

2012

Seaver Academic
Fine Arts with Music
NSAM (Center for the
Arts)
Program Review

Pepperdine University

Five Year Self-Assessment Report on the
Theatre Program

Final Draft

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Abstract

The theatre program at Pepperdine University has existed in various forms for more than forty years, predating the opening of the Malibu campus in 1972. There are currently 3 full-time (2 tenured and 1 tenure-track) faculty and 6 part-time/adjunct faculty teaching in the program. The Theatre Major offers 3 areas of emphasis: acting, directing, and production/design; we also offer a Theatre/Media Production major and a Theatre/Music major. An audition/interview is required to be accepted into the major. As of Fall 2011, enrollment counts for Theatre were as follows:

Theatre (Acting)	33
Theatre (Production/Design)	8
Theatre (Directing)	1
Theatre & Music	7
Theatre & Media Production	20
Theatre & Business (Contract Major)	1
Total	70

The ratio of full-time faculty to theatre majors is 1:23, higher than any of Seaver College's peer institutions.

This report chronicles the assessment efforts undertaken by the Theatre Program since our last comprehensive program review in 2006-2007. In 2006, the terms *assessment*, *curriculum matrix*, and *learning outcomes* were foreign concepts to most of us. In 2011, members of the full-time faculty regularly employ these terms to evaluate their courses, their students, and the curriculum as a whole. We have made progress in terms of putting the tools of assessment to work for us, but there is always room for improvement.

Following the program review in 2006-2007, we undertook a comprehensive re-evaluation of the theatre curriculum based on direct and indirect measures of assessment. As noted in greater detail later in the report, we examined the curricula at our peer and aspirational institutions. We also implemented an exit survey for our graduating seniors, and we conducted our first alumni survey, which yielded a 43.5% response rate. We examined and interpreted all of these data, and based on our findings, we proposed revisions to our curriculum that would bring us into compliance with industry standards and best practices. In 2009, we submitted for approval the new curriculum for all three areas of the theatre major. Once the curriculum had been approved by the Seaver Academic Council and the University Academic Council, we implemented the new curriculum in the 2010-2011 academic year. At the same time, we formalized the Theatre/Music major by adding it to the catalog as a permanent major instead of offering it on an as-needed basis through the "contract major" arrangement.

The findings of this 5-year program review will reveal that we are now actively planning for, gathering, and analyzing evidence from our courses to guide the growth and ensure the continued health of our program. The 3 tenured/tenure-track members of the faculty

have taken the most active interest in assessment; this fact should not be surprising since engagement in assessment is now a criterion in the tenure review process. Our professional staff have been slower to engage fully in the assessment process; this fact is also not surprising since their primary job responsibilities do not include mentoring, academic advising, and program planning/review. While the professional staff understand the importance of assessment, it is the tenured/tenure-track faculty who have implemented the curricular changes that now constitute the theatre program.

Part 1: Introduction

Section 1.1: The Internal Context

The Theatre Program is part of the Fine Arts Division, which is one of eight academic divisions of Seaver College and is located on the Malibu campus.

The program offers the bachelor of arts degree in three majors. First, we offer the Theatre major, with emphases in acting, directing, and production/design. Second, we offer a Theatre & Media Production major (formerly Theatre & Television), which allows students to experience the actor training of theatre and the behind-the-camera training of media production. Third, we offer a Theatre & Music major, which combines the actor training of theatre with music theory and classical vocal technique.

History of the Theatre Program at Pepperdine University

Pepperdine University's first theatre program was part of the Department of Speech and Drama on the original Los Angeles campus. With the opening of the Malibu campus in 1972, the department was dissolved, and the theatre program was incorporated into the Communication Division, where it remained until the creation of the Fine Arts Division in 1990. Today, the Fine Arts Division includes programs in studio art, art history, music, and theatre. Although it is now separate from the Communication Division, the theatre program maintains a connection with its former home through the joint Theatre and Media Production major, which was first offered in the fall of 2002.

In the early days on the Malibu campus, the theatre program produced plays in a variety of spaces including the cafeteria and the amphitheatre. Smothers Theatre opened in 1980, providing the itinerant program a permanent home. The inaugural production in the four hundred fifty-seat, proscenium arch venue was *West Side Story*, and for more than a decade, the theatre program would mount four productions per year in Smothers Theatre. With the completion of the Helen E. Lindhurst Theatre, a flexible space with seating for one hundred spectators, in 1991, the production schedule was divided between the two venues. The fall musical and the spring play are now produced in Smothers Theatre, while two smaller productions are mounted in October and January in the Lindhurst Theatre. In recent years, a fifth production – a fully-mounted opera produced in conjunction with the music program – has been added to the regular production season on the Smothers stage. A third venue, the Mini Theatre, is located in the Pendleton Learning Center (PLC) and can accommodate an audience of fifty. Renovated in 2001, the Mini Theatre is used for classes in acting and directing and is the main venue for student-directed productions.

In 1980, Pepperdine's theatre faculty consisted of two individuals, one with a PhD from Louisiana State University, the other with an MFA in Directing from the University of Georgia. In addition, two adjunct instructors taught courses as needed. Administrative approval of a third tenure-track faculty position in 1999 resulted in the addition of a faculty member with an MFA in Acting from the American Conservatory Theatre in San

Francisco. From 2003 to 2005, following the retirement of one of the tenured theatre faculty, the program once again functioned with just two tenure-track faculty, the remainder of the course load being covered by adjunct faculty. In 2005, the hiring of a new faculty member with a PhD in Performance as Public Practice from the University of Texas at Austin restored three tenure-track faculty to the program.

The first tenure-track position in technical theatre was added in 2008, and the first faculty member to fill this position came with an MFA in design from the University of Tennessee at Memphis. With this hire, the number of full-time tenured or tenure-track faculty in theatre rose to four. Following the retirement of a faculty member in acting, a new faculty member with an MFA in acting and directing from the University of Missouri – Kansas City was hired in 2010. At present, the number of tenured/tenure-track faculty is back to three, following the failure of the faculty member in technical theatre to advance beyond the 3-yr pre-tenure review.

For nearly two decades after the opening of the Malibu campus, the theatre program rented all production elements – lights, sets, and sound equipment – since it lacked both a permanent home to store equipment and sufficient personnel to maintain and operate it. The formation of Pepperdine’s Center for the Arts (CFA) in the early 1990s allowed the theatre program to partner with CFA staff members to design and build lights and sets in-house for most main stage productions. This ongoing partnership continues to make a significant impact in the daily operation of Pepperdine’s theatrical venues. CFA’s technical director, who holds an MA in Scene Design and Technology from West Virginia University, designs sets and coordinates all technical aspects of the theatre program’s main season, while also teaching courses in scene design and scenic painting and coordinating the program’s production budget. CFA’s assistant technical director oversees set construction for all main stage productions, and until 2010, an in-house sound engineer designed sound for the musical and served as a sound consultant for other main season shows. CFA has since eliminated the sound design position. The theatre program’s costume designer, who holds an MFA from the California Institute for the Arts, designs and builds costumes for all main stage productions and teaches courses in costume design and stage make-up. (Our costume designer will retire at the end of the 2011-2012 academic year, and we are currently assembling an updated job description, with the expectation of hiring someone in this staff position prior to the beginning of the 2012-2013 academic year.)

Since the beginning of the theatre program at Pepperdine, theatre majors have been involved at every level of production. As a faculty, we believe the inclusion of students in the design, construction, implementation, and strike of every main stage production serves a pedagogical purpose. We take pride in saying that our sets are completely student-built. In addition to teaching fundamental skills in theatre production, the experience of participating in all aspects of production prepares our students to contribute to the local and global artistic community, an essential goal of the theatre program. While all theatre majors are required to complete five units of play production, students with an emphasis in production/design may also design lights and sets, manage props, and serve

in a wide array of crew positions for all of the main stage productions, including the opera.

From a base of thirty theatre majors in 1980, the program has more than doubled in size and currently averages seventy students per year who pursue theatre degrees in one of five areas: acting, directing, production/design, theatre & music, and theatre & media production. In addition, some students create contract majors between the theatre program and other academic disciplines within Seaver College.

In 2001, the theatre faculty implemented an audition/interview process to screen prospective majors. Nearly two hundred students audition and interview each year, many of whom rank Pepperdine's theatre program first among their college choices. A coterie of other schools on the west and east coasts commonly rounds out their lists of college applications, including UCLA, USC, LMU, California Institute for the Arts, and Chapman on the west coast, and NYU, Emerson, and Julliard on the east coast.

Students declaring a theatre major must select an emphasis in one of three areas: acting, directing, or production/design. (The directing emphasis was eliminated following the Seaver College Prioritization Program Review of 2004. Although the emphasis was eliminated, we continued to offer the directing courses as electives in the acting and production/design emphases. Since the faculty support for the courses never diminished, we proposed and successfully reinstated the directing emphasis in 2010.) Students may also audition for the Theatre & Music major, which combines the stage training of theatre with the classical vocal training of music, or the Theatre & Media Production major, which combines the stage training of theatre with the behind-the-camera training of media production.

Because we have implemented significant changes to our curriculum over the past five years, I will briefly describe the curriculum as it was until 2010, and then I will describe the changes that have been implemented.

Until 2010, all theatre majors, regardless of their areas of emphasis, were required to take the following core courses: THEA 201 (Theatre Appreciation), THEA 240 (Stagecraft), THEA 250/450 (Play Production), THEA 310 (Stage Management), THEA 311 (Theatre History 1), THEA 312 (Theatre History 2), and either ENG 410 (Modern Drama) or ENG 420 (Shakespeare).

Theatre majors with an emphasis in acting were required to take the following sequence of courses: THEA 210 (Introduction to Acting), THEA 220 (Analysis and Interpretation), THEA 228 (Movement for the Performer), THEA 320 (Role Development), THEA 322 (Alternative Performance Styles), THEA 420 (Period Styles), and THEA 593 (Senior Showcase).

Theatre majors with an emphasis in production/design were required to take the following sequence of courses: THEA 241 (Drafting for the Theatre), THEA 340 (Scene

Design), THEA 341 (Stage Lighting), THEA 342 (Stage Costume), THEA 440 (Scenic Painting), and THEA 593 (Senior Thesis in Production/Design).

In addition, the following courses were offered as electives in the theatre program: THEA 226 (Dance for Musical Theatre), THEA 227 (Stage Dance 1), THEA 243 (Stage Make-up), THEA 325 (Theatre Dance), THEA 326 (Fundamentals of Choreography), THEA 330 (Directing 1), THEA 430 (Directing 2), THEA 593 (Senior Thesis in Directing – open to students who have completed THEA 330 and THEA 430).

With relatively few exceptions, the theatre program curriculum remained unchanged from 1990 until 2010. Beginning in 2007, we implemented a review process to examine needed changes to the curriculum. This process included comparisons of our program with those of our peer and aspirational institutions, exit surveys for our recent graduates, an alumni survey, and in-depth meetings and planning sessions among the tenured/tenure-track theatre faculty to discuss what the new curriculum would look like. (Copies of the data collected through our surveys, and the minutes from our faculty meetings are available for review on the Courses (Sakai) website. The site also contains all of the working drafts of our proposed changes to the curriculum, as well as the Course Action Forms that we submitted to the SAC/UAC for approval.) Prior to presenting the proposals to the SAC/UAC, the three tenured/tenure-track faculty presented the proposed changes to the three members of the professional staff and two long-term adjuncts for their feedback. The 2010 curriculum completely re-worked the program curriculum, and included the implementation of courses in research methods, movement and voice, audition techniques, sound design, rendering techniques for the theatre, advanced stagecraft, and improvisation.

The revised curriculum now includes the following core courses for all theatre majors, regardless of emphasis: THEA 201 (Introduction to Theatre Research), THEA 240 (Stagecraft 1), THEA 250/450 (Play Production), THEA 310 (Stage Management), THEA 311 (History of the Theatre 1), THEA 312 (History of the Theatre 2), THEA 593 (Senior Thesis), and THEA 595 (Internship). Of the courses in this list, THEA 201 and THEA 595 were new courses. The THEA 593 and THEA 595 courses are high-impact courses that have provided and will continue to provide opportunities for data collection and direct assessment; these courses also conform to best practices in the field.

Students in the acting emphasis will take the following sequence of courses: THEA 210 (Acting I: Introduction to Acting), THEA 215 (Audition Practicum), THEA 220 (Introduction to Movement and Voice), THEA 243 (Stage Makeup), THEA 315 (Advanced Movement), THEA 320 (Acting II: Role Development), THEA 420 (Acting III: Period Styles). They may also elect to take either THEA 321 (Acting for the Camera) or THEA 322 (Improvisation). Of the courses in this list, THEA 215, THEA 220, THEA 315, and THEA 322 are new courses.

Students in the directing emphasis will take the following sequence of courses: THEA 100 (Rendering Techniques), THEA 210 (Acting 1: Intro to Acting), THEA 241 (Drafting for the Theatre), THEA 300 (Assistant Directing Practicum), THEA 340 (Scene

Design), THEA 341 (Stage Lighting), THEA 342 (Stage Costume), THEA 330 (Stage Directing 1), and THEA 430 (Stage Directing 2). They may also elect to take THEA 220 (Introduction to Movement/Voice), THEA 322 (Improvisation), or THEA 323 (Sound Design). Of the courses in this list, THEA 100, THEA 300, THEA 323 are new courses.

Students in the production/design emphasis will take the following sequence of courses: THEA 100 (Rendering Techniques), THEA 241 (Drafting for the Theatre), THEA 340 (Scene Design), THEA 341 (Stage Lighting), THEA 342 (Stage Costume), and THEA 440 (Scene Painting). They will take two of the following courses: THEA 210 (Acting 1: Intro to Acting), THEA 242 (Stage Craft 2), THEA 243 (Stage Makeup), THEA 323 (Sound Design), or THEA 330 (Stage Directing 1).

The theatre program serves the wider Seaver College student population by offering the following courses that fulfill the two-unit General Education requirement in fine arts: THEA 200 (Theatre Appreciation), THEA 210 (Introduction to Acting), THEA 226 (Dance for Music Theatre), THEA 227 (Stage Dance 1), and THEA 243 (Stage Makeup). At present, the Program Learning Outcomes for the Fine Arts GE requirement are as follows (taken from the 2011-2012 Seaver College Catalog, page 106):

In the fine arts requirement, students will engage in at least three of the following:

- Develop an awareness of and appreciation for a specific art form.
- Assess an art form critically and analytically.
- Have an applied or hands-on experience with a particular art form.
- Develop an awareness of how a particular art form is interconnected with other disciplines and/or career opportunities.
- Acquire a general understanding of the history and chronology of an art form.
- Develop skills that will enhance and encourage future study and appreciation of the arts.
- Possess a sense of responsibility and activism with regard to the place of the fine arts in the broader community.

Beginning in 2012-2013, the Program Learning Outcome for the Fine Arts GE requirement will be streamlined into the following statement: Students explain the historical, cultural, or technical significance of the art form.

Included in our comprehensive re-evaluation of the theatre curriculum in 2008 and 2009 (referenced above and available for review on the Courses site) was the decision to formalize the Theatre & Music major. This particular major had been offered unofficially as a “contract major” for several years, but it lacked a standardized focus. Geared toward theatre students who hope to pursue careers either in musical theatre or in opera, this major emphasizes actor training and dance, as well as music theory and private vocal instruction.

Students in the Theatre & Music major will take the following music courses: MUS103/303 (Private Instruction (5 sem.)); MUS 111 (Music Theory I), MUS 113

(Aural Skills I), MUS 115 (Music Theory II), MUS 117 (Aural Skills II), MUS 220 (Concert Attendance (4 sem.)), MUS 280 (Introduction to Music), MUS 311 (IPA/Eng/Latin Diction), MUS 312 (Italian Diction), MUS 313 (German Diction), MUS 314 (French Diction), MUS Ensembles (4 sem), MUS 392 (Junior Recital). They will choose one of the following courses: MUS 456 (Spirit of Mozart), MUS 465 (Symphonic Literature), MUS 466 (Vocal Literature), MUS 467 (History of Sacred Music), and MUS 468 (Multicultural Music in America).

Students in the Theatre & Music major will take the following theatre courses: THEA 210 (Acting I: Introduction to Acting), THEA 215 (Audition Practicum (4 semesters)), THEA 220 (Introduction to Movement & Voice), THEA 240 (Stagecraft I), THEA 320 (Acting II: Role Development), THEA 450 (Play Production (3 semesters)), THEA 593 (Senior Thesis), and THEA 595 (Internship). They will choose one of the following courses: THEA 311 (History of the Theatre I) or THEA 312 (History of the Theatre II). Finally, they will select 8 units of movement from the following list of courses: THEA 226 (Dance for Music Theatre), THEA 227 (Stage Dance I), and THEA 315 (Advanced Movement).

Section 1.2: The External Context

The Pepperdine Theatre Program plays a central role in the cultural life of the Malibu campus. Each production in the Lindhurst Theatre attracts approximately 600 audience members, and each production in the Smothers Theatre attracts approximately 2500-3000 audience members. These audiences are comprised primarily of students, as well as faculty and staff members and their families. The Office of Advancement depends on the theatre program to attract donors to the campus, and during the run of the fall musical, in particular, dinners hosted by various advancement officers bring members of the larger Malibu community to the campus and into our performance spaces. In addition, the Mini-Theatre plays host to a number of productions each year, with audiences for each production totaling approximately 150.

Members of the senior administration often call upon theatre students and faculty to enhance annual campus gatherings such as the University Faculty Conference, meetings of the Board of Visitors, and the Pepperdine Honors retirement celebration.

In addition to performances on the Malibu campus, the theatre program is known and respected throughout the region. In 2010, for example, the head of education outreach at the Getty Villa, located in Malibu, invited the theatre program to perform scenes from our production of Aeschylus' *The Persians* inside the galleries. This collaboration marked the first time that a theatre company had ever been invited to perform in the galleries among the artifacts on display.

The reputation of the program allows us to attract major figures from the theatre and film communities to campus to host master classes with our students. In the past five years, our students have been able to talk with and, in some cases, to work with artists such as

Billy Crystal, Jason Alexander, Betty Buckley, Susan Egan, Marvin Hamlisch, Michael O'Neill, Alfred Molina, Carole Cook, Tom Troupe, and many others.

The impact of the Pepperdine theatre program reaches significantly farther than Malibu or southern California. Over the past twenty-five years the theatre program has established a strong presence at the Edinburgh International Festival Fringe, one of the largest theatre festivals in the world. Since 1985, the theatre program has taken groups of twenty to thirty students to the Fringe every other year. Competing with literally thousands of other productions that occur during the three weeks of the festival, Pepperdine has established a solid, ongoing relationship with C Venues, a producing organization at the festival, and our productions routinely get reviewed by *The Scotsman* and the festival's daily paper, *Three Weeks*. While the latter publication attempts to review every production at the festival, the former does not, making our inclusion in their review section more significant.

In the field and discipline of theatre studies, the Pepperdine theatre program continues to perform at a high level. Evidences of our success in this area include the list of schools with whom we routinely compete for students (UCLA, USC, LMU, NYU, Julliard, etc.) and the successful placement of our graduates into MA and MFA programs, including the American Conservatory Theatre, the National Theatre Conservatory, USC, UNLV, UC-Irvine, CalArts, and Case Western Reserve. Through informal data collection, we know that many of our graduates decide to enter the world of professional and semi-professional auditions directly after graduating, to work for established theatre companies, or to form their own. Here, too, we have had success placing many of our graduates with theatrical agents, and some have landed roles in productions on Broadway, the West End, and with companies as large as East West Players in Los Angeles. Our graduates have worked for the Manhattan Theatre Club, and they have formed their own companies that have performed at the Fringe in Edinburgh.

Section 1.3: Mission, Goals, and Outcomes

Mission Statement

Pepperdine is a Christian university committed to the highest standards of academic excellence and Christian values, where students are strengthened for lives of purpose, service, and leadership.

The Pepperdine University Theatre Program strongly supports the mission of the university. Our support is reflected in the learning outcomes for the program, in our selection of plays for main stage productions, and in our hiring of faculty. We hold students to the highest standards of academic excellence, using rubrics to evaluate their work and to ensure that we are rigorous in our class assignments. Believing that our students need to know how to behave professionally if they are to be successful in their work, we run our rehearsals according to the rules of Actors Equity, which places high expectations on both the actors and the production team. Realizing that the theatre is a public laboratory in which performers and audience members engage in the exploration of ideas, we select plays that pose fundamental questions about what it means to be a human being, created in the image of God, living in the midst of a fallen world.

The Pepperdine University Theatre Program is distinct from the theatre programs at other institutions in three primary areas. First, we believe in the primacy of mentoring our students. We limit enrollment in the program through the audition/interview process in order to ensure that the faculty will be able to take a personal interest in each of our students. Second, we strive for a level of excellence in our productions that eclipses the standard expectations of “educational theatre.” In fact, we make a point to say that we aim to create great theatre as judged by public standards and not great academic theatre, as judged by public expectations of student performance. Third, we take advantage of our geographical proximity to the entertainment industry to put our students into contact with professionals who can augment the mentoring and professionalism of the program.

The Pepperdine University Theatre Program competes for students from across the country and around the world. Our prospective students list schools on both the east and the west coasts among their top choices. While many prospective students are drawn to our program because of the university’s Christian mission, others apply purely on the basis of the program’s reputation. We conduct national searches to fill faculty positions, and our faculty engage professionally with colleagues from across the country and around the world.

Goals of the Pepperdine Theatre Program

- To develop a capacity for artistic adventure and intellectual curiosity while learning to identify quality and integrity in the work produced.
- To explore character, motive and culture while learning about who we are and about our cultural diversity.

- To enhance spiritual and intellectual development within a Christian university.
- To prepare for graduate studies in acting and production/design programs and/or professional work in theatre, television and film.
- To prepare to make positive contributions to the local and global community through the practice of Theatre Arts.

Program Learning Outcomes

The successful graduate in the Pepperdine Theatre Program will be able to...

- Apply a code of conduct mandated by the theatre profession.

In the professional world, actors, directors, designers, and technicians are held to high standards of discipline. The faculty expects theatre majors to cultivate the conduct and habits that will be expected of them once they graduate. A professional work ethic includes being on time and prepared for every class and rehearsal. Students should exhibit a professional attitude toward their work, an attitude that incorporates self-discipline, diplomacy, sensitivity to others, patience, and a willingness to collaborate. Professionalism also includes attention to safety, both for oneself and for others. Whether students are working in the shop, the theatre, or a classroom, they should exhibit respect for the space, the tools and machinery, their co-workers, and themselves.

- Demonstrate artistic self-expression grounded in analytical thinking.

Theatre majors will spend their four years at Pepperdine discovering their own sense of artistry and self-expression. While inspiration can, and often does, influence one's work as a theatre artist, it is more likely that theatrical art will be produced in the context of careful research, hard work, and sufficient time to contemplate and process complex ideas. In other words, we expect students' creative work to be suffused in analytical thinking. As a faculty, we recognize that artistic self-expression and analytical thinking are neither mutually exclusive, nor the cause and effect of a one-way relationship. Rather, we believe artistic self-expression and analytical thinking exist in conversation with one another. In the act of expressing oneself artistically, each theatre major must recognize the need for more thinking, research, and analysis; this subsequent analysis, in turn, deepens and changes his/her self-expression.

- Demonstrate proficiency in modes of communication (visual, oral, physical, and written) appropriate to her/his emphasis within the major.

The craft of theatre relies on many different types of communication that frequently overlap and occur simultaneously. Visual communication includes the skills of drafting, sketching, and painting, as well as the presentation of one's work, whether in the classroom, production meeting, or on stage. Oral communication is perhaps one of the most basic skills and expectations of a liberal arts education. Put simply, theatre majors need to learn to express themselves. Aside from articulating thoughts and ideas, oral

communication also includes learning how to protect and project one's voice, and to employ breathing exercises that will enhance performance. Physical communication is an essential skill for any performer and requires proper attention to movement, dance, and aesthetics. Another fundamental plank of any liberal arts curriculum, written communication is no less important for theatre students than for students of any other major. In addition to mastering the mechanics of basic composition, theatre majors must be able to communicate their ideas in writing to facilitate text work, conduct production research, and foster a connection with the audience through program notes and basic dramaturgy.

- Articulate the ways in which theatre serves as an agent of social change.

In the introduction to her book, *Critical Gestures: Writings on Dance and Culture*, performance critic Ann Daly asks, "Why else would anyone practice criticism, except for love?" As theatre practitioners, we shoulder the responsibility of critiquing contemporary society by inviting audiences to meet us in the public laboratory that is the theatre. Through the empowering, yet vulnerable act of play, we test hypotheses and explore solutions to social ills. By bringing to life the words and ideas of playwrights from the past, we become modern Solomons, reminding audiences that "there is nothing new under the sun." The human race continues to grapple with the same challenges that our forebears faced. Through the performance of works written by living playwrights, we dare audiences to accept poet Langston Hughes' challenge to "dream a world where man / No other man will scorn, / Where love will bless the earth / And peace its paths adorn." Whether we see the theatre as a mirror that reflects a fractured society, or as an engine that pushes society in new directions, we take seriously our responsibility to ask difficult questions that have no easy answers. Driven by passion and committed to change, we, the faculty and students of the Pepperdine Theatre Program, cannot help but use our gifts as theatre practitioners to incite widespread hope.

Institutional Values	Core Commitments	Student Learning Outcomes	Program Learning Outcomes for Theatre
Purpose	Knowledge and Scholarship	Demonstrate expertise in an academic or professional discipline, display proficiency in the discipline, and engage in the process of academic discovery	PLO 2: Demonstrate artistic self-expression grounded in analytical thinking.
	Faith and Heritage	Appreciate the complex relationship between faith, learning, and practice	PLO 4: Articulate the ways in which theatre serves as an agent of social change
	Community and Global Understanding	Develop and enact a compelling personal and professional vision that values diversity	PLO 2: Demonstrate artistic self-expression grounded in analytical thinking.
Service	Knowledge and Scholarship	Apply knowledge to real world challenges	PLO 3: Demonstrate proficiency in modes of communication (visual, oral, physical, and written) appropriate to her/his emphasis within the major.
	Faith and Heritage	Respond to the call to serve others	PLO 4: Articulate the ways in which theatre serves as an agent of social change
	Community and Global Understanding	Demonstrate a commitment to service and civic engagement	PLO 4: Articulate the ways in which theatre serves as an agent of social change
Leadership	Knowledge and Scholarship	Think critically and creatively, communicate clearly, and act with integrity	PLO 2: Demonstrate artistic self-expression grounded in analytical thinking.
	Faith and Heritage	Practice responsible conduct and allow decisions to be informed by a value-centered life	PLO 1: Apply a code of conduct mandated by the theatre profession.
	Community and Global Understanding	Use global and local leadership opportunities in the pursuit of justice.	PLO 4: Articulate the ways in which theatre serves as an agent of social change

Part 2: Analysis of Evidence

Section 2.1: a. Program Learning Outcomes, b. Curriculum Map, and c. Assessment Plan

Section 2.1.a: Program Learning Outcomes:

The successful graduate in the Pepperdine Theatre Program will be able to...

- Apply a code of conduct mandated by the theatre profession.
- Demonstrate artistic self-expression grounded in analytical thinking.
- Demonstrate proficiency in modes of communication (visual, oral, physical, and written) appropriate to her/his emphasis within the major.
- Articulate the ways in which theatre serves as an agent of social change.

Section 2.1.b: Curriculum Maps:

The Theatre Major (with Emphases in Acting, Directing, and Production/Design)

PLO 1: Apply a code of conduct mandated by the theatre profession.						
PLO 2: Demonstrate artistic self-expression grounded in analytical thinking.						
PLO 3: Demonstrate proficiency in modes of communication (visual, oral, physical, and written)						
PLO 4: Articulate the ways in which theatre serves as an agent of social change.						
Course #	Course Name	PLO1	PLO2	PLO 3	PLO 4	
		(I = Introduced D = Developed M = Mastered)				
Core Requirements:						
201	Intro to Theatre Research		I	I	I	
240	Stagecraft I	I		I		
250/450	Play Production	I/D	I/D			
310	Stage Management	D	I	D	I	
311	History of Theatre I		D	D	D	
312	History of Theatre II		D	D	D	
593	Senior Thesis	M	M	M	D/M	
595	Internship	D		D	D	
Acting Sequence:						
210	Acting I: Intro	I	I	I		
215	Audition Practicum*	I	I/D/M	I/D/M		
220	Intro to Mvmt/Voice	I		I	I	
243	Stage Makeup		D	D		
315	Advanced Mvmt	D		D		
320	Acting II: Role Dev.	D	D	D	D	
420	Acting III: Period Styles	D	D	D		
321	Acting for the Camera			I		
322	Improvisation			D		
Directing Sequence (Courses listed elsewhere in this list have been omitted.)						
330	Stage Directing I	I	I	I	I	
430	Stage Directing II	D	D	D	D	
Production/Design Sequence:						
100	Rendering Techniques		I	I		
241	Drafting	I	I	I		
242	Stagecraft II	D		D		
323	Sound Design		D	D	I	
340	Scene Design	D	D	D	D	
341	Stage Lighting		D	D		
342	Stage Costume	I	D	D	D	
440	Scene Painting	D	D	D	D	

The Theatre & Music Major

PLO 1: Apply a code of conduct mandated by the theatre profession.						
PLO 2: Demonstrate artistic self-expression grounded in analytical thinking.						
PLO 3: Demonstrate proficiency in modes of communication (visual, oral, physical, and written)						
PLO 4: Articulate the ways in which theatre serves as an agent of social change.						
		PLO1	PLO2	PLO 3	PLO 4	
Course #	Course Name	(I = Introduced D = Developed M = Mastered)				
Core Requirements in MUS:						
103/303	Private Instruction (5 sem.)		I	I		
111	Music Theory I			D		
113	Aural Skills I			D		
115	Music Theory II			D		
117	Aural Skills II			D		
220	Concert Attendance (4 sem.)	I		I		
280	Introduction to Music (GE)	I	I/D	I		
311	IPA/Eng/Latin Diction			I/D		
312	Italian Diction			I/D		
313	German Diction			D/M		
314	French Diction			M		
Music Performance Requirements:						
	Ensembles (4 sem)	I/D/M		I/D/M		
392	Junior Recital		M	M		
Choose 1 of the following:						
456	Spirit of Mozart		D/M		D	
465	Symphonic Literature		D/M		D	
466	Vocal Literature		D/M		D	
467	History of Sacred Music		D/M		D	
468	Multicultural Music in America	I/D	I/D	I	D	
Core Requirements in THEA:						
210	Acting I: Intro	I	I	I		
215	Audition Practicum (x4)*	I	I/D/M	I/D/M		
220	Intro to Mvmt/Voice	I		I	I	
240	Stagecraft I	I		I		
320	Acting II: Role Dev.	D	D	D	D	
450	Play Production	I/D	I/D			
593	Senior Thesis	M	M	M	D/M	
595	Internship	D		D	D	
Choose one of the following:						
311	History of Theatre I		D	D	D	
312	History of Theatre II		D	D	D	
Choose 8 units of movement from the following list:						
226	Dance for Music Theatre					
227	Stage Dance I		D	D		
315	Advanced Mvmt	D		D		
* Students in the Theatre/Music Major enroll in THEA 215 Audition Practicum for four semesters. We expect to see development and mastery of the skills taught in the class over the course of 4 years.						

The Theatre & Media Production Major (Courses in COM and MPRD not listed, since they are assessed by the COM division)

PLO 1: Apply a code of conduct mandated by the theatre profession.						
PLO 2: Demonstrate artistic self-expression grounded in analytical thinking.						
PLO 3: Demonstrate proficiency in modes of communication (visual, oral, physical, and written) appropriate to her/his emphasis within the major.						
PLO 4: Articulate the ways in which theatre serves as an agent of social change.						
		PLO1	PLO2	PLO 3	PLO 4	
Course #	Course Name	(I = Introduced	D = Developed	M = Mastered)		
Core Requirements:						
210	Acting I: Intro	I	I	I		
220	Intro to Mvmt/Voice	I		I	I	
240	Stagecraft I	I		I		
450	Play Production (3 semesters)	I/D	I/D			
Choose one of the following:						
311	History of Theatre I		D	D	D	
312	History of Theatre II		D	D	D	
Choose one of the following sequences:						
Acting Sequence:						
320	Acting II: Role Dev.	D	D	D	D	
321	Acting for the Camera			I		
322	Improvisation			D		
420	Acting III: Period Styles	D	D	D		
Directing Sequence:						
310	Stage Management	D	I	D	I	
330	Stage Directing I	I	I	I	I	
430	Stage Directing II	D	D	D	D	

Section 2.2: Analysis of Assessment Efforts Conducted Over Since 2007

Prior to the completion of our first, comprehensive self-assessment in April 2007, the theatre program had been operating with the following set of goals and objectives:

Goals

1. Develop a capacity for artistic adventure and intellectual curiosity while learning to identify quality and integrity in the work produced.
2. Explore character, motive and culture while learning about who we are and about our cultural diversity.
3. Enhance spiritual and intellectual development within a Christian university.
4. Prepare for graduate studies in Acting, Directing and Production Design programs and/or professional work in theatre, television and film.
5. Prepare to make positive contributions to the local and global community through the practice of Theatre Arts.

Objectives

1. Develop a proficient, disciplined and professional work ethic that motivates the student to collaborate with diplomacy, sensitivity and patience.
2. Develop a creative personal work process that encourages imaginative self-expression.
3. Learn to think analytically, observing self and society, so that exciting projects can be created.
4. Learn to effectively communicate orally.
5. Learn to effectively communicate in written form.

From the beginning of this process, our challenge was to develop a methodology that would allow us to establish a baseline for ongoing assessment. We recognized immediately that we would need assistance in revising these objectives into measurable program learning outcomes; we also recognized that we needed more training in assessment procedures.

FEBRUARY 2006: ASSESSMENT TRAINING

Four members of the Fine Arts Division – Division Chair Cathy Thomas-Grant, Assistant Professor of Art History Cynthia Colburn, Associate Professor of Music Lincoln Hanks, and Assistant Professor of Theatre Bradley Griffin – traveled to College Station, Texas, to attend a conference on academic assessment at Texas A&M University. Over the course of three days, we had the opportunity to hear administrators and educators from other institutions of higher education talk about their own experiences with assessment. Topics ranged from the macro – how to create an environment of assessment within higher education – to the micro – specific ways to implement assessment tools in the

classroom. Between sessions, we discussed what we had heard, and we began to grapple with the task that lay ahead.

PROCESSING AND SHARING WHAT WE LEARNED:

Conversations about assessment continued informally throughout the remainder of the 2005-2006 academic year. With the beginning of the 2006-2007 year, the four of us who had traveled to the assessment conference began meeting on a monthly basis to discuss our strategies for assessment, report on our progress, and voice the challenges we each faced in completing the task at hand.

QUESTION: Are our theatre courses, as currently configured, meeting our program learning outcomes?

METHODOLOGY: Create Curriculum Maps (available for review on Courses site)

In October 2006, the entire theatre faculty, including all adjunct instructors, completed curriculum maps for their individual courses. The map was created by adapting the Curriculum Alignment Matrix found in Mary J. Allen's *Assessing Academic Programs in Higher Education*.¹ There were three sections in the curriculum map. First, each instructor was asked to list the specific learning outcomes for her/his individual courses. Second, s/he noted the level to which the learning outcomes were developed in the course, whether Introduced, Developed, or Mastered. Finally each instructor listed the way(s) in which s/he assessed the student's proficiency at each learning outcome.

DATA COLLECTION: FALL 2006

The faculty completed their individual curriculum maps over the course of the next three weeks, and we scheduled a follow-up meeting to discuss the process for mid-November. Given the production schedule of the main stage theatre season and the quickly approaching winter break, it was not possible to hold the follow-up meeting.

DATA ANALYSIS:

The semester ended with a request for each of the faculty to take a fresh look at the program goals and objectives and to share their thoughts about those areas in which we were/were not meeting them. By the end of the spring semester, we had compiled the data into a comprehensive curriculum matrix.

RESULTS:

Our initial findings seemed to indicate that our program was doing an adequate job introducing, developing, and mastering each of our five objectives. The larger issue, however, was our increasing sense that the theatre program's objectives were not framed

¹ Mary J. Allen, *Assessing Academic Programs in Higher Education* (Bolton, MA: Anker Publishing Company, Inc., 2004). See Figure 3.1, p. 43.

in a way that was representative of our mission. (At this time, the program did not have a written mission statement; our “mission” consisted of a general agreement about the direction in which our program needed to go.)

CLOSING THE LOOP:

In August 2007, the faculty and professional staff met for a two-day assessment retreat. During the course of our discussion, using indirect evidence gathered from our self-assessment of the curriculum maps, we revised our program goals and completely reworked our objectives into accurate, measurable learning outcomes.

2007-2008 ASSESSMENT

QUESTION:

How are our specific courses meeting the newly identified program learning outcomes?

METHODOLOGY:

We adopted a three-pronged approach, gathering data from three courses: THEA 240: Stagecraft 1, THEA 150/350: Ensemble (majors who are cast in main stage productions have the option of enrolling in this course for up to 2 units of credit), and THEA 593: Senior Showcase (the capstone course for majors with an emphasis in acting). I will discuss each of these separately.

THEA 240: QUESTION: Does THEA 240 meet PLO3 (demonstrating proficiency in modes of theatrical communication?)

THEA 240: METHODOLOGY – EMBEDDED TEST QUESTIONS

THEA 240: DATA

We compared the results of the Week 4 test from a random sample of students in the course with the Final Exam from the same group of students. Rick Aglietti and Bradley Griffin were responsible for gathering this assessment data.

THEA 240: RESULTS

There was, as a class, an improvement in the students’ understanding of stagecraft vocabulary and concepts at the end of the semester as compared to the semester.

THEA 240: CLOSING THE LOOP

Stagecraft I is meeting PLO3. No changes or further action were deemed necessary.

THEA 150/350 QUESTION: Does THEA 150/350 meet PLO1 (apply a code of conduct mandated by the theatre profession)?

THEA 15/350 METHODOLOGY: OBSERVATION and SELF-ASSESSMENT

THEA 150/350 DATA:

Bradley Griffin and George Neilson observed the students' behavior and focus during rehearsals, watched their performances on stage, and planned to have them complete a self-assessment at the conclusion of the production.

There were problems with the data collection process; the self-assessment did not occur. Major findings from our observation revealed that students were able to behave more professionally by the end of the rehearsal/performance period than they were at the beginning.

CAST & CREW OF EMPIRE BUILDERS AND LARAMIE PROJECT BY CLASS.

THEA 150/350 CLOSING THE LOOP: No action was taken since the data collection was faulty.

THEA 593 QUESTION: Does THEA 593 (Senior Thesis) meet PLO 2 (demonstrate artistic self-expression grounded in analytical thinking)?

THEA 593 METHODOLOGY: INDIRECT ASSESSMENT (ALUMNI SURVEY)

THEA 593 DATA COLLECTION:

We sent an alumni survey to 200 graduates ranging from the Classes of 1981 through 2007. We had a 43.5% response rate, with 87 individuals participating in the survey.

2008-2009 ASSESSMENT

In 2008-2009, we continued analyzing the data from our alumni survey and closing the loop on the THEA 593 assessment that we had conducted in 2007-2008. Based on the results of our alumni survey and the other assessment instruments we had employed up to this point, we spent 2008-2009 discussing what a revised curriculum would look like. These discussions were based largely on indirect evidence.

THEA 593 DATA ANALYSIS:

During the 2008-2009 academic year, Fine Arts Chair and Theatre Program Coordinator Cathy Thomas-Grant held 10 planning meetings with Assistant Professors of Theatre JD Sargent and Bradley Griffin to determine the changes necessary to bring the theatre curriculum into alignment with current practice.

THEA 593 CLOSING THE LOOP:

Based on our data collection and our analysis of the results, halfway through the 2008-2009 academic year, we presented our ideas for curricular changes to the members of our professional staff who serve in an adjunct capacity and who teach many of our courses in technical theatre. In a discipline that trains students to enter the field of live performance, it is important for us to work with adjuncts who maintain active careers in the entertainment industry. We incorporated their feedback into our proposals.

In May 2009, the theatre faculty presented the Seaver Academic Council with 29 proposals for significant changes to the theatre curriculum. The SAC approved the changes, as did the University Academic Council. These changes went into effect in the fall of 2010. The major curricular changes included the following actions: the reinstatement of the Directing Emphasis within the Theatre Major; eight new or repurposed courses (THEA 100: Rendering Techniques, THEA 215: Audition Practicum, THEA 220: Introduction to Movement/Voice, formerly *Analysis and Interpretation*; THEA 242: Stagecraft 2, THEA 300: Assistant Directing Practicum, THEA 315: Advanced Movement, THEA 322: Improvisation, THEA 323: Sound Design); and two dropped courses (THEA 228: Movement for the Performer, THEA 293: Acting Spaces). All of these documents are available for review on the Courses site.

Following university approval of the curricular changes, the theatre faculty met for a one-day planning retreat. During the retreat, we discussed the need to mentor senior thesis projects in production/design more carefully. We developed specific guidelines for working with production/design students in their THEA 593: Senior Thesis assignments. We also discussed the need to mentor non-thesis projects in production/design. Given the size of our production/design emphasis, our students frequently take on design projects that are not officially designated as thesis projects. We developed guidelines for mentoring these students so that they would not be allowed to “fall through the cracks.”

Finally, we addressed two perceived weaknesses in the assessment process. First, we acknowledged the need to distribute student evaluations of directors. In the past, we had only gathered student feedback from the main stage theatre season informally. We intend to become more intentional in assessing our main stage season by asking every student involved in a main stage production to complete an anonymous online survey. Second, we talked about the need for scheduled, post-production meetings. For the first time in our program’s history, we scheduled post-production meetings for every main stage production, including the opera. These meetings provide closure to the project and provide an excellent opportunity to assess the strengths and weaknesses of each production, including direction, design, acting, and advertising.

2009-2010 ASSESSMENT

It takes two years for any curricular changes to enter the catalog, so while we were waiting for the new curriculum to be implemented, we spent the year assessing the

Student Learning Outcomes of the various sections of THEA 593, the senior capstone course in acting, production/design, and directing.

In 2009-2010, we made changes to the structure of the THEA 593 (Acting) class based on practical, financial reasons. Our former practice had been to rehearse scenes and monologues with our seniors in preparation for an “industry showcase” at a theatre in Hollywood. The turnout for this event was always lower than we would have liked, so in 2009-2010, Cathy Thomas-Grant and Mason McCulley '05 reorganized the class into a series of on-campus master classes in which a different industry professional was invited to campus each week to meet with our seniors for a two-hour class session. During the class, the guest would talk about her/his career path in the performance industry, and she/he would then watch our students perform their audition packages (monologues prepared for auditions). The guest had time to work with each student individually.

THEA 593 QUESTION: Do our seniors possess the intellectual and physical training to meet the learning outcomes in their senior thesis projects?

THEA 593 METHODOLOGY: GRADING RUBRIC, OBSERVATION, INDIRECT SELF-ASSESSMENT

THEA 593 LEARNING OUTCOMES: The SLOs vary by emphasis within the theatre major.

A student who successfully completes THEA 593 (Acting) should be able to:

- Understand and follow the rules and standards of the acting profession as defined by the theatre/television/film community.
- Select, prepare, and present audition material that plays to the student’s individual strength and “type.”
- Articulate a long-term and short-term regimen for preparing for auditions, including cold-readings.
- Provide a professional headshot and resume upon request.

A student who successfully completes THEA 593 (Production/Design) should be able to:

- Implement and realize a design in a theatrical setting.
- Demonstrate professional practices in creating her/his design.
- Apply empirical knowledge of theatrical design to every stage of the design process.
- Employ a methodology for playscript analysis from a design point of view.

A student who successfully completes THEA 593 (Directing) should be able to:

- Read and analyze scripts from the point-of-view of production.
- Conduct dramaturgical research.
- Organize and run an open audition.

- Block scenes, transitions, and entrances/exits more effectively.
- Communicate effectively with actors.
- Articulate and realize basic costume, scenic, and lighting designs for the production.
- Manage a production budget.
- Articulate the relationship between her/his work as a director and the Christian mission of Pepperdine University.

THEA 593 DATA

Senior Thesis in Acting:

- Each invited guest artist was familiar with the SLOs listed in the syllabus, and she/he worked with each student toward those objectives.
- At mid-semester, Thomas-Grant and McCulley conducted a roundtable discussion with all of the students in the class to assess the effectiveness of the master classes thus far.
- Using a rubric prepared by Thomas-Grant and McCulley, each student completed a written analysis of every master class at the end of the semester.

Senior Thesis in Production/Design: There are now four primary methods of assessing the senior thesis projects in production/design – concept, paperwork, implementation, and evaluation. These areas correspond closely with the approach these students will have to follow in the professional world. Being able to articulate a concept both verbally and through renderings is of critical importance in the growth of a collaborative artist. Each area of production/design has its own paperwork protocols. These include the technical plans, drawings, and blueprints that provide crucial information related to the overall production budget. In many programs, the creative process for undergraduate designers would end at the paperwork stage; they would not be allowed to implement their designs in realized productions. At Pepperdine, however, our production/design students have the opportunity to move from the theoretical to the practical, and this step in the process reveals how successfully they have integrated all of their learning. Finally, the evaluation provides the student an opportunity to assess the strengths and weaknesses of her/his design following the production. The formal evaluation also allows the faculty mentor to revisit each of the previous stages of the process to discuss choices that the student made or could have made to facilitate the design.

Senior Thesis in Directing: Because of conflicting course schedules and main stage directing assignments, Professor Cathy Thomas-Grant served as the faculty mentor for the two realized thesis projects in directing during 2009-10. Professor Griffin was working with a third thesis project, but the project was cancelled when one of the actors left the production unexpectedly due to health issues. Given the point in the semester when this incident occurred, Griffin had to assess the director's work based on his preparation, research, and rehearsals, as there was no time to re-cast the role with another actor. Thomas-Grant assessed her students' work based on the SLOs that Griffin had articulated in the syllabus.

THEA 593 RESULTS:

The changes in the Senior Thesis in Acting have been successful not only in helping students meet the SLOs, but also in making the course a more engaging, challenging, and intellectually/artistically stimulating experience for the students and faculty alike.

The Senior Thesis in Production/Design is still a work in progress. Our production/design area is under-enrolled at present, and we risk burning out our students by overloading them with production responsibilities.

The Senior Thesis in Directing is succeeding in helping students meet the stipulated SLOs, but the course requires faculty input and oversight that far exceeds the FTEs that would be expected of any other 2-unit course.

THEA 593 CLOSING THE LOOP:

Thomas-Grant and McCulley used the written feedback from the acting master classes to determine which guest artists ought to return for the 2010-11 iteration of the course.

2010-2011 ASSESSMENT

In 2010-2011, the Theatre Program implemented the revised curriculum. As stated above, the design of the new curriculum is more intentional in sequencing the courses in acting, directing, and production/design so that students will take courses in a progression that builds on their previous training. In addition, the Theatre & Music major became an officially recognized major in the Seaver Catalog; it is no longer a contract major.

We encountered a scheduling challenge for the Theatre & Music major, and we made a practical change that does not affect the learning outcomes at either the course or program level. Because of required music courses in diction, we have determined that incoming Theatre & Music majors will need to take their four semesters of audition practicum during their first and fourth years; the diction courses will occur during their second and third years. These challenges arose during academic advising in 2010-2011, and members of the theatre and music faculties met to address the issue in the fall of 2011.

Additionally, in 2010-2011, both THEA 311 History of the Theatre I and THEA 312 History of the Theatre II were approved to fulfill the Writing Intensive/Research Methods/Presentation Skills requirement within the major. By adding the designation to both courses, THEA/MUS and THEA/MPRD majors, who are only required to take one semester of history, will have greater flexibility in scheduling their courses.

Section 2.3: a. Analysis of Student Data, b. Analysis of Faculty Data

2.3.a: Analysis of Student Data

Theatre Majors by Emphasis, 2005-2011

ENROLL TERM	Fall 2005 (Term:2056)	Fall 2006 (Term:2066)	Fall 2007 (Term:2076)	Fall 2008 (Term: 2086)	Fall 2009 (Term: 2096)	Fall 2010 (Term:2106)	Fall 2011 (Term:2116)
Seaver -Fine Art Division	Headcount	Headcount	Headcount	Headcount	Headcount	Headcount	Headcount
BASOTH Theatre/ Sociology	1	1	0	0	0	0	0
BATHEABUS Theatre and Business	0	0	0	1	1	1	1
BATHEAMUS Theatre and Music	8	6	3	5	4	7	7
BATHEARACT Theatre Arts (Acting)	42	42	36	34	32	28	33
BATHEAMP RD Theatre and Media Prod.	22	25	23	22	22	20	20
BATHED Theatre Arts (Directing)	7	5	2	0	0	0	1
BATHET Theatre Arts (Technical)	13	15	10	7	8	6	8
BATHPS Theatre and Psychology	1	1	1	0	0	0	0
Total Enrollment -Major & Minor (Duplicating headcount)	94	95	75	69	67	62	70

An initial glance at this spreadsheet shows that, from 2005 to 2010, the number of theatre majors declined by 34.04% from 94 majors in 2005 to 62 majors in 2010. During the same period, the total number of Fine Arts majors has declined by 29%, so the losses experienced by the theatre major have not radically outpaced the losses of the division as a whole. In fact, when compared to the entire number of Fine Arts majors over the past five years, the number of theatre majors relative to the total number of Fine Arts majors has declined by just 7.1%.

We speculate that there are several factors that help explain the decline in the number of majors.

- The directing emphasis was eradicated in the program review of 2004-2005. These numbers reflect the decline as we graduated the directing emphasis majors without replacing them. While the number of actual graduates was relatively small, we immediately saw a decline in the number of applicants to our program after we removed this emphasis. We also realized that after hiring Bradley Griffin, who picked up the directing classes as part of his regular teaching load, we could continue to offer the directing emphasis without increased resources. We are now beginning to rebuild the emphasis. We have two students in the directing emphasis, as of Fall 2011, and we hope to add more.
- The Theatre & Music major had always been a “contract major” prior to the fall of 2010, when it entered the Seaver catalog as a permanent major. The variations in the name of this major, as reflected in the spreadsheet, demonstrate just one of the reasons why it was necessary to codify and streamline this major. “Music and Theatre,” “Theatre and Music,” and “Music Theatre” were all variations of the same major, now classified as “Theatre and Music.” We brought in 3 additional Theatre and Music majors in the fall of 2011, and a sophomore theatre major has also just been added to the Theatre and Music major.
- We have seen a precipitous decline in the number of theatre majors with an emphasis in production/design (designated simply as “technical” on the spreadsheet above). There are two specific factors that account for the decline in

this area. First, far fewer students leave high school knowing that they want to major in production/design than leave knowing that they want to be actors. We are, therefore, drawing from a small, competitive pool. Students interested in production/design who have the qualifications to be admitted to Pepperdine are equally attractive to our peer and aspirational schools, many of which have more scholarship resources at their disposal. We are actively recruiting production/design students, but it remains one of the biggest challenges we face.

- Following the redesign of the curriculum, we have had fewer students seeking to create contract majors, such as the Theatre and Business or Theatre and Psychology majors listed above. Many of our students do choose to minor in another area, or they may double-major.
- The final reason to account for our decline is that we have become more selective in our admission of students to the major. While the theatre major is committed to working within the pedagogical and philosophical context of the liberal arts degree, we do take the training that we provide seriously, and we expect our majors to show initiative in furthering their own creative work both in class and on stage. For more than ten years now, we have required an audition for the major, and as the overall pool of talent increases, we are able to be more selective in whom we admit. We are intentional in keeping the major small so that our majors will have an opportunity to work on stage while they are here, and we also want to be able to mentor our students and take a personal interest in their development. With a permanent faculty of three, we cannot let the program grow beyond the point that we are able to take an active interest in our students' development.

High School GPA of Incoming Theatre Majors, 2005-2010

ENROLL TERM	Fall 2005 (Term:2056)			Fall 2006 (Term:2066)			Fall 2007 (Term:2076)			Fall 2008 (Term: 2086)			Fall 2009 (Term: 2096)			Fall 2010 (Term:2106)		
	AVG SAT READ	AVG SAT MATH	AVG HS GPA	AVG SAT READ	AVG SAT MATH	AVG HS GPA	AVG SAT READ	AVG SAT MATH	AVG HS GPA	AVG SAT READ	AVG SAT MATH	AVG HS GPA	AVG SAT READ	AVG SAT MATH	AVG HS GPA	AVG SAT READ	AVG SAT MATH	AVG HS GPA
Seaver -Fine Art Division																		
Fine Arts Division (Average)		586.00	3.52	660.00	583.76	3.52	618.85	583.27	3.55	611.29	586.28	3.59	609.41	584.65	3.61	615.29	583.98	3.60
Theatre Students (Average)		582.95	3.48	660.00	563.42	3.39	590.56	564.80	3.36	652.00	607.45	3.58	632.06	596.22	3.64	609.65	576.91	3.62

As the chart above demonstrates, incoming theatre majors generally have a high school GPA that is competitive with the rest of the incoming Fine Arts majors as a whole. The incoming theatre major GPA has risen over the past three years and has actually surpassed the Fine Arts average. At the same time, however, the total number of theatre majors has declined since 2005. This may indicate that, while we are currently yielding fewer majors than we have in the past, we are following the general Seaver College trend in yielding students who are more academically competitive.

Using informal data collection, we have knowledge of our recent graduates' success in gaining entrance to graduate schools and getting jobs:

- Given our proximity to the entertainment industry, many of our graduates elect to

stay in the area, with the hope of launching their careers in film and television. Thankfully, the Pepperdine brand is gaining traction in this area. I believe our success in getting students signed with agencies stems, in large part, from THEA 593, our re-tooled senior seminar in acting. As described in the previous section, the course now consists of a series of master classes with professionals in the entertainment industry who come to campus to spend three hours with our graduating seniors. During this time, the guest talks about her/his experience in the industry, and then she/he hears the audition packages of each of our seniors. This format has yielded incredible results. Several of our recent graduates have been signed with agents prior to graduating, thanks to the connections made in this class. For others, they have been blessed to land roles in local live theatre productions or to be called-back for roles in larger, more commercial projects. In the fall 2011 season, Pepperdine graduates have had guest starring roles on *The Middle*, *Gray's Anatomy*, and the A&E mini-series *Bag of Bones*.

- For those students who choose to pursue graduate school training, we have also had good success, both for students interested in acting and students interested in production/design. In the last five years, we have had students accepted to the following programs:
 - Yale, MFA Stage Management
 - Columbia University, MFA Stage Management
 - American Conservatory Theatre, MFA Acting
 - CalArts, MFA Stage Management
 - UC-Irvine, MFA Stage Management
 - UC-Irvine, MFA Scenic Design
 - National Conservatory Theatre (Denver, CO), MFA Acting
 - UNLV, MFA Acting
 - Kent State University, MFA Acting
 - Case Western Reserve University, MFA Acting
 - Mary Baldwin College, MFA/MLitt Shakespeare Scholarship and Performance
 - Southern Methodist University, MFA Scenic Design
 - Royal Scottish Academy of Music and Drama, MA Acting

2.3.b: Analysis of Faculty Data

A *curriculum vita* for each full-time and adjunct member of the theatre faculty is available under the “resources” tab on the Sakai site.

Number of Faculty/Staff

The theatre faculty and professional staff currently totals 9 people and includes 2 tenured professors, 1 tenure-track professor, 3 full-time professional staff members who teach one course per semester, and 3 adjunct instructors. Of these 9, 6 have MFAs, and 1 has a doctorate in theatre. The other 2 faculty members have considerable professional experience; 1 has been a Broadway dancer and professional choreographer for more than 20 years; the other has worked in technical theatre for nearly 20 years.

Specialties within the discipline:

- Cathy Thomas-Grant (tenured) – acting, directing
- Jason Chanos (tenure-track) – acting, Linklater training in voice, movement
- Bradley Griffin (tenured) – theatre history, theatre research, and directing for the stage
- Rick Aglietti (professional staff) – scenic design and scenic painting
- Carol Hack* (professional staff) – costume design and makeup design
- Scott Alan Smith (adjunct) – acting, directing
- Robin Watson (adjunct) – drafting, scenic design
- Bill Szobody (adjunct) – choreography, dance for musical theatre
- Stewart O'Rourke (professional staff) – stagecraft, play production

*Carol Hack will retire at the end of 2011-2012, and a search is currently underway for her replacement.

Distribution of faculty across ranks (or staff years at institution)

Cathy Thomas-Grant – Associate Professor III, 1999

Bradley W. Griffin – Associate Professor I, 2005

Jason Chanos – Assistant Professor III, 2010

Carol Hack – Professional Staff, 1996

Rick Aglietti – Professional Staff, 1990

Stewart O'Rourke – Professional Staff, 1994

Bill Szobody – Adjunct, 2002 (Full-Time Visiting Professor, 2008-2009)

Scott Alan Smith – Adjunct, 2008

Robin Watson – Adjunct, 2011

Diversity of faculty/staff

Of our 9 faculty/staff members in 2011-2012, we have

- 3 women, 6 men
- 2 members of the Church of Christ, 7 not members of the Church of Christ
 - Among the tenured/tenure-track faculty, 2 are members of the Church of Christ; 1 is Catholic.
- 9 faculty/staff classified as “White/Caucasian”

Demand for the Program

- The entertainment industry in Southern California continues to generate new demand for actors and theatre technicians. The theatre scene in Los Angeles, as well as the live theatre communities of major metropolitan areas across the country, has proven to be fertile ground for our graduates. We now have a solid group of alumni living and working in New York City. Demand for theatre technicians remains high. Our graduates have had great success securing work in semi-professional and regional theatres.

Allocation of Resources:

- Faculty/Staff:
 - From 2008 to 2011, we had a tenure-track position in technical theatre. This faculty member's contract was not renewed after the 3-yr pre-tenure review, and the Dean made the decision not to renew the position as a tenure-track faculty member. At present, we are seeking a 3-yr visiting faculty member in design to teach courses in drafting, lighting design, and stage management. While this position will be of great benefit to our students, the position will not significantly alleviate any of the burden currently carried by the 3 tenured/tenure-track faculty in terms of committee work, academic advising, and program planning and review.
 - Our costume designer of 16 years will retire at the end of the 2011-2012 academic year. We are currently searching for her replacement, but one of the difficulties that we face is the growth in demand for our technical services over the past decade. The costume designer is responsible for costuming four main stage productions per year for the theatre program, and s/he also coordinates the costumes for the opera. With five productions to build/pull/rent over the course of the year in addition to teaching two classes, the costume designer needs a part-time assistant to work with her/him throughout the school year. We have been able to hire an assistant out of the Drama budget for the past three years, but this position is not guaranteed from year to year. In order to continue building productions that have the production values our audiences have come to expect, we need an assistant in the costume shop on an ongoing basis.
 - At present, we could not operate without our professional staff and adjuncts teaching their courses each year. The teaching arrangement that we have with our professional staff is not ideal. Two of our professional staff members teach one course each per semester in technical theatre, but their responsibilities to the Center for the Arts prohibit them from actively mentoring our design students.

- Number of full-time faculty (ratio of full-time faculty to part-time faculty)
 - 3 full-time faculty: 6 part-time, adjunct, professional staff
- Student-faculty ratio
 - 70 majors (Fall 2011): 3 full-time faculty = 23:1
- Faculty/staff workload
 - Tenured faculty: 24 units/year
 - Tenure-track faculty: 20 units/year
 - Adjunct faculty: No more than 8 units/semester
 - Professional staff: No more than 4 units/semester
- Financial support (scholarships, fellowships, teaching assistantships, etc.)
 - For 2011-2012, the theatre program awarded a total of \$532,713.00 to 49 students.
 - In 2011, the theatre program received a \$1m to create a \$500,000 endowment for new initiatives in the theatre program and a \$500,000

endowment for theatre scholarships in technical theatre. The scholarship, which will be awarded for the first time in the fall of 2013, will provide an additional \$25,000 in scholarship aid per year.

- Facilities
 - Classroom space: The Fine Arts Division has 1 dedicated lecture classroom for the entire division to share. The theatre program has 1 room with drafting tables where we teach stagecraft, stage makeup, stage management, drafting, rendering techniques, and even theatre history on occasion.
 - Laboratories:
 - Our only lab space is PLC 112: The Mini-Theatre. This 42-seat space has a 16'x20' stage, a booth with a new light board, but a decades-old dimmer pack with only 12 dimmers. When we need sound in the theatre, we bring the Center for the Arts' portable sound console to the theatre, as available.
 - The Lindhurst Theatre, Smothers Theatre, Green Room, and Dressing Rooms are all under the control of Center for the Arts. We are rarely able to use the Green Room or Dressing Rooms for our productions in the Lindhurst Theatre because of rental productions that have been booked in the Smothers Theatre at the same time. When we do use the Lindhurst and Smothers Theatres, we have to pay chargebacks to the Center for the Arts for front-of-house staff, box office staff, and ticket fees.
 - Finding adequate performance and rehearsal spaces is one of the biggest challenges we face. If we had more space, it would not be necessary for our musical to follow a 10-week rehearsal period since that production could rehearse concurrently with the fall Lindhurst production.
 - Office space: At present, every faculty member has an office, but there is no room for growth. There is not a single office available for Fine Arts faculty in either the Ahmanson Music Building or the Cultural Arts Center.
 - Student study spaces: None.

Financial resources: A copy of our operational budget is available under the “resources” tab on the Sakai site.

Plans for Closing the Loop:

As demonstrated throughout this document, we have closed the loop on nearly every assessment initiative that we undertaken in the past five years. Looking ahead, here are the primary challenges we face.

- We must continue to make a case to University Central Administration for a new performance space. The situation with sharing space with the Center for the Arts continues to grow more strained. Unless a new space is created for performances,

we will not be able to remain competitive with programs at our peer and aspirational schools.

- In 2011-2012, the demands for space have become even more pronounced. After years of operating from a working understanding of what was and was not allowed by order of the Fire Marshal, the Theatre Program has come under scrutiny as the University prepares to meet the new Fire Marshal for the County of Los Angeles. As a result, the Lindhurst Theatre, which functions as one of our two main stage theatre spaces, has been rendered nearly unusable. The hallway between the Lindhurst Theatre and the Paint Shop has always functioned as a backstage space for Lindhurst productions, but the Fire Marshal has now ruled that the hallway can never contain anything that would block access, to include a props table, costume racks to accommodate quick-changes, or places for actors to sit while they are offstage. In addition, the Fire Marshal has ruled that anything pertaining to a production in the Lindhurst Theatre must be contained inside the theatre itself, so set designs will have to take backstage areas into consideration for every production. Finally, the Fire Marshal has ruled that all four exits in the Lindhurst must be visible and usable by audience members in case of emergency. We had formerly operated with the understanding that two of the exits had to remain visible and usable for audience emergency access. Unless the Fire Marshal relaxes any of these newly imposed rules, it will be virtually impossible to stage full-scale productions in the Lindhurst Theatre. Reduced thrust or in-the-round staging will be the only stage configurations available to us.
- The Theatre Faculty have proposed that we be allowed to stage all four of our main stage productions in the Smothers Theatre until this situation with the Lindhurst Theatre can be clarified and resolved. The Director of the Center for the Arts, in agreement with President Benton's Chief of Staff, has concluded that this arrangement would be impossible given the Smothers Theatre's use as a touring house for the many productions that are imported for brief runs throughout the school year.
- While we have had a positive working relationship with the Center for the Arts in the past, that relationship has changed over the past four years. The Center now charges us for any labor related to our use of the Lindhurst and Smothers' theatres, and these chargebacks amount to nearly \$12,000 per year. These charges have turned the Theatre Program into yet another vendor, and the quality of that relationship has affected our overall working relationship with the Center for the Arts. What used to feel like a partnership now feels more like a contractual agreement. There are amicable aspects of the relationship, but the use of space has definitely created a rift in the way that the Theatre Program and the Center for the Arts interact. Since the Lindhurst and Smothers Theatres are our only options for main stage productions, we must continue working within these parameters even though the situation is less than ideal.
- We must improve efforts to use and analyze rubrics in all courses to demonstrate more concrete evidence of achievement of learning outcomes. Rubrics have been

incorporated in most courses taught by the tenured/tenure-track faculty, but we have to get adjunct faculty and members of the professional staff on board.

- We must re-gain the tenure-track position in technical theatre in order to recruit production/design majors to the program.

April 7, 2012

Professor Gary Cobb
Chairperson, Fine Arts Division
Pepperdine University
24255 Pacific Coast Highway
Malibu, CA 90263

Dear Professor Cobb

It was my great pleasure to visit the Department of Theatre at Pepperdine University as an external reviewer on April 5th and 6th. While there are several issues I will address in this letter, my overall impression is extremely positive. The Department has a dedicated, hard working, upbeat and forward thinking faculty, staff and student body all of whom are extremely motivated and self-aware. The self-assessment presented to me prior to my visit was thorough and rang very true as I learned about the department over the course of my visit. Therefore, I don't think any of my observations will come as a big surprise.

PROGRAM LEARNING OUTCOMES and CURRICULUM

The Program Learning Outcomes outlined by the department are clear, concise and easy to assess:

The successful graduate in the Pepperdine Theatre Program will be able to...

- *Apply a code of conduct mandated by the theatre profession.*
- *Demonstrate artistic self-expression grounded in analytical thinking.*
- *Demonstrate proficiency in modes of communication (visual, oral, physical, and written) appropriate to her/his emphasis within the major.*
- *Articulate the ways in which theatre serves as an agent of social change.*

I am quite impressed with the simplicity of these PLOs and the concise way in which the faculty has devised ways to chart the progress of every class in achieving these goals through Curriculum Maps. The theatre major with emphases in acting, directing and production/design are very clearly spelled out and the department has made strong progress in measuring the results of the PLO's. The Theatre and Music major and Theatre and Media Production appear to be a bit amorphous in comparison, but they are relatively new and evolving.

The revised curriculum is quite impressive. In particular, the core courses, which all students are required to take regardless of emphasis, make for an extremely strong foundation. For example, in THEA 201 Introduction to Theatre Research, students from all emphases study together. The class I observed, taught by Brad Griffith, had a great synergy with actors learning how to create ground plans for the first time, and designers sharing their experience with them. The premise of the class, taking a concept album and adapting it into a musical theatre piece, had the students on fire and completely engaged. In speaking with both faculty and students, it is apparent that the relationship between Theatre and Communications / Media Production needs to grow. Right now, the Theatre

Department does not have easy access to the state of the art equipment in Media Production. There is a geographical distance that is playing into the disjointed nature of the major. The students love the idea of a major encompassing both theatre and film, but are aware that there is an integration problem. This does not seem insurmountable, but will take some time to smooth out. There was concern expressed by the students that the acting for camera class was being taught by an instructor who is not up to date with current practices in the field. They were suggesting Scott Alan Smith teach the class as he is currently working in film and television. I would recommend a task force composed of faculty from both departments to talk through how each can benefit from this collaborative major.

The Theatre and Music major is quite unique as it mixes theatre and classical music. However, the students may need clarification as to the goals of the program. I noticed that the one student I met in the major had the name wrong calling it Music Theatre. This may be symptomatic of the recent changes (including the name) in the major. There seems to be a slight disconnect on the part of the students in understanding that it is NOT a musical theatre major.

STUDENT EXPERIENCES, LEARNING ENVIRONMENT, PROGRAM ADMINISTRATION AND SUPPORT

In speaking with the students, they expressed how much they appreciate the caring and supportive environment provided by the faculty. In fact, many chose the school as a direct result of their interview with Cathy Thomas-Grant. Several students expressed what an outstanding mentor she has been to them from their first contact with the school. In general, they are enjoying many aspects of the programs they are studying. In particular, the Audition Practicum and Senior Seminar appear to be highlights. The Senior Seminar, which brings professionals to campus, has proven to be a successful way of introducing the students to the profession while providing valuable feedback to them on their audition pieces. One of the design students expressed an interest in having a symposium (as the actors have) in which they could do mock design presentations. Another expressed interest in a “play club” symposium where they would read and/or discuss plays to increase their knowledge of playwrights.

The Edinburgh Program is another program they value highly. They recognize that experience as “being at the forefront of new work.” They also feel that the mix of professionals (guests or faculty artists) and students in the main stage productions is an invaluable learning experience.

Of course the acting students desire as many performance opportunities as possible and were disappointed that this past season had fewer roles available due to the fact that there were not as many plays produced. One of the production students pointed out that this made her life more difficult as she had to work on every production with no break. They also had issues with play selection feeling that the musical did not necessarily play to the strengths of the current students. While I mention these comments, my recommendation is that play selection remain the domain of the faculty. There are so many complex elements to consider in season selection, and the faculty understands that bigger picture in a way the students cannot.

The students expressed their desire to have more supported performance opportunities outside of the main stage and student directed projects. They feel a bit of resistance from the staff and faculty when they attempt to produce outside projects. My observation is that this comes from the lack of adequate facilities in the department. Everyone is squeezed in regard to space, so it is not surprising that additional projects are not easy to accommodate in the current facility structure. This is an important point because for the department to stay vital; for there to be growth; and for new ideas to flourish, the space problem must be addressed. Everyone seems keenly aware of the problem, but I want to stress that the space shortage is creating many undesirable repercussions.

My understandings of the space issues are as follows:

1. There is a severe lack of classroom space for all in the Fine Arts.
 2. There is no rehearsal hall in the building that has the same footprint as the Smothers or Lindhurst. This makes it very difficult to rehearse in a meaningful way until getting on stage. As this typically only happens in the last two weeks of rehearsal, much valuable time is wasted on adjusting the blocking to the stage.
 3. Dance classes are held in highly inadequate spaces. There is only one space that has a sprung floor, and that space has a very low ceiling and is quite small. Other spaces used for dance actually have dangerous floors.
 4. Due to a lack of soundproofing throughout the building, all of the Fine Arts departments are having difficulties in accomplishing their curricular goals. Sound bleeding from one room to another disrupts the activities of all parties. For example, the “bat cave” which is the sound recording studio, shares a wall with the scene shop. No recording can take place while the shop is building scenery.
 5. The department has no control over when it can use the Smothers Theatre. This is an enormous problem that is driving the department to resort to shorter rehearsal periods unsuitable for the level of production desired.
 6. Chargebacks for use of the Lindhurst and Smothers Theatres have made the shows more expensive to produce as the department rents the space which used to be provided free of charge.
 7. The new rules for the Lindhurst Theatre required by the Fire Marshall are placing gigantic restrictions on the use of that space. Undoubtedly, the restrictions will begin to effect play selection and design.
- It is painfully obvious to all involved (and to a casual observer) that a new building is needed to accommodate the current and future needs of the department and its neighbors in Fine Arts. In my short visit, I saw so much excellence and potential for growth in the department. It is a shame to also see compromise occurring at every turn to accommodate the limitations of facilities. And it is affecting the experience of the students.

As the Theatre Department productions (particularly the musical) provide a service to the entire university for recruitment and donor ship, it is vital to maintain a high level of quality. This cannot be done if the space issues are not addressed.

FACULTY QUALITY

The Theatre Department has a small, but excellent faculty. All three tenure or tenure-track members have strong research profiles and a diversity of thinking and practice that is healthy. It is important for the administration to recognize that two of the three members are primarily artists and should therefore be evaluated by their Creative Activity. This Creative Activity should be considered the equivalent of publishing for a scholar. Both Cathy Thomas-Grant and Jason Chanos are working as creative artists maintaining a national and/or international profile in the field of theatre. For Professor Thomas-Grant, her work in new play development through the Edinburgh Program is very impressive. And Professor Chanos continues to work as an actor, playing leading roles in professional venues. He also has plans to begin a new play program at Pepperdine. This should also be considered "Research/Creative Activity." Professor Griffin continues to be published in distinguished journals in a manner consistent with his teaching.

While it is excellent that the university has given a 3 year visiting professorship in technical production / design, it is vital to the long-term health of the department that a tenure track position in this area be granted. It has been suggested the department needs to make a clear case to the administration how to evaluate the "scholarship" of a designer. At UCSB, our tenure track or tenured practitioners (actors, directors, designers and playwrights) are evaluated on their Creative Activity mentioned above. It is vital to maintain a national profile as an artist and stay up to date with the current technology and/or practices in their respective fields. If the department can state the expectations for Creative Activity clearly and be granted a tenure-track position, it will strengthen the design program considerably. I recommend this course of action.

It is often difficult to explain what constitutes enough Research / Creative Activity for promotion. In the case of Pepperdine, the breakdown is stated as 50% Teaching, 25% Research, 25% Service. My recommendation would be that the creative artists are doing a minimum of one outside project per year at a well-known venue to maintain their professional profile.

In order to support Research / Creative Activity, the department may need to develop more flexibility for the faculty. For example, at UCSB, we have instituted "Relay Teaching." We are on the quarter system, which has 10 weeks in a quarter. If a faculty member needs to go away for 5 weeks to direct a play, that person can relay a course with a colleague and get a .5 credit. Often in the theatre, TV and film, opportunities come up suddenly. I would encourage the faculty and Chair to think of ways in which you can accommodate the research of the practitioners during the school year.

The adjunct faculty and teaching staff are all highly qualified and providing strong specialized training in their fields. As voice training is a new addition to the program, I would encourage the faculty to look for a specialist in that field to supplement the current offering of Voice and Movement.

STAFF

From my own experience at UCSB, I wanted to raise a concern about the costume shop position. For the past 15 years, Carol Hack has designed and built all of the shows

herself with a part-time (30 hours/week) assistant. Give the number, size and ambition of the productions; this is a completely unreasonable workload for one and 3/4 persons. While it appears that Carol Hack has done a superb job and amazingly has not burnt out after 15 years, the department cannot expect this to be true for the next hire. The costume shop is a notoriously understaffed place at many universities and even some professional theatres. This frequently results in burn out, resentment and systemic problems that become very difficult to resolve. I would advise the department to look very seriously at this situation while it has an opportunity to start anew. In most universities and professional theatres, the designer does not also build the costumes. As the department states one of its PLOs is to *apply a code of conduct mandated by the theatre profession*, this would be something important to reconsider as when making the next hire. A department of this size should have at least one and perhaps even one and a half full time people working in the costume shop in addition to the designer.

There is some question about the reporting structure for the technical director and shop foreman. Currently, they report to the Center for the Arts but in fact, nearly all of their work is done with the Theatre Department. The suggestion was made that the reporting structure be reconsidered so that they might have more of a direct relationship with the Department.

RECRUITMENT and DIVERSITY

Faculty expressed concern regarding their ability to recruit a diverse student population. It is thought that the university standards for GPA and SAT scores may not allow the department to recruit some of the more talented non-Caucasian students. The other major barrier to recruitment is insufficient funds for scholarships. These factors are making for a department composed of mainly Caucasian, affluent students. Additionally, the staff and faculty is 100% Caucasian. I would suggest a closer look at both of these issues as the department recruits for students, staff and faculty.

FINAL THOUGHTS

Lastly, I want to address a delicate issue: play content. It was brought to my attention that there has been some perceived discomfort on the part of the administration over the years in regard to play content. The students expressed to me that they understood the main stage to have limitations on content placed by the administration and that is why they love having opportunities to work on the student directed projects. They feel freer to take risks in those projects.

It is vital to a thriving theatre department that plays representing people from all walks of life, covering diverse periods of history, told in various forms and styles all be performed. The young theatre artist needs to learn to tell all kinds of stories and walk in the shoes of as many different people as possible. If an artist fears telling a story because it may be offensive in some way, they will begin to self-censor and it will be antithetical to their mission as an artist: to reflect life as it is. I would hope that no university would ever censor the choices of the mature artists driving the education of these young artists. Recently, the department has been putting content warnings on the promotional materials. This is a very effective way of letting the potential patron make their own decision about

what they would like to see. Many professional theatres use this method on a regular basis with positive results.

Thank you again for the hospitality and openness during my visit to Pepperdine. I very much enjoyed spending time with the administration, faculty, staff and students and wish you all the best as you move forward.

If you need any further clarification of my comments, please don't hesitate to contact me at 805 453-2281.

Sincerely,

Risa Brainin
Professor / Director of Performance
Department of Theater and Dance

Pepperdine University
Fine Arts Division

Response to Dr. Risa Brainin's External
Review of the Pepperdine Theatre Program

Prepared by Associate Professor Bradley W. Griffin

Overview of recommendations that will be utilized and included in the quality improvement plan

Professor Risa Brainin visited our program on Thursday and Friday, April 5-6. During her visit, she met with students, faculty, and administrators. She had the opportunity to watch a technical rehearsal for THE KENTUCKY CYCLE, and she toured all of our performance, rehearsal, and classroom spaces.

Professor Brainin provided an in-depth response to her visit and to her reading of our five-year self-assessment document. What follows in this document are the Theatre Program's responses to the issues that she raised in her report. I have referenced the pages of her report throughout.

Theatre and Media Production Major:

RISA BRAININ: "The Theatre and Music major and Theatre and Media Production [major] appear to be a bit amorphous in comparison, but they are relatively new and evolving" (1).

"It is apparent that the relationship between Theatre and Communications/Media Production needs to grow. Right now, the Theatre Department does not have easy access to the state of the art equipment in Media Production" (2).

"There was concern expressed by the students that the acting for camera class was being taught by an instructor who is not up to date with current practices in the field" (2).

"I would recommend a task force composed of faculty from both departments to talk through how each can benefit from this collaborative major" (2).

RESPONSE: The theatre faculty and the media production faculty agree that we need to solidify the relationship between our two programs with regard to this major. In fact, Dr. Brainin's comments have provided the impetus we needed to draft a proposal to revise the curriculum. The proposed changes, agreed upon by the faculty in both disciplines, will provide a clearer course of study in the major, one that makes sense for this particular combination of actor training and behind-the-camera technique. We have been talking about making these changes for more than a year, but Dr. Brainin has put the focus squarely on the need to improve this major. Students in this major have had difficulty accessing film equipment, which is housed in the Communication Division, in the past several years. We need to meet with the media production faculty to discuss a revised policy for granting these students the right to check out equipment as needed.

Theatre and Music Major:

RB: "There seems to be a slight disconnect on the part of the students in understanding that it is NOT a musical theatre major" (2).

RESPONSE: We continue to work on clarifying this major, both its name and its focus. I

do believe that most students are clear that this is not a musical theatre major, but RB's remark is a reminder that we must continue to educate each incoming class about this particular course of study.

Student Experiences, Learning Environment, Program Administration and Support:

RB: "One of the design students expressed an interest in having a symposium (as the actors have) in which they could do mock design presentations. Another expressed interest in a "play club" symposium where they would read and/or discuss plays to increase their knowledge of playwrights" (2).

RESPONSE: These are good suggestions, but it would be difficult to implement the former because tech students' schedules are crammed; it would be relatively easy to implement the latter, but time is the biggest deterrent.

RB: On the subject of selecting our season of plays each year, "my recommendation is that play selection remain the domain of the faculty. There are so many complex elements to consider in season selection, and the faculty understands that bigger picture in a way the students cannot" (3).

RESPONSE: On this point, RB went further in her oral comments during the exit interview. She said, in her opinion, students do not need to have *any* role in season selection. Opening the door to "discussion" will create difficulties, unhappiness. We have found this to be true, and we are now attempting to "shut" that door.

RB: On pages 3 and 4, RB made 7 points about our lack of teaching, rehearsal, and performance space.

RESPONSE: My only response to these comments is complete agreement. I have made similar points about the need for improving and enlarging our classroom, rehearsal, and performance spaces in my report.

Faculty Quality:

RB: "[I]t is vital to the long-term health of the department that a tenure track position in this area [technical production/design] be granted" (4).

RESPONSE: The theatre faculty are in complete agreement on this point. We have great difficulty recruiting and maintaining production/design majors. Without someone to mentor these students and guide them in a substantive way, it will be difficult to grow this part of our program. We are hopeful that Ben Pilat, who will join us this fall in a 3-year visiting position in technical theatre will help us grow the technical theatre program to the point that we can lobby for the position to become tenure-track again, as it was from 2008 to 2011.

RB: "If the department can state the expectations for Creative Activity clearly and be granted a tenure-track position, it will strengthen the design program considerably. I recommend this course of action" (4).

RESPONSE: The wording in the RTP handbook on what constitutes creative activity may need to be clarified or expanded to eliminate "gray" areas.

RB: "As voice training is a new addition to the program, I would encourage the faculty to look for a specialist in that field to supplement the current offering of Voice and Movement" (5).

RESPONSE: I am not sure if this comment is driven by RB's view that we need another full-time faculty member or if we simply need to cover this element of our training in greater depth. We do not have plans, at present, to request a faculty member exclusively dedicated to voice. Jason Chanos is currently pursuing certification in the Linklater Technique, an internationally-recognized method of vocal training for performance.

Staff:

RB: Regarding the costume design position and the need for an assistant in the costume shop: "Give[n] the number, size and ambition of the productions; this is a completely unreasonable workload for one and 3/4 persons" (5).

"A department of this size should have at least one and perhaps even one and a half full time people working in the costume shop in addition to the designer" (5).

RESPONSE: We certainly agree with these points. As of May 2012, we are in the final stages of hiring a new costume designer to replace Carol Hack, who retires in June 2012. The woman to whom we offered the job refused to accept the job until we could provide assurance that we would supply a part-time assistant in the shop during the school year. To make this promise, we must access sources of funding that have been given to the program in the form of one-time gifts. This way of operating is not sustainable. The administration needs to provide salary support for a part-time position at minimum. As RB sees it, our shop really needs a full-time assistant PLUS a part-time assistant. There is no way we can provide these positions on our own. Without these positions, however, we risk burning out our costume designer and our students.

RB: "There is some question about the reporting structure for the technical director and shop foreman. Currently, they report to the Center for the Arts but in fact, nearly all of their work is done with the Theatre Department. The suggestion was made that the reporting structure be reconsidered so that they might have more of a direct relationship with the Department" (5).

RESPONSE: This may be something that we need to revisit. Rebecca is actually happy to "share" Rick and Stewart because "it creates an atmosphere where the two sides have to play together. We can't be divided." If we were to absorb Rick Aglietti and Stewart

O'Rourke's positions into the Fine Arts Division, we would need support from the university to pay their salaries. In many ways, it would make sense for Rick and Stewart to be more closely aligned with the Division, but in the long run, their association with the program would not alleviate any of the chargebacks or other scheduling challenges that we encounter in working with the Center for the Arts.

Recruitment and Diversity:

RB: "Faculty expressed concern regarding their ability to recruit a diverse student population. It is thought that the university standards for GPA and SAT scores may not allow the department to recruit some of the more talented non-Caucasian students. The other major barrier to recruitment is insufficient funds for scholarships. These factors are making for a department composed of mainly Caucasian, affluent students. Additionally, the staff and faculty is 100% Caucasian. I would suggest a closer look at both of these issues as the department recruits for students, staff and faculty" (6).

RESPONSE: We are continually looking for ways to recruit a larger pool of students who are diverse ethnically, economically, and geographically. To that end, the Fine Arts Division had a meeting with the Office of Admission on 16 May in which we expressed the challenges we were facing, and we laid out several initiatives that should allow us to make progress toward recruiting and yielding a larger class.

Final Thoughts:

RB: "Recently, the department has been putting content warnings on the promotional materials. This is a very effective way of letting the potential patron make their own decision about what they would like to see. Many professional theatres use this method on a regular basis with positive results."

RESPONSE: It is never the Theatre Program's goal to select plays on the basis of shocking material or profane language. First and foremost, we seek plays that have, in our opinion, a story worth telling. Second, we consider the talents and abilities of our students, and we seek to produce material that will challenge them and allow them to grow as artists. Third, we consider a variety of plays that will allow our students to work in different genres and styles, from American realism to highly stylized Greek tragedies to the verse drama of Shakespeare and Moliere. As we seek to fulfill these criteria, we occasionally select plays that incorporate language that may be disturbing to some patrons. Every contract that we sign in order to secure the rights to a particular play or musical states explicitly that we agree not to change a single word of the text. As Christian artists, we believe that we have an ethical responsibility to uphold the terms of the contract. Do other theatre programs at other schools break this rule? Yes. We are not responsible for the actions of other programs; we can only govern ourselves. It has been our experience that "warnings" published in the annual Center for the Arts season brochure, in our programs, and on signage posted at the box office provide our patrons with the information they need to decide whether or not they want to attend the production.

Pepperdine University
Fine Arts Division

Quality Improvement Plan for the
Pepperdine Theatre Program

Prepared by Associate Professor Bradley W. Griffin

Introduction:

Having spent the year reviewing our assessment efforts from the past five years, I believe the “next steps” that we, as a faculty and as a university, must take are clear. Risa Brainin has touched on many of these points in her external review, and we have raised them in our self-assessment as well. There are three main areas of improvement: the Theatre & Media Production curriculum, University support for staff and faculty positions, and University commitment to a new facility for the performing arts.

Major Areas of Improvement:

- **Clarify/Revise the Theatre & Media Production Major**
 - The Theatre faculty are already in conversation with the Media Production faculty to bring the Theatre & Media Production major into alignment with the rest of our curriculum. The curriculum for this major, created nearly a decade ago, has never been revised. At present, we are working on a proposal to the Seaver Academic Council that would change the curriculum, eliminating certain courses from the major and replacing them with other pre-existing courses. The net effect of these changes will be to enhance the course of study in the major without a significant effect on teaching loads.
 - Timeline: The proposal will be discussed at the September meeting of the Seaver Academic Council. Changes, if approved, will go into effect in FY14.
 - Estimated Cost: None

- **University Support for Staff and Faculty Positions**
 - Create a line in the budget for at least one full-time assistant in the costume shop.
 - We produce four theatre productions and one opera every year. Without an assistant, it is unlikely that our new costume designer will stay at Pepperdine longer than five years. She will be burned out, and we will find ourselves back in the same position, searching for someone willing to take on this monumental task alone.
 - When you look at production photos from other schools – even our peer & aspirational schools – you do not find costumes, make-up, and wigs that look as good as ours do. Our audiences expect high quality productions, as do our theatre majors.
 - The strength of our productions is a major recruiting tool every year. Supporting our costume designer is essential to maintaining the high caliber of our program.
 - Immediate solution: For FY13, if there are not other funds forthcoming, we are going to use funds from a one-time gift made to the Theatre Program by an anonymous donor to fund a costume shop assistant for a 9 months/30 hours per week part-time position.
 - Estimated Cost: \$30,000 plus payroll burden.

- Create a line in the budget for a 9 months/30 hours per week master carpenter in the scene shop.
 - While our external reviewer commented on the need for one and a half assistants in the costume shop, she did not mention the need for a part-time master carpenter in the scene shop. All of our productions are built by students under the direction of our scene shop foreman. The skill level of our students varies from year to year.
 - A master carpenter facilitates the building process and allows the shop to complete work on schedule.
 - A master carpenter also saves the shop money since the individual in that position is less likely to waste wood and other materials when building than students who may not always “measure twice” before “cutting once.”
- Timeline: We have proposed the hiring of a master carpenter in our FY13 production budget, but it remains to be seen if there will be sufficient funding to allow us to fill this position.
- Estimated Cost: \$15,500 plus payroll burden.

- Commit to re-instating the tenure-track position in technical theatre.
 - Ben Pilat, who will join us this fall as a 3-year full-time visiting professor in lighting design, understands that our technical theatre program needs to grow. He is excited about partnering with us to recruit more technical theatre students and build our program.
 - At the end of three years, my hope is that the overall health of the production/design emphasis in the Theatre Arts major will be sufficient to warrant returning this faculty position to the tenure track.
 - A fourth tenure-track position would benefit the program in many ways, including the achievement of a more desirable student-faculty ratio, assistance with recruiting and academic advising, and a stronger commitment to mentor each student individually during his/her four years at Pepperdine.
- Timeline: We will continue to pursue this position over the next three years.
- Estimated Cost: Assistant Professor III salary

- **Facilities/Space Needs**
 - Commit to creating a new performing arts facility, to be completed by 2022.
 - Our five-year self-assessment, the external review, and the April 2012 letter to Dean Marrs from the Fine Arts Division faculty have all reiterated the need for new and improved performance arts facilities.

- At present, we do not have adequate rehearsal space, dance space, performance space, dressing-room space, scenery storage space, costume storage space, props storage space, or classroom space.
 - The Cultural Arts Center continues to be dominated by the Humanities and Teacher Education Division, including the recent creation of office space and a “teacher’s lounge” on the first floor of the CAC. That the University would allocate space to a designated “lounge” when Fine Arts faculty are sharing offices because there are simply no more spaces available is unacceptable.
 - While the Center for the Arts provides many valuable services and cultural offerings to the university community as a whole, our self-assessment documents the difficulty that the theatre program has encountered in being allowed to use the theatres at times other than our appointed slots during the year. These difficulties have also been documented in the April 2012 letter.
 - If the university does not begin planning and fundraising for a new performing arts facility, we will see the music, theatre, and art programs wither as students – and their parents – decide to spend their hard-earned money on tuition at other schools that have maintained state-of-the-art facilities for their fine arts programs.
- Estimated costs: \$50-100m

Summary:

The wide-ranging scope of this Quality Improvement Plan is not lost on the theatre faculty and staff. We have proposed changes that range from *no cost* to the university to a bricks-and-mortar initiative that will cost millions of dollars.

At the end of the day, we must ask ourselves if what we are doing at the program, division, college, and University levels is serving our students and the University community at large. The theatre faculty work diligently to educate, advise, and mentor our students, and our connection with them extends for years beyond graduation.

We need to be able to look every student and his/her parents in the eye and affirm that the educational experience we provide is worthy of the high cost of Pepperdine University tuition. We do that by continually re-examining our curriculum to make sure that we are meeting our program learning outcomes. We do that by holding our students to industry standards of professionalism and excellence and by embodying those standards in our own work. We do that by demonstrating through personal example the connection between our work as theatre practitioners and scholars and our commitment to effect change in the communities in which we live. We do that by maintaining our production facilities and by committing to facilities that offer the promise of improved learning opportunities for future generations of theatre students.

While the task has been enormous and, at times, overwhelming, it has been my privilege to be involved so closely in the assessment of the Pepperdine Theatre Program.

Bradley W. Griffin

Pepperdine University

Combined Assessment Documents for the Art History Program

May 2012

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Pepperdine University

Fine Arts Division

Five Year Self-Assessment Report on the Art History Program

Prepared by Cynthia Colburn
Associate Professor of Art History
Pepperdine University
March 2012

Part I: Introduction

Section I.1: The Internal Context

Brief Program History with Curricular and Staffing Changes

The Art History Program, which is housed in the Fine Arts Division at Seaver College, is relatively young, with the inception of the art history major and minor in fall 2003. Given the demand for an art history major and minor from Seaver students and prospective students, the importance of art history to Seaver College's focus on liberal learning, the importance of art historical training to our Studio Art majors, and the close proximity of Pepperdine University to the museums, galleries, and other cultural institutions of Los Angeles that provide excellent teaching and internship resources, it was deemed that an art history major and minor would benefit Seaver College.

Prior to the development of the art history major, the Fine Arts Division offered five survey-level art history courses to support the studio art major: *ART 310 History of Western Art I* (Ancient and Medieval), *ART 311 History of Western Art II* (Renaissance, Baroque, Rococo, and Romantic Art in Europe, from ca. 1400-1800), *ART 312 History of Western Art III* (Modern Art, a survey of European and American art from 1800 to the present), *ART 313 Art and Architecture of the Non-Western World* (a survey of the arts and architecture of Africa, China, Japan, the Americas, India, and the Islamic world), and *ART 314 Multicultural Arts in America* (a survey of art and architecture by traditionally under-represented artists such as women, African-Americans, Asian-Americans, Hispanics, and Native Americans). These courses were first taught by an adjunct professor, Sonia Sorrell, who was hired as a full-time member of the faculty in 1992. When Professor Sorrell was needed to teach one of the three Humanities courses required for all Seaver students and to take the position of Chair of the Fine Arts Division, an adjunct, Cynthia Colburn, was hired to cover the art history surveys. Not long after the art history major and minor were developed, Professor Colburn was hired full-time and now coordinates the Art History Program.

When the art history major was first developed, the requirements included 9 units of lower division courses, 28 units of upper division art history courses, one of which must be *ARTH 590 Senior Thesis*, and 12 units of upper division electives chosen from an approved list of courses or in consultation with the art history faculty advisor.

The lower division requirements (also requirements of Pepperdine's General Education curriculum) were *HUM 111 Western Heritage I*, which was a prerequisite for *ARTH 422*, *ARTH 424*, and *ARTH 426*; *HUM 212 Western Heritage II*, which was a prerequisite for *ARTH 428* and *ARTH 430*; and *HUM 313*, which was a prerequisite for *ARTH 434*, *436*, and *ARTH 440*. *HUM 111*, *212*, and *313* were deemed appropriate as the lower division requirements for the major based on the following description of the courses:

“A historical survey of Western culture in its world context from prehistoric times through the late Middle Ages (30,000 B.C.–A.D. 1300), the Renaissance through the Napoleonic Age (1300-1815), and to the contemporary era (1815 to the present). Through an integrated study of history, literature, religion, philosophy, art, architecture, and music, this series explores the creative channels by which individuals and groups interpret human experience and define human nature. The material encourages students to consider problems of interpretation in both primary and secondary examples of historical evidence and to examine the interconnectedness of major historical events with the cultural expressions of the peoples involved.”

When the Art History Program was established in 2003, there were 10 upper division art history courses available:

- 1. ARTH 422 ANCIENT ART** (4 units) The art and architecture of the Ancient Near East, Egypt, and the Aegean, focusing on the Bronze Age and its legacy. (Prerequisite: HUM 111)
- 2. ARTH 424 CLASSICAL ART** (4 units) The art and architecture of Archaic and Classical Greece, the Hellenistic Era, the Villanovans and Etruscans, the Roman Republic and the Roman Empire. (Prerequisite: HUM 111)
- 3. ARTH 426 EARLY CHRISTIAN AND MEDIEVAL ART** (4 units) The art and architecture of the Early Christian, Byzantine, Carolingian, Ottonian, Romanesque, and Gothic periods. (Prerequisite: HUM 111)
- 4. ARTH 428 RENAISSANCE ART** (4 units) The art and architecture of Italy and Europe from 1300 to 1600. (Prerequisite: HUM 212)
- 5. ARTH 430 SEVENTEENTH AND EIGHTEENTH CENTURY ART** (4 units) The art and architecture of the Baroque, Rococo, Enlightenment, and Age of Revolutions. (Prerequisite: HUM 212)
- 6. ARTH 434 NINETEENTH CENTURY ART** (4 units) Nineteenth century art and architecture, including Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, and Symbolism. (Prerequisite: HUM 313)
- 7. ARTH 436 MODERN ART** (4 units) The major movements in modern art in the context of the political and social events of the period 1900 to the present. (Prerequisite: HUM 313)
- 8. ARTH 438 NON-WESTERN ART** (4 units) A survey of the art and architecture of China, Japan, India, Africa, Islam and the pre-Columbian Americas (satisfies either the non-Western general education requirement or the Art History requirement, but not both.) (Prerequisite: none)
- 9. ARTH 440 MULTICULTURAL ARTS IN AMERICA** (4 units) A survey of multicultural arts in America, including the art and architecture of Native Americans, African-Americans, Asian-Americans, and Hispanic-Americans (Prerequisite: HUM 313)

10. ARTH 590 SENIOR THESIS IN ART HISTORY (4 units) Students will research and write an extensive paper on an art history topic selected in consultation with an art history advisor. Students will share the results of their research projects in formal oral presentations. ARTH 590 should be taken during the last semester of the senior year. Written application must be submitted during the semester prior to the student's final semester. (Prerequisite: consent of the Art History faculty)

In 2005, *ARTH 390 Methodological Approaches to Art History* (4 units) was added as a required course that must be taken as a prerequisite to *ARTH 590 Senior Thesis*, which is also required. The decision to add a method and theory course was based on our analysis of peer and aspirational institutions, as well as discussions with faculty members from other art history programs. As a result, the number of required electives for the art history major changed from 3 to 2. We originally advised students to take *ARTH 390*, a seminar, as soon as possible after declaring the major, but after teaching the course it was clear to faculty and confirmed by students in discussions and evaluations that it was important for the students to have some background in the chronological history of art before taking the methods class. We now suggest that students take *ARTH 390* during fall of their junior or senior year, depending on the number of art history courses they have already taken. *ARTH 390* has had a positive impact on the major. This is clear from student feedback on course evaluations and senior exit surveys, as well as from the improved quality of the senior theses in art history. We have also heard from students who have interviewed with and gone on to graduate programs in art history that faculty members at schools such as the University of Oregon, the University of Michigan, and Syracuse University were impressed with the fact that our students completed a methods and theory class at the undergraduate level, and students also reported back that they felt especially prepared for graduate school because of *ARTH 390*.

ARTH 432 American Art (art and architecture of America from the colonial period to the mid-twentieth century) was also added in 2005 and has become a very popular course.

After teaching *ARTH 422 Ancient Art* a few times, it was clear from discussions with students and from teaching evaluations that there was far too much material to cover in the depth required of an upper division course, so a proposal to change the course beginning in fall 2007 to *ARTH 422 Ancient Near Eastern and Egyptian Art* was prepared and submitted to the Seaver Academic Council. The description of the course changed from "The art and architecture of the ancient Near East, Egypt, and the Aegean, focusing on the Bronze Age and its legacy" to "The art and architecture of the ancient Near East and Egypt." A new syllabus for the course accompanied the proposal. A proposal to change *ARTH 424 Classical Art* to *ARTH 424 Greek and Roman Art* was also submitted to SAC with a revised syllabus. Bronze Age Aegean art was, therefore, covered in the context of *ARTH 424 Greek and Roman Art*. All of these changes were approved by the Seaver Academic Council.

This change was also made in anticipation of dividing *ARTH 424 Greek and Roman Art* into two courses: *ARTH 424 Greek Art*, and *ARTH 425 Roman Art*. A proposal to make this change was submitted to the Seaver Academic Council and approved. The change went into full effect in fall 2011. At the same time, two courses in non-Western art were added to the art history curriculum in response to our ongoing learning outcomes based assessment of the Art History Program: *ARTH 442 Islamic Art*, and *ARTH 446 Asian Art*. Both of these courses were originally taught by adjuncts, but they are now taught by full-time visiting faculty members. One of these positions will turn into a tenure track position in art history in the 2012-2013 academic year, and the other position, which is housed in our International Studies and Languages Division, will also turn into a tenure track line in fall 2012 (see “History of the Art History Faculty” below).

In fall 2011, the Art History Department proposed additional changes to the major. Based on our learning outcomes based assessment of the Art History Program, specifically our curriculum mapping, which aligned our learning outcomes to our courses, we realized that our majors and minors required lower division art history survey courses to prepare them for upper division courses art history courses. Student evaluations and senior exit surveys also demonstrated the need for introductory art history courses in the major and minor, though it took some time to implement this change due to the lack of funding. Beginning in fall 2012, *ARTH 200 Western Art*, and *ARTH 300 Non-Western Art* will be required of all Art History majors and minors and will serve as prerequisites to the upper division art history courses.

Course Rotation

ARTH 422, 424, 426, 428, 430, 432, 434, and 436 are each taught on a two-year rotation. *ARTH 200* and *ARTH 300* (previously *ARTH 438*) will now be taught every semester because they both fulfill university GE requirements. *ARTH 390, 442, 446, and 590* are now taught once per year. *ARTH 440* has not been taught in several years, but, as is explained further later in this document, we are planning to offer this course in the near future. A complete description of the requirements for the art history major and minor that will be effective beginning in fall 2012 are listed here:

REQUIREMENTS OF THE ART HISTORY MAJOR & MINOR

(Effective Fall 2012)

ART HISTORY COURSES

ARTH 200 WESTERN ART (3) A survey of the art and architecture of the Western world from ancient through contemporary times. (May serve as prerequisite for *ARTH 422, 424, 425, 426, 428, 430, 432, 434, and 436*)

ARTH 300 NON-WESTERN ART (4) A survey of the art and architecture of China, Japan,

India, Africa, the Islamic world, and the pre-Columbian Americas (Prerequisite: none)

ARTH 390 METHODOLOGICAL APPROACHES TO ART HISTORY (4) A critical examination of the history of the discipline of art history. The goal of the class is for students to gain a clear understanding of the methods used by art historians from ancient through contemporary times through careful study of the primary literature that has defined past and present art historical practice. (No prerequisite; required of all majors; to be taken by juniors and seniors only)

ARTH 422 ANCIENT NEAR EASTERN AND EGYPTIAN ART (4) The art and architecture of the Ancient Near East and Egypt. (Prerequisite: HUM 111 or ARTH 200)

ARTH 424 GREEK ART (4) The art and architecture of ancient Greece from the Bronze Age through the Hellenistic Period. (Prerequisite: HUM 111 or ARTH 200)

ARTH 425 ROMAN ART (4) The art and architecture of ancient Rome and its forebears, the Villanovans and Etruscans. (Prerequisite: HUM 111 or ARTH 200)

ARTH 426 EARLY CHRISTIAN AND MEDIEVAL ART (4) The art and architecture of the early Christian, Byzantine, Carolingian, Ottonian, Romanesque, and Gothic periods. (Prerequisite: HUM 111 or ARTH 200)

ARTH 428 RENAISSANCE ART (4) The art and architecture of Italy and Europe from 1300 to 1600. (Prerequisite: HUM 212 or ARTH 200)

ARTH 430 SEVENTEENTH AND EIGHTEENTH CENTURY ART (4) The art and architecture of the Baroque, Rococo, Enlightenment, and Age of Revolutions. (Prerequisite: HUM 212 or ARTH 200)

ARTH 432 AMERICAN ART (4) The art and architecture of America from the colonial period to the mid-twentieth century. (Prerequisite: HUM 313 or ARTH 200)

ARTH 434 NINETEENTH CENTURY ART (4) Nineteenth century art and architecture, including Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, and Symbolism. (Prerequisite: HUM 313 or ARTH 200)

ARTH 436 MODERN ART (4) The major movements in modern art in the context of the political and social events of the period 1900 to the present. (Prerequisite: HUM 313 or ARTH 200)

ARTH 440 MULTICULTURAL ARTS IN AMERICA (4) A survey of multicultural arts in America, including the art and architecture of Native Americans, African-Americans, Asian-Americans, and Hispanic-Americans (Prerequisite: HUM 313 or ARTH 200)

ARTH 442 ISLAMIC ART (4) The art, architecture, and visual culture of the Middle East and the Islamic world from the pre-modern period to the early modern period.

ARTH 446 ASIAN ART (4) Select Topics on the art and architecture of Asia.

ARTH 590 SENIOR THESIS IN ART HISTORY (4) Students will research and write an extensive paper on an art history topic selected in consultation with an art history advisor. Students will share the results of their research projects in formal oral presentations. ARTH 590 should be taken during the last semester of the senior year. Written application must be submitted during the semester prior to the student's final semester. (Prerequisite: ARTH 390 and consent of the art history faculty)

ARTH 592 SELECTED TOPICS (4)

ART HISTORY MAJOR (43 UNITS)

CORE COURSES:

ARTH 200 Western Art (3) (may serve as prerequisite for ARTH 422, 424, 425, 426, 428, 430, 432, 434, 436, and 440)

ARTH 300 Non-Western Art (4) (also satisfies non-Western GE requirement)

ARTH 390 Methodological Approaches to Art History (4) (majors only; prerequisite for ARTH 590) (to be taken in the junior or senior year)

ARTH 590 Senior Thesis in Art History (4) (majors only; prerequisite: ARTH 390)

CHOOSE SIX OF THE FOLLOWING:

ARTH 422 Ancient Near Eastern and Egyptian Art (4) (prerequisite ARTH 200 or HUM 111)

ARTH 424 Greek Art (4) (prerequisite ARTH 200 or HUM 111)

ARTH 425 Roman Art (4) (prerequisite ARTH 200 or HUM 111)

ARTH 426 Early Christian and Medieval Art (4) (prerequisite ARTH 200 or HUM 111)

ARTH 428 Renaissance Art (4) (prerequisite ARTH 200 or HUM 212)

ARTH 430 17th- and 18th-Century Art (4) (prerequisite ARTH 200 or HUM 212)

ARTH 432 American Art (4) (prerequisite ARTH 200 or HUM 313)

ARTH 434 19th-Century Art (4) (prerequisite ARTH 200 or HUM 313)

ARTH 436 Modern Art (4) (prerequisite ARTH 200 or HUM 313)

ARTH 440 Multicultural Arts in America (4) (prerequisite ARTH 200 or HUM 313)

ARTH 442 Islamic Art (4)

ARTH 446 Asian Art (4)

ELECTIVES:

All majors will take at least one elective. Electives should be chosen in consultation with your art history faculty advisor.

ART HISTORY MINOR (19 UNITS)

CORE COURSES:

ARTH 200 Western Art (3) (may serve as prerequisite for ARTH 422, 424, 425, 426, 428, 430, 432, 434, 436, and 440)

ARTH 300 Non-Western Art (4) (also satisfies non-Western GE requirement)

CHOOSE THREE OF THE FOLLOWING:

ARTH 390 Methodological Approaches to Art History (4) (majors only; prerequisite for ARTH 590) (to be taken in the junior or senior year)
 ARTH 422 Ancient Near Eastern and Egyptian Art (4) (prerequisite ARTH 200 or HUM 111)
 ARTH 424 Greek Art (4) (prerequisite ARTH 200 or HUM 111)
 ARTH 425 Roman Art (4) (prerequisite ARTH 200 or HUM 111)
 ARTH 426 Early Christian and Medieval Art (4) (prerequisite ARTH 200 or HUM 111)
 ARTH 428 Renaissance Art (4) (prerequisite ARTH 200 or HUM 212)
 ARTH 430 17th- and 18th-Century Art (4) (prerequisite ARTH 200 or HUM 212)
 ARTH 432 American Art (4) (prerequisite ARTH 200 or HUM 313)
 ARTH 434 19th-Century Art (4) (prerequisite ARTH 200 or HUM 313)
 ARTH 436 Modern Art (4) (prerequisite ARTH 200 or HUM 313)
 ARTH 440 Multicultural Arts in America (4) (prerequisite ARTH 200 or HUM 313)
 ARTH 442 Islamic Art (4)
 ARTH 446 Asian Art (4)

ART HISTORY COURSE TWO-YEAR ROTATION CYCLE

FALL 2012/2014

ARTH 200 Western Art
 ARTH 300 Non-Western Art
 ARTH 390 Methodological Approaches
 ARTH 426 Early Christian & Medieval Art
 ARTH 434 19th Century Art
 ARTH 442 Islamic Art

SPRING 2013/2015

ARTH 200 Western Art
 ARTH 300 Non-Western Art
 ARTH 422 Ancient Near Eastern & Egyptian Art
 ARTH 428 Renaissance Art
 ARTH 436 Modern Art
 ARTH 446 Asian Art
 ARTH 590 Senior Thesis

FALL 2013/2015

ARTH 200 Western Art
 ARTH 300 Non-Western Art
 ARTH 390 Methodological Approaches
 ARTH 424 Greek Art
 ARTH 430 17th & 18th Century Art
 ARTH 442 Islamic Art

SPRING 2014/2016

ARTH 200 Western Art
 ARTH 300 Non-Western Art
 ARTH 425 Roman Art
 ARTH 434 American Art
 ARTH 446 Asian Art
 ARTH 590 Senior Thesis

EVERY SUMMER

ARTH 300 Non-Western Art
 Selected Topics

History of the Art History Faculty

When the art history major began in 2003, Cynthia Colburn, who has a doctorate in ancient art from UCLA, was hired to teach *ARTH 422*, *ARTH 424*, *ARTH 426*, and *ARTH 428*. The Director of the Frederick Weisman Museum of Art at Pepperdine, who holds a doctorate in Modern art history from Rutgers University, was hired as an adjunct to teach one course each semester. These courses include *ARTH 430*, *ARTH 432*, *ARTH 434*, and *ARTH 436*. *ARTH 438* was originally taught by an adjunct who held an M.A. in art history. *ARTH 590 Senior Thesis* was originally taught in the style of a directed study in which students worked individually with members of the art history faculty.

In 2005, Cynthia Colburn, the adjunct responsible for teaching *ARTH 422, 424, 426, and 428*, applied for and was granted a tenure track position in the Art History Department. *ARTH 390* was added to Professor Colburn's full-time teaching load, as was *ARTH 590*, and *FA 200 Art Appreciation*, which fulfilled Seaver's Fine Arts General Education requirement. The allocation of senior thesis supervision among the art history faculty had been problematic, so this hire helped to rectify some of those problems, as *ARTH 590* could now be taught every spring as a seminar.

In fall 2009, David Simonowitz, who received his Ph.D. from UCLA in Middle Eastern Studies, began as a Visiting Professor in the International Studies and Languages Division at Pepperdine, and he is now responsible for teaching *ARTH 442 Islamic Art*. He will begin a tenure track appointment next year and will continue to teach *ARTH 442 Islamic Art* as a cross-listed class with Art History and International Studies and Languages.

In fall 2011, Kristen Chiem, who received her M.A. from Harvard and Ph.D. from UCLA in Asian Art History, began as a full-time Visiting Professor in non-Western art history. This position will become tenure track in fall 2012. The addition of this tenure track line was a direct response to our ongoing assessment of the Art History Program. Kristen Chiem, who from 2009 to 2011 worked as an adjunct in the Art History Department, teaches *ARTH 200 Art Appreciation* (soon to be *Western Art*), *ARTH 300 Non-Western Art* (previously *ARTH 438 Non-Western Art*), and *ARTH 446 Asian Art* (previously *ARTH 592 Special Topics in Asian Art*). She will also be teaching *ARTH 440 Multicultural Arts in America*, which has not been taught in some time.

The art history faculty now consists of Cynthia Colburn, Associate Professor of art history, who specializes in Ancient art, Sonia Sorrell, Associate Professor of Art History, who at this time teaches an important General Education course, *HUM 111 Western Heritage I*, Kristen Chiem, Visiting Assistant Professor of Art History (soon to be tenure track), who specializes in Asian art, Michael Zakian, Adjunct Professor of Art History and Director of the Frederick R. Weisman Museum at Pepperdine, who specializes in Modern art, and David Simonowitz, Visiting Assistant Professor of Middle Eastern Studies (soon to be tenure track), who specializes in Islamic art and history. Cynthia Colburn has been the Coordinator of the program since this five year review cycle began, but Kristen Chiem has taken over for her during the 2011-2012 academic year while Cynthia Colburn is on sabbatical. Cynthia Colburn will continue to coordinate the Art History Program next year.

The Art History Program is fairly small, with an average of 23 majors between 2005 and 2010, and 13 minors. The numbers are a bit skewed, as most students declare the major in their junior year. We hope to grow the program, but not by too much as we believe that the success of our program is based in part on the small size of the major, which allows us to focus on advanced research projects with our students, including a required senior thesis for all majors.

ENROLLMENT NUMBERS BY MAJOR AND MINOR							
ENROLL TERM	Fall 2005 (Term:2056)	Fall 2006 (Term:2066)	Fall 2007 (Term:2076)	Fall 2008 (Term: 2086)	Fall 2009 (Term: 2096)	Fall 2010 (Term:2106)	Average
Seaver Fine Art Divisio	Headcount	Headcount	Headcount	Headcount	Headcount	Headcount	Headcount
Major							
History	28	24	24	25	21	18	23
Minor							
History	14	14	15	10	13	11	13
Major & Minor (Duplicating)	42	38	39	35	34	29	36

SAT SCORE AND GPA BY MAJOR AND MINOR														
ENROLL TERM	Fall 2005 (Term:2056)			Fall 2006 (Term:2066)			Fall 2007 (Term:2076)			Fall 2008 (Term: 2086)			Fall 2009 (Term: 2096)	
Seaver Art History	AVG SAT READ	AVG SAT MATH	AVG HIGH SCHOOL GPA	AVG SAT READ	AVG SAT MATH	AVG HIGH SCHOOL GPA	AVG SAT READ	AVG SAT MATH	AVG HIGH SCHOOL GPA	AVG SAT READ	AVG SAT MATH	AVG HIGH SCHOOL GPA	AVG SAT READ	AVG SAT MATH
Major														
BAARTHIST Art History		586.96	3.60		596.19	3.52	690.00	599.52	3.60	635.56	606.67	3.70	625.00	603.68
Minor														
MNARTHIST Art History		549.17	3.58		567.27	3.62	620.00	593.08	3.70	655.00	585.00	3.73	656.00	627.00

Note: Students with double majors/minors are counted more than once.

Section I.2: The External Context

The impact of the Art History Department at Pepperdine University extends well beyond the classroom. Given the small size of our program and faculty, we realize that it is very important for our students to have access to art historians from outside of Pepperdine with specialties beyond those of the Pepperdine faculty. Toward this end, we implemented an Art History Lecture Series in 2006 thanks to a generous one-time donation. In addition to bringing in professors from both local and more distant universities, we have also invited curators to speak on current local exhibitions and their own research topics. This has greatly benefitted our students, as they have become more interested in visiting museums in the Los Angeles area and beyond, and have also made important contacts that, in some cases, have led to internships and jobs in the field of art history. These lectures also benefit the broader Pepperdine community, the Malibu community, and the Los Angeles community, as our lectures are open to the public and widely advertised. Though we have used all of the funding from the original donation, we continue to fund the lecture series from the overall Art History budget, which is \$5,000 per year. Following is a list of the lecturers and lecture titles presented in the Art History Lecture Series thus far.

- Fall 2011: Dr. Nancy Um, Professor of Art History, SUNY Binghamton, “The Legacy of Ottoman Architecture in Yemen: Strategies of Monumentality and Invisibility at the Southern Edge of the Empire”
- Fall 2011: Dr. Melody Rod-ari, Assistant Curator South and Southeast Asian Art, Norton Simon Museum, “Origins of the Emerald Buddha and the Legitimation of the Chakravartin”
- Spring 2011: Bryan Keene, J. Paul Getty Museum, “Agony in the Garden: Locating Christ’s Prayer in Italian Renaissance Painting”
- Fall 2010: Dr. Nicholas Hudson, Assistant Professor of Art, UNC Wilmington, “Eat, Drink, and Be Roman: The Changing Identity of Dining in the Roman World”
- Fall 2010: Dr. Victoria Lyall, Assistant Curator, Art of the Ancient Americas, Los Angeles County Museum of Art, “Olmec: Rediscovering Mexico’s Earliest Civilization”
- Spring 2010: Dr. Lauren Grace Kilroy, “Art and Censorship in Colonial Mexico: The Case of the Sacred Heart”
- Fall 2009: Dr. Robert Englund, “Professor of Assyriology and Sumerology, UCLA, “Tracking and Capturing Ancient Cuneiform Texts: Digital Capture and Permanent Electronic Archiving of Shared World Cultural Heritage”
- Fall 2009: Hyonjeong Kim Han, Associate Curator Chinese and Korean Art, Los Angeles County Museum of Art, “Women, Politics and Art in the Joseon Dynasty”
- Spring 2009: Simon Toparovsky, Artist, Our Lady of the Angels Cathedral Crucifix, “Portraying Jesus”
- Spring 2009: Dr. Kate Mondloch, Professor, University of Oregon, “Screen Subjects: Thinking Through Screen-Reliant Installation Art”
- Fall 2008: Dr. Michael Fuller, Professor of Anthropology, St. Louis Community College at Meramec, “Sacred Symbols and Martyrs at Tell Tuneinir, Syria”
- Spring 2008: Dr. Donald Preziosi, Emeritus Professor of Art History and Critical Theory, UCLA; History Faculty, University of Oxford, “Plato’s Dilemma: Art, Religion, and Amnesia”
- Spring 2008: Dr. Maura K. Heyn, Assistant Professor of Classical Studies, UNC Greensboro, “Multifaceted Identities in Roman Syria: The Funerary Sculpture of Palmyra”

- Fall 2007: Dr. Anne Woollett, Associate Curator, Department of Paintings, J. Paul Getty Museum, “A Nimble Hand: Rubens and His Working Method”
- Fall 2007: Dr. Marian Feldman, Associate Professor, Department of Near Eastern Studies, UC Berkeley, “Art as a Mediator of International Relations in the Eastern Mediterranean and Near East, 1400 – 1200 BCE”
- Spring 2007: Dr. Damon Willick, Assistant Professor of Art History, Loyola Marymount University, “In Search of the Miraculous: Rethinking Contemporary Art Through Spirituality
- Spring 2007: Dr. Jan Bremmer, Professor of Science of Religion and Comparative Religious Studies, Rijksuniversiteit Groningen, Holland, “The Mysterious Eleusinian Mysteries”
- Spring 2007: Dr. Constance Glenn, Director Emeritus of the University Art Museum, California State University, Long Beach, in conversation with Dr. Michael Zakian, Director of the Frederick R. Weisman Museum of Art, “Jim Dine: Some Drawings Some Talk – Observations from Four Decades”
- Fall 2006: Dr. Joan Aruz, Curator in Charge, Department of Ancient Near Eastern Art, Metropolitan Museum of Art, New York, “The Aegean or the Near East: Another Look at the ‘Aigina Master of Animals’”
- Fall 2006: Dr. Linda Komaroff, Curator of Islamic Art, Department Head Ancient and Islamic Art, Los Angeles County Museum of Art, “Collecting and Exhibiting the Middle East in a Post-9/11 World”
- Fall 2006: Dr. Jessica Todd Smith, Virginia Steele Scott Curator of American Art, The Huntington Library, Art Collections, and Botanical Gardens, “Beyond the Hudson River: Landscape Paintings by Frederic Church”

As demonstrated by Program Learning Outcome 9, the Art History Department at Pepperdine also values outreach, seeing it as an extremely beneficial way to introduce our students to opportunities for service learning. Currently, students can take advantage of service learning projects in five of our upper division courses, and we hope to expand this opportunity to more of our students in more of our classes. Most of these opportunities bring our students in contact with sixth and seventh grade students in the inner-city of Los Angeles.

Pepperdine art history majors and minors also participate in internships in the Los Angeles area and beyond. This provides our students with practical work experience, which helps them to decide the areas in which they would like to work, and whether they will pursue graduate training. These internships also provide our students with contacts and experience, which make them more competitive for jobs in art history once they graduate. While internships are not required for the major, they are highly recommended to our students, and students can replace

one upper division 4-unit class with 4 units from an internship in a field related to art history. Below is a list of organizations with which our students have interned:

- British Museum, London, U.K.
- Christie's, Beverly Hills, CA
- Civitella Ranieri Foundation, Perugia, Italy
- Columbus Museum of Art, Columbus, Ohio
- de Young Fine Arts Museum, San Francisco, CA
- Frederick R. Weisman Museum of Art, Pepperdine
- Galleries, Los Angeles, CA
- Getty Center, Brentwood, CA
- Getty Villa, Malibu, CA
- Getty Multicultural Internships
- Guggenheim, NY
- Hackett Mill Gallery, San Francisco, CA
- Hirshhorn Museum and Sculpture Garden, The Smithsonian Institute, Washington D.C.
- Honor Fraser Gallery, Los Angeles, CA
- Houston Museum of Art, Houston, Texas
- IGavel Online Auction House
- Kimbell Art Museum, Fort Worth, TX
- Los Angeles County Museum of Art, Los Angeles, CA
- McNay Art Museum, San Antonio, TX
- Museum of Contemporary Art, Los Angeles, CA
- National Gallery, Washington D.C.
- Norton Simon Museum, Pasadena, CA
- Partridge Fine Art Gallery, London, U.K.
- Peggy Guggenheim Collection, Venice, Italy
- Rohrer Fine Art, Laguna Beach, CA
- Skidmore Contemporary Art, Santa Monica, CA

Section I.3: Mission and Program Learning Outcomes

Art History Mission and Program Learning Outcomes during 5-Year Review Process¹

Mission

In order to prepare our students for exciting careers and prestigious graduate programs in art history and related fields, the Art History Department at Pepperdine University is committed to

¹ Please note that the mission and program learning outcomes that you see here are those that we used throughout this five-year assessment cycle, with only minor modifications. In fall 2011, after Cynthia Colburn attended a conference on assessment in the arts in Denver, professors Cynthia Colburn, Kristen Chiem, Sonia Sorrell, and Michael Zakian revised the mission and program learning outcomes based on what we had learned over the last 4 years of assessment, and to better reflect the mission of Pepperdine University. The revised mission and program learning outcomes are located at the end of this document in Part IV: Goals and Action Plan.

an interdisciplinary and intercultural approach to the study of art history. To truly understand the significance of a work of art, the art historian must comprehend not only its formal qualities, but also the political, social, and religious contexts in which the work was created. Students of art history place art in its comprehensive historical context, assess art and the field of art history critically and analytically, master research, writing, and presentation skills, and develop an appreciation for diverse cultures and the vital role that art plays in human expression across time and space.

Program Learning Outcomes

The successful graduate in Art History

1. Is well versed in the history of art from ancient through modern times
2. Can demonstrate mastery of analyzing works of art formally and contextually
3. Understands the history of the discipline of art history and its theoretical and methodological approaches
4. Understands the disparate media of the visual arts and their significance
5. Is prepared for graduate studies and careers in art history
6. Has mastered research, writing, and oral presentation skills
7. Upholds the professional code of ethics regarding art, the art market, cultural heritage, and museology
8. Demonstrates understanding of and sensitivity to diversity as visualized in art
9. Is active in and serves their communities through events and activities related to the discipline of art history

Contemporary society is profoundly visual. We are bombarded by images every minute. One might even argue that images have come to serve as our principal form of communication. As a result, the field of art history has expanded and become incredibly diverse over the last few decades. Gone are the days when one had few options with an art history degree. Graduates of the Art History Department at Pepperdine have become teachers, curators, stylists, television producers, art dealers, museum educators, archaeologists, and more. Our goal is to prepare our students well for a variety of careers related to art history, and to make sure that our graduates are strong competitors for the best graduate programs. Our mission and program learning outcomes were developed with this in mind, and they also reflect the broader mission of the university, as we prepare students for lives of purpose, service, and leadership. As we assess and make changes that improve our program, we always reflect on our mission and program learning outcomes.

Part II: Analysis of Evidence

Section II.1a: Curriculum Map

How effectively does the Art History curriculum fulfill the Program Learning Outcomes of the Art History Program?

PEPPERDINE UNIVERSITY ART HISTORY PROGRAM					
Curriculum Alignment Matrix					
I = Introduced, P = Practiced, D = Demonstrated					
Course	Goal 1: Well Versed in History of Art	Goal 2: Master Skills of Analysis including Formal and Contextual Analyses	Goal 3: Understand Historiography, Theory, Methodology	Goal 4: Understand Media of the Visual Arts	Goal 5: Prepare for Graduate Studies and Careers in Art History
ARTH 390	D		D		P
422	P	P	P	P	P
424	P	P	P	P	P
426	P	P	P	P	P
428	P	P	P	P	P
430	P	P	P		P
432	P	P	P		P
434	P	P	P		P
436	P	P	P		P
438	P	I	P	P	
440	Not available	Not available	Not available	Not available	Not available
442	P	I,P		I,P	P

446	P	P	P	P	P
590		D	D		D

Course	Goal 6: Master Research, Writing, and Oral Presentation Skills	Goal 7: Uphold Professional Code of Ethics	Goal 8: Demonstrate Understanding of and Sensitivity to Diversity	Goal 9: Active in Communities and Serve their Communities
ARTH 390	P	D	D	
422	P	P	P	P
424	P	P		P
426	P		P	P
428	P	P		P
430	P	I		
432	P	I		
434	P	I		
436	P	I		
438	P		P	
440	Not available	Not available	Not available	Not available
442	I,P		P,D	I
446	P	P	P,D	I
590	D			

Section II.1b: Comparison with Peer Programs

Below are tables comparing the Art History Program at Pepperdine to some of our peer institutions. The first table is based on data from the programs in 2007. In terms of full-time faculty, we were at the low end with two professors. Pomona College topped the list with six full-time faculty members. Occidental College and Calvin College were next with four, and finally the University of San Diego, which tied Pepperdine at two. I also added Loyola Marymount University to the table, which employed three full-time art historians in 2007.

In terms of lower division courses, Pepperdine offered no lower division courses in art history in 2007. Instead, the humanities series (*HUM 111*, *212*, and *313*), which is required of all Seaver students, was the prerequisite for most of our upper division courses. Pomona College again topped the list of our peer institutions with six lower division courses offered. University of San Diego offered four, Loyola and Occidental offered three, and Calvin College offered two. In terms of upper division courses, Pomona listed 36, University of San Diego 19, Occidental 17, Loyola 16, and Pepperdine 13.

Art History Programs: How we compared to our peer institutions in 2007 when we began the ongoing assessment process.

	Full-Time Faculty	Lower Division Courses	Upper Division Lecture Courses	Upper Division Seminar Courses	Studio Art Requirement	Art History Courses or Units Required for the Major
Pepperdine University	2	0 (Humanities series fulfills the undergrad requirement)	11	2 (Methods; Senior Thesis)	0	32 units plus 8 elective units
Pomona College	6	6	27	9	1	10 courses (includes lower division courses)
Occidental College	4	3	13	4 (including Senior Seminar)	1	44 units
Calvin College	4	2	14 (unclear)	?	1	9 courses

			whether lecture or seminar)			
University of San Diego	2	4	15	4 (including Senior Thesis)	2 lower division visual arts courses	4 lower division courses and 28 upper division units plus senior thesis.
Loyola Marymount University	3	3	15	1 (Methods, plus Special Topics Seminars)	1	14 courses (3 semester units each)

The next table is an updated version of the first. The information in it dates to the fall 2011 semester. As documented in this table, the Art History Program at Pepperdine underwent a series of positive changes that were based on our ongoing assessment of our program learning outcomes and the program more generally. For example, a third full-time faculty member, Dr. Kristen Chiem, was added to the department. The data resulting from senior exit surveys and ongoing assessment of our courses and program, which included comparisons to several peer institutions, demonstrated a need for additional courses in non-Western art, which would require an additional faculty member to teach. Kristen Chiem specializes in Asian art, and she has been a great asset to the program as an adjunct for the last few years. Since hiring Kristen first as an adjunct and now as a full-time faculty member, we added an upper division course in Asian art. She now teaches this course, as well as our non-Western art survey and our Western art survey. She also plans to revive the course, Multicultural Arts in America, which has not been taught in quite some time, and she will develop other upper division courses in the area of non-Western art. To further address the lack of non-Western art courses in our curriculum, we also added an upper division course in Islamic art. This course is currently taught by Dr. David Simonowitz, who is an Assistant Professor of Middle Eastern Studies in the International Studies and Languages Division.

The 2011 table also indicates that we now have two required lower division survey courses in art history: *ARTH 200 Western Art*, and *ARTH 300 Non-Western Art*. Our ongoing assessment brought to our attention the need for lower division survey courses. Previously, the humanities series of courses required for the general education curriculum, *HUM 111 Western Culture 1*, *HUM 212 Western Culture 2*, and *HUM 313 Western Culture 3*, served as the prerequisites for many of the upper division art history courses. Through curriculum mapping and alignment (see tables at the beginning of this section), as well as student surveys and evaluations, we came to realize that some key art historical concepts, vocabulary, and analytical tools were not being introduced in the HUM series. Much depended on who was teaching the course during a given semester, and we had no control over this. As a result, we revised our curriculum to include two required lower division survey courses in art history: *ARTH 200* and *ARTH 300*. This is also important because as we add additional upper division courses, our students will have to choose which courses to take. The survey courses will provide them with an overview of Western and non-Western art so that they can make an informed selection of courses. We were also careful, however, not to increase the unit count of the major and minor too dramatically, so one of the two upper division electives previously required for the major was dropped, and the upper division elective for the minor was also dropped. There are now 43 units required for the major, in comparison to the 40 units required before the curriculum changes.

Art History Programs: How we compare to our peer institutions beginning in the 2012-13 academic year, towards the end of our 5-Year Program Review.

	Full-Time Faculty	Lower Division Courses	Upper Division Lecture Courses	Upper Division Seminar Courses	Studio Art Requirement	Art History Courses or Units Required for the Major
Pepperdine University	3	2 -ARTH 200 Western Art -ARTH 300 Non-Western Art	12	2 (Methods; Senior Thesis)	0	39 units plus 4 elective units
Pomona	5	3 (2 required for	35 (both lectures		1	11 courses (includes

College		major)	and seminars included in count)			lower division courses)
Occidental College	3	3	30 (both lectures and seminars included)		1 (or a course in Media Arts and Culture)	48 units
Calvin College	3	5 (3 required for major)	14 (unclear whether lecture or seminar)		1	9 courses
University of San Diego	2	4	15	4 (including Senior Thesis)	2 lower division visual arts courses	4 lower division courses and 28 upper division units plus senior thesis.
Loyola Marymount University	3	Information was unavailable on website.	Information was unavailable on website.	Information was unavailable on website.	Information was unavailable on website.	Information was unavailable on website.

Section II.2: Analysis of Assessment Efforts Conducted Since 2007

Prior to 2007 when we began our first comprehensive assessment of the Art History Program, we were operating under the following goals and objectives:

The student will have a chronological and historical introduction to art and architecture.

- The student will attend lectures illustrated with a wide selection of quality digital images, slides, videos, DVD's, CD-ROMS, and virtual visits via the World Wide Web.
- The student will read appropriate assignments in art history textbooks and journals.
- The student will take several midterms and a final, each comprised of slide identifications,
- Definitions of art historical terminology, and essay questions.

The student will have an understanding of the intrinsic aspects of art and architecture.

- The student will gain knowledge of materials and media (such as oils, acrylics, wood panels, canvas, bronze, marble, steel, ferroconcrete, etc.).
- The student will acquire an appreciation for the challenges and benefits that each material and medium presents (such as the difficulty of watercolors, the complex process of the lost wax technique, the serendipity of the raku ware process, etc.).
- The student will learn about process (brushstrokes, glazing, firing, casting, welding, construction)
- The student will learn about technological developments and how they affected art and architecture (such as synthetic paints in tubes, pre-cast architectural elements, printing processes that permitted mass distribution of artworks, etc.).
- The student will understand elements of composition, texture, color, line, perspective, and modeling.
- The student will learn about costs (acrylic versus oil, wood versus steel, etc.).

The student will have an understanding of the extrinsic aspects of art and architecture.

- The student will learn about symbolism and iconography.
- The student will learn to “read” artworks and buildings to see how they reflect the cultures in which they were created (religion, politics, philosophy, technology, literature, music, social issues)
- The student will study the lives of artists and architects to learn how their lives affected their artistic products and, in turn, how their artistic products affected the lives of those who experienced/viewed them.
- The student will learn about the changing role of the artist through time, from “decorator” to social activist.
- The student will learn to place an artwork or a building in its cultural context.

The student will learn to express his/her knowledge of art and architecture in verbal and written form.

- All art history exams will include essay sections in which students are asked to analyze and critique information and works of art and architecture.
- The student will visit museums and architectural sites and write reports of their experiences in proper art historical format.
- In certain art history courses, the student will research an art historical issue or problem and write a formal research paper.
- The student will engage in in-class discussions of art and architecture.
- In certain art history courses, students will make formal presentations of their research papers.

The student will learn about career opportunities in art history and arts-related fields.

- Class discussions and readings will explore how art history can be used in fields such as teaching, conservation, restoration, archaeology, marine archaeology, museums, galleries, auction houses, and corporate investing.
- The student will learn an interdisciplinary approach to combine their interests in art history with other fields (for example, an interest in linguistics might be applied to

deciphering ancient texts, or an interest in chemistry might be applied to protecting and preserving national monuments).

- The student will learn how art is used in professional fields such as psychology (psychoanalysis, art therapy), law enforcement (forensics), and business (investment).
- The student will be offered opportunities to serve as interns in art and art-related fields.

Art History courses are writing intensive. In Art History courses,

- The student will use writing to improve learning of subject matter and promote the development of critical thinking.
- The student will learn discipline-specific ways of thinking and communicating, including writing skills important for continuing study in the discipline, for careers, and for communicating discipline-specific knowledge to audiences outside the discipline.
- The student will improve writing processes, develop effective strategies for generating ideas, gathering information, drafting, revising, and editing.

The student will become a life-long active participant in community cultural events.

- The student will visit at least one museum, gallery, or architectural site each term (some courses require five and six such visits) and learn the tools to maximize both the learning and the enjoyment connected with a museum or site visit.
- The student will read about current art issues such as NEA and NEH funding for the arts.
- The student will learn the importance of supporting and fostering the arts and the vital role that the arts play in all our lives.

In February 2006, four members of the Fine Arts Division – Division Chair Cathy Thomas-Grant, Assistant Professor of Art History Cynthia Colburn, Associate Professor of Music Lincoln Hanks, and Assistant Professor of Theatre Bradley Griffin – traveled to College Station, Texas, to attend a conference on academic assessment at Texas A&M University. Over the course of three days, we had the opportunity to hear administrators and educators from other institutions of higher education talk about their own experiences with assessment. Topics ranged from the macro – how to create an environment of assessment within higher education – to the micro – specific ways to implement assessment tools in the classroom. Between sessions, we discussed what we had heard, and we began to grapple with the task that lay ahead.

Conversations about assessment continued informally throughout the remainder of the 2005-2006 academic year. With the beginning of the 2006-2007 year, the four of us who had traveled to the assessment conference began meeting on a monthly basis to discuss our strategies for assessment, report on our progress, and voice the challenges we each faced in completing the task at hand. Professor Don Thompson, who was overseeing Seaver College's assessment at the time, also held meetings with us and helped us to establish an assessment plan for our particular programs. Following are summaries of our annual program reviews from 2006 to 2011.

Summary of Program Review 2006-07

In 2006-07 the Art History Department began a formal process of program planning and review. We began by rethinking and rewriting our Mission, Goals, and Objectives (now Mission and Program Learning Outcomes). Each art history professor was asked to fill out a “curriculum mapping” form, which included their learning outcomes, their process of assessment, and an indication of whether the outcome is being *introduced*, *practiced*, or *demonstrated* in their course. Once this information was received and the Mission and Program Learning Outcomes were clearly articulated, the process of aligning courses to outcomes was undertaken. By completing the exercise of curriculum mapping, we learned the following:

1. Many of Art History’s program learning outcomes were not being introduced in the Western Heritage classes (*HUM 111*, *HUM 212*, and *HUM 313*), which served as the lower division introductory courses for the art history major. This meant that several art history learning outcomes were not being properly introduced.
2. The curriculum alignment matrix showed that the Art History Program was very weak in attaining Program Learning Outcome 8 (students demonstrate understanding of and sensitivity to diversity as visualized in art).
3. Program Learning Outcome 9 (students are active in and serve their communities through events and activities related to the discipline of art history) was not being fully met since service learning opportunities were only being offered in a few of our courses.

In a retreat that took place in September 2007, the Art history faculty discussed the finds of the previous year’s review and made suggestions as to how to rectify some of the issues raised.

- It was decided that the best way to address the fact that many of our learning outcomes were not being *introduced* in our courses was to add lower division survey courses in art history. This practice would be in keeping with our peer and aspirational institutions, but we knew it would take time to implement since at the time we had only one tenure track professor teaching in the Art History program. Our second full-time professor was teaching *HUM 111 Western Culture I*.
- We also agreed that until a line could be secured for a tenure track professor of non-Western art history, we would periodically hire an adjunct to teach an upper division Non-Western art course. A budget for this adjunct was secured from the administration.

Summary of Program Review 2007-08

During the 2007-2008 academic year, the Art History Department continued its process of program planning and review. At the assessment retreat in fall 2007, the art history faculty discussed which aspects of the Art History Program should be assessed first. We decided on the following course of action. First, we began to implement some of the recommendations made in our interim report dated April 2007. For example, in the spring of 2008, the Art History Department offered an upper division course in Islamic art by a qualified adjunct (Jaclynne Kerner, Ph.D. in Islamic art history from the Institute of Fine Arts at New York University). The course was extremely successful and increased our non-Western offerings. It also helped us

make up for our deficiency in meeting Goal 8, *Students demonstrate understanding of and sensitivity to diversity as visualized in art*. Second, we assessed our capstone course, *ARTH 590 Senior Thesis in Art History*. Finally, we implemented a survey of our program for our graduating seniors.

In order to assess our capstone and writing intensive course, *ARTH 590 Senior Thesis in Art History*, we collected written data during the semester to evaluate whether our learning outcomes for this course were met. These data consist of the syllabus and learning outcomes for the course, graded written work of students, such as outlines, drafts, and final versions of the thesis, and oral work, including practice presentations and a video of the final presentation of the thesis (documents available for review). We also sent a brief survey to our seniors after they completed the course to obtain their opinions on whether the learning outcomes were met. Student evaluations of the course were also reviewed.

When comparing the course objectives on the syllabus for *ARTH 590 Senior Thesis in Art History* to the student learning outcomes developed during the last assessment, we found that the course objectives included in the syllabus (see below) should be revised to better reflect the student learning outcomes, which are clearer and more explicit. The method of assessment was also clearly indicated on future syllabi (see below).

Course Objectives from *ARTH 590* Syllabus (before assessment):

- Students will express their knowledge of art and/or architecture in written and verbal form.
 - Students will research, draft and rewrite a thesis on an art historical topic.
 - Students will utilize an appropriate methodological approach in their thesis.
 - Students will engage in in-class discussions of their thesis and comment on and edit their peers’ theses.
 - Students will master the Chicago Humanities citation format.
 - Students will make a formal PowerPoint presentation of their research.

Student Learning Outcomes and Methods of Assessment from *ARTH 590* Syllabus (after assessment):

<i>Learning Outcomes: By the end of the semester the student will...</i>	<i>Method of Assessment:</i>
1. Master critical research, writing, and oral presentation skills.	Students will research, draft and rewrite an extensive paper on an art historical topic utilizing an appropriate methodological approach. Students will engage in in-class discussions of their project and comment on and edit their peers’ research projects. Students will make a formal presentation of their research.
2. Master formal and contextual analysis	Students will apply formal and contextual

skills.	analysis skills to works of art in their B.A. thesis and oral presentation.
3. Master the application of art historical theory and methodology to an innovative topic or issue in the history of art.	Students will critically choose and apply an appropriate methodological approach to their B.A. thesis.
4. Be prepared for graduate studies in art history.	The thesis completed by students in ARTH 590 is equal in level to research papers written for graduate school courses and can be used as a writing sample for graduate school admissions. The public presentation will also prepare students for presentations in graduate school and at conferences.

The thesis writing process was broken down into sections as follows:

Attendance and Participation	10%
General Topic and Bibliography	5%
Annotated Bibliography	5%
Thesis Statement, Methodology and Outline	5%
Revised Thesis Statement and Outline	5%
First Draft of Thesis	10%
Second Draft of Thesis	10%
Final Draft of Thesis	10%
Draft of Written Oral Presentation	10%
Delivery of Oral Presentation	10%
Final Bound Thesis	20%

Graded student work for each of these assignments was gathered and assessed (documents available for review). In addition to providing a general topic, bibliography, annotated bibliography, thesis statement, and outline, several drafts of the thesis were written. All of this work was commented on by the thesis advisor and, in one case, a peer. In most cases, comments were added using the track changes feature in Word. The comments covered a variety of areas, from content and methodology to style, sources, and citation format. The final requirement for the course was an illustrated oral presentation of the thesis presented publicly. The presentation was practiced in front of the class on two separate occasions and peer reviewed. The thesis advisor/professor for the course also provided feedback.

The quality of the final theses, final grades, survey responses regarding the course learning outcomes, and student evaluations of the course, suggest that the course was successful. In their evaluations of the course, students consistently cite that the breakdown of the course into manageable pieces helped students learn to organize their thoughts and the research and writing process. Some also commented on how the course improved their writing.

Based on our assessment, we concluded that *ARTH 590 Senior Thesis in Art History* appears to be working well as is. One change that needed to be made was to replace the earlier objectives on the syllabus with new student learning outcomes for the course that worked with the program learning outcomes that were developed during the previous year.

In terms of student suggestions for the course, some would like to have the course stretch over two semesters. Unfortunately, this would be very difficult given the current curriculum for the major and the required general education classes. However, we do now encourage students to take *ARTH 390 Methodological Approaches to Art History* in fall of the senior year so that they can use this course to begin work on their thesis. Other students suggested holding a few meetings in the fall semester. In the past, the professor met with the seniors once as a group before the end of fall semester to explain the expectations for the senior thesis and encourage them to begin thinking and reading about their thesis topic over the holiday break. We now also discuss expectations for the senior thesis in *ARTH 390 Methodological Approaches to Art History*.

Regarding the Art History Senior Survey, we gleaned much insight from the responses. First, some of the students wanted our courses offered with more frequency, as well as more variety. We currently offer most of our courses once every two years. *ARTH 390 Methodological Approaches to Art History* and *ARTH 590 Senior Thesis in Art History* are offered once a year, and *ARTH 438 (now ARTH 300) Non-Western Art* is offered every semester. At the time of this review, the art history faculty was very small (only two full-time members, one of whom was teaching *HUM 111 Western Culture 1*, and 2-3 adjuncts, one of whom is also the director of the Weisman Museum on campus). As our faculty grows, we are keeping this suggestion in mind. Additional seminar courses were also desired.

Second, as already noted by curriculum mapping the previous year, students would benefit from required lower division surveys in art history. This would provide students with a solid foundation in the history of art before moving on to upper division courses in more specific areas. It would also introduce all majors to the analytical tools of the art historian and the disparate media of art.

Third, if we moved to require *ARTH 438 (now ARTH 300) Non-Western Art* and continued to add more upper-division non-Western art history courses, we should have more success in achieving Goal 8, *Students demonstrate understanding of and sensitivity to diversity as visualized in art*.

Finally, regarding Goal 9, *Students are active in and serve their communities through events and activities related to the discipline of art history*, responses to the senior survey suggested we could improve somewhat in this area by adding service learning projects in more of our courses and encouraging the Art History Student Society to do more outreach that is directly related to art and art history.

Summary of Program Review 2008-09

During the 2008-09 academic year, the Art History Department continued its process of program planning and review. Following is a summary of our assessment goals for the 2008-09 academic year as stated in our last interim report with bullets indicating whether the goal was accomplished:

1. Update objectives or student learning outcomes (SLO) in the syllabus for *ARTH 590 Senior Thesis in Art History* so they are consistent with the student learning outcomes developed for this course.
 - The student learning outcomes in the syllabus were updated and the assessment tools for each SLO were indicated on the syllabus.
2. Propose changes to the art history curriculum to the Seaver Academic Council, especially the addition of required lower division survey courses in art history, and move to require *ARTH 438 Non-Western Art*. We stated that these changes would likely take some time since they would require an additional faculty member.
 - Given the economic crisis at the time, we were unable to attain funding for an additional full-time faculty member in art history, so these changes were put on hold. We did, however, offer a new upper-division non-Western art history course in Chinese painting by a qualified adjunct. Based on discussions with students and their written evaluations, the course was very successful. By offering this course we continued to address our deficiency in meeting Goal 8 of the Art History Program, *Students demonstrate understanding of and sensitivity to diversity as visualized in art*.
3. Encourage faculty to incorporate service learning projects into their courses to address the weakness in meeting learning outcome 9.
 - Service projects were successfully used in *ARTH 426 Early Christian and Medieval Art* and *ARTH 428 Renaissance Art*.
4. Assess *ARTH 390 Methodological Approaches to Art History*.
 - This assessment was completed and comprises the bulk of our assessment data for this academic year.
5. Continue to survey our seniors.
 - The senior surveys were completed and the results were thoroughly analyzed.

In order to assess our Junior/Senior year methods and theory seminar, *ARTH 390 Methodological Approaches to Art History*, we collected written data during the semester to evaluate whether our learning outcomes for this course were met. These data consist of the syllabus and learning outcomes for the course, quizzes, responses to the readings, outlines, drafts, and final versions of

the research paper, and the grading rubric for oral presentations. All of these assignments were graded. We also sent a brief survey to our seniors after they completed the course to obtain their opinions on whether the learning outcomes were met (documents available for review). Student evaluations of the course were also reviewed.

When comparing the course objectives in the syllabus for *ARTH 390 Methodological Approaches to Art History* to the program learning outcomes, we found that the course objectives included in the syllabus (see below) should be revised to better reflect the program learning outcomes. The method of assessment was also clearly indicated on future syllabi (see below).

Course Objectives from *ARTH 390* Syllabus (before assessment):

By the end of the semester, students will

- Critically apply theoretical approaches to the study of art.
- Apply research, writing, and oral presentation skills in preparation for graduate school and careers in art history and beyond.
- Appreciate ethics as they relate to collecting, exhibiting, and cultural heritage.
- Appreciate and respect diversity as expressed through art.

Student Learning Outcomes and Methods of Assessment from *ARTH 390* Syllabus (after assessment):

<i>Learning Outcomes:</i> <i>By the end of the semester the student will...</i>	<i>Method of Assessment:</i>
1. Understand the history of the discipline of art history.	Assessed over the course of the semester through critical written responses to primary and secondary source readings, two quizzes, a research paper, an oral presentation, and class discussion.
2. Understand and critically apply theoretical and methodological approaches to the study of works of art.	Assessed over the course of the semester through critical written responses to primary and secondary source readings, two quizzes, a research paper, an oral presentation, and class discussion.
3. Apply critical research, writing, and oral presentation skills.	Students use library and appropriate digital resources to search for information, and incorporate that information into their research paper and oral presentation. In preparation for the research paper, students are also required to turn in an annotated

	bibliography and outline with thesis for a grade. Instructor feedback on the research papers is incorporated into the oral presentation.
4. Understand ethical standards as they relate to the art market, cultural heritage, and museology.	Students read appropriate articles, provide critical written responses to the articles, and discuss the issues in class. Students also apply what they learned when we visit museums during the semester.
5. Demonstrate understanding of and sensitivity to diversity as visualized in art.	Students read articles on issues such as gender, orientalism, and museology, provide critical written responses to the articles, and discuss the issues in class. Students also apply what they learned when we visit specific collections during the semester.

Six students were enrolled in *ARTH 390* during the semester it was assessed. All were majors. Following are the course requirements:

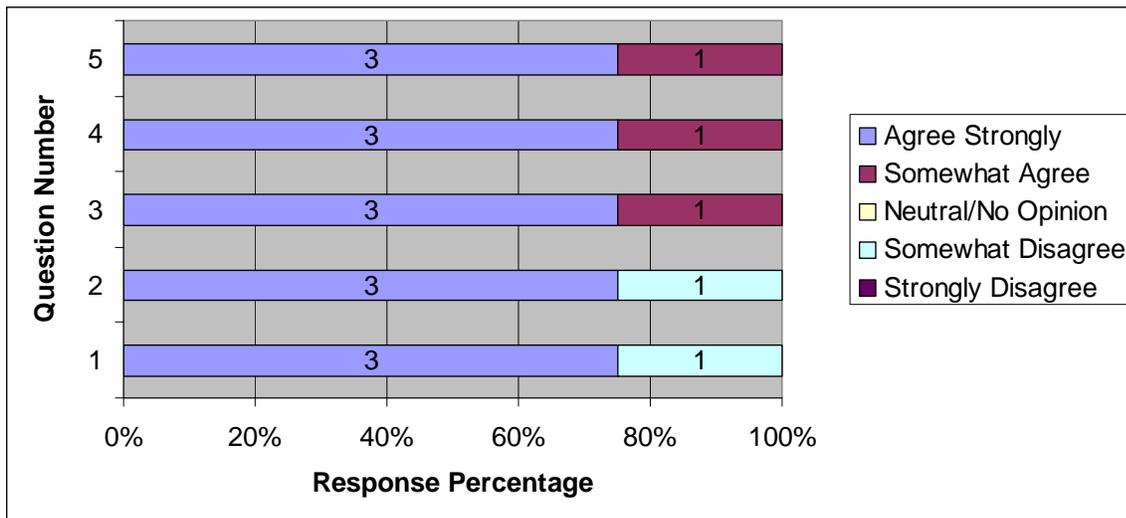
- Attendance and Participation 15%
- Weekly Written Responses to the Readings 20%
- Quizzes 10%
- Outline 10%
- Class Presentation 10%
- Draft of Research Paper 10%
- Final Paper 25%

Since this seminar is discussion based, much of our class time is spent discussing the readings using the Socratic Method. In order to assure that students have read the readings carefully and critically, brief (1 page) response papers are required for each reading. Grades on the response papers were based on whether the student read carefully and applied critical thinking in their responses. Students were also asked to come up with 2-3 questions at the end of their responses to stimulate discussion in the class. Students were not expected to fully understand the reading before our class discussions of the readings. There were also two short quizzes toward the beginning of the semester, which cover the glossary of the main text for the course. In this course, students are introduced to new vocabulary, much of which is theoretical. This is the