding to work with (out of our budget) to help her with the advancement of the mission of this newly created position. This is problematic in her trajectory and development of community relations and the theatre arts.

Although a direct comparison is not entirely useful, I think it grossly unfair that the Fringe Festival (which last year involved 65 students in the acting, directing, design of theatre, dance, and art) has a budget of \$2000.00, while the college choir has a budget of \$37,500.00 (nearly 2000% MORE). Lastly, an increase of our production budget would allow us to keep more

budget room for guest lectures, visiting artists, classroom materials, and other items that support the teaching component of the department's vision.

**Request 2:**

The Theatre department requests an increase of \$2,530.00 to our student wages budget to better support the costume, scenic, technical programs of the department.

**Rationale:**

The theatre department desperately needs more student support for the various aspects of our program. On all levels, our costume shop, scenic design, technical director, and office support could greatly benefit from this increase. Again looking back at our 1995 budget, the student line was \$2,323.00, which means it has gone significantly DOWN during this period of growth, expansion, and greater needs. Specifically during production, we simply do not have adequate resources to execute our designs and builds even with substantial "volunteer" corps of theatre arts students. We ALWAYS try to hire work-study students to get the most hours for our money, but we are at a breaking point with our faculty and staff being exhausted, over-worked, and increasingly embittered with the lack of support. As many of these faculty are adjunct, it is even a greater concern (faculty who do not reap all of the additional benefits of full-time status). Again, in a comparison with the music dept., our student wage line is almost 500% lower, which is very difficult to understand given the theatre department's massive production needs throughout the year. With the money, we would hire students to offer support throughout the year, and have reserves to increase hours and student support during the heaviest production times.

Respectfully submitted by Mitchell Thomas, Theatre Arts Chair

## Appendix 12C: CIP Request 2009

### Theatre Arts CIP Request October 29, 2009

#### Request 1

The theatre arts department is continuing our request (submitted for 2007-08 AND 2008-2009) for funds in the amount of \$40,424.00 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 and increased costume shop support, 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. The last two years’ unfunded CIP request withstanding, 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 three 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**

**LIGHTING**

8” Fresnel Lens (10)	\$250.00
6” Fresnel Lens (5)	\$125.00
6X9 Lens (10)	\$250.00
Source 4 – 36 Degree (12)	\$2,725.00
Source 4 – 50 Degree (12)	\$2,725.00
Par 64 (10)	\$275.00
Portable Dimming Rack	\$5,494.00
Dimmer Rack Capacity Expansion	\$2000.00
Hanging Clamps (3 sets)	\$153.00
Road Case (2)	\$1276.00

*Lighting Subtotal* \$13,273.00

**SOUND**

Microphones (4)	\$800.00
Microphone stands (4)	\$100.00
Sound system (including rewire) (Sub-woofer, speakers, wiring, amplifiers)	\$5000.00
Stage Management Headset Consoles	\$1500.00

*Sound Subtotal* \$7400.00

**STAGE**

Scrim B	\$464.00
White Scrim	\$1,300
Black Velour Teasers (2)	\$800.00
Full stage black curtain on track	\$2000.00

*Stage Subtotal* \$4564.00

**Design Studio**

3 drafting tables	\$600.00
Design software (lighting and scenic)	\$1000.00

*Design Studio Subtotal* \$1600.00

**Costume Shop**

(1) Industrial Surger machine (used)	\$200.00
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3 fitting mannequins (used)	\$450.00
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<i>Costume Subtotal</i>	<i>\$650.00</i>
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**SCENIC SHOP**

Hollywood Flats (30)	\$2000.00
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Stock Platforming/Full stage rake	\$3000.00
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Jacks (30)	\$200.00
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Stock Sandbags (30)	\$787.00
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Lumber stock (sheet and pine)	\$3000.00
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Scenic Paint	\$1000.00
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Paint Sprayers (p-50, Hudson)	\$550.00
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Paint supplies (rollers, brushes, rods)	\$400.00
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<i>Scenic Shop Subtotal</i>	<i>\$10937.00</i>
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<b>Total Estimated Cost</b>	<b>\$40,424.00</b>
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**Respectfully submitted by Mitchell Thomas, Theatre Arts Chair**

\* Money from the CIP request would serve as the “start-up funds” for our new tenure track faculty member in Design and Production, who would have oversight of purchasing new equipment for the department, in consultation with the Chair.

## **Appendix 13A: Review of Library Holdings**

Excerpt from 2009 annual update:

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

**PQ French. Italian. Spanish. Portuguese.**

- 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. Afrikan. Scandinavian. Icelandic, etc.

**German** Drama history/crit: PT 605-709

Drama collections: PT 1251-1299

Individual works and authors: PT 1501-2728

**Dutch** Drama history/crit: PT 5250-5292

Drama collections: PT 5400-5547

Individual works and authors: PT 5555-5882.36

**Danish** Drama history/crit: PT 7800-7832

Drama collections: PT 7999-8020

Individual works and authors: PT 8050-8177.36

**Norwegian** Drama history/crit: PT 8500-8534

Drama collections: PT 8699-8718

Individual works and authors: PT 8750-8952.36

**Swedish** drama history/crit: PT 9415-9449

Drama collections: PT 9605-9625

Individual works and authors: PT 9650-9877.36

**Appendix13B:  
Purchased  
plays 2012**

	Play	Playwright
2012	Other Desert Cities	Jon Robin Baitz
2012	Sons of the Prophet	Stephen Karam
2011	A Free Man of Color	John Guare
2011	Detroit	Lisa D'Amour
2010	The Elaborate Entrance of Chad Deity	Kristoffer Diaz
2010	Bengal Tiger at the Baghdad Zoo	Rajiv Joseph
2010	In the Next Room or the vibrator play	Sarah Ruhl
2009	Becky Shaw	Gina Gionfriddo
2008	Yellow Face	David Henry Hwang
2008	Dying City	Christopher Shinn
2007	Bulrusher	Eisa Davis
2006	Miss Witherspoon	Christopher Durang
2006	The Intelligent Design of Jenny Chow	Rolin Jones
2006	Red Light Winter	Adam Rapp
2005	Thom Pain (based on nothing)	Will Eno
2004	The Clean House	Sarah Ruhl
2004	Man from Nebraska	Tracy Letts
2003	Take Me Out	Richard Greenberg
2003	The Goat or Who is Sylvia?	Edward Albee
2002	The Glory of Living	Rebecca Gilman
2002	Yellowmen	Dael Orlandersmith
2000	King Hedley II	August Wilson
2000	In The Blood	Suzan-Lori Parks
1999	Running Man	Cornelius Eady and Diedre Murray
1999	Side Man	Warren Leight
1998	Freedomland	Amy Freed
1998	Three Days of Rain	Richard Greenburg
1997	Collected Stories	Donald Margulies
1997	The Last Night of Ballyhoo	Alfred Uhry
1997	Pride's Crossing	Tina Howe
1996	A Fair Country	Jon Robin Baitz
1996	Old Wicked Songs	Jon Marans
1995	The Cryptogram	David Mamet
1995	Seven Guitars	August Wilson
1994	A Perfect Ganash	Terrence McNally
1994	Keely and Du	Jane Martin
1993	Fires in the Mirror	Anna Deavere Smith
1992	Miss Evers' Boys	David Feldshuh
1992	Two Trains Running	August Wilson
1992	Conversations With My Father	Herb Gardner

*Theatre Arts Department 2013 Self-Study*

1992	Sight Unseen	Donald Margulies
1991	Six Degrees of Separation	John Guare
1991	Prelude to a Kiss	Craig Lucas
1990	And What of The Night	Maria Irene Fornes
1989	M. Butterfly	David Henry Hwang
1989	The Piano Lesson	August Wilson
1988	Talk Radio	Eric Bogosian
1987	A Walk in the Woods	Lee Blessing
1984	Painting Churches	Tina Howe
1984	Fool For Love	Sam Shephard
1983	True West	Sam Shephard

WINNERS

2012	Water by the Spoonful	Quiara Alegria Hudes
2011	Clybourne Park	Bruce Norris
2009	Ruined	Lynn Nottage
2008	August: Osage County	Tracey Letts
2007	Rabbit Hole	David Lindsay-Abaire
2005	Doubt, a Parable	John Patrick Shanley
2004	I Am My Own Wife	Doug Wright
2003	Anna in the Tropics	Nilo Cruz
2002	Topdog/Underdog	Suzan-Lori Parks
2001	Proof	David Auburn
2000	Dinner With Friends	Donald Margulies
1999	Wit	Margaret Edson
1998	How I Learned to Drive	Paula Vogel
1995	The Young Man From Atlanta	Horton Foote
1994	Three Tall Women	Edward Ebee
1993	Angels in America: Millennium Approaches	Tony Kushner
1992	The Kentucky Cycle	Robert Schenkkan
1991	Lost in Yonkers	Neil Simon
1990	The Piano Lesson	August Wilson
1989	The Heidi Chronicles	Wendy Wasserstein
1988	Driving Miss Daisy	Alfred Uhry
1987	Fences	August Wilson
1984	Glengarry Glen Ross	David Mamet
1983	Night, Mother	Marsha Norman
1982	A Soldier's Play	Charles Fuller
1981	Crimes of the Heart	Beth Henley
1980	Talley's Folly	Lanford Wilson

Other Plays

The Shape of Things	Neil Labute
Proof	David Auburn

multiple plays  
Humana Festival collections

Naomi Iizuka  
multiple authors

NOTES: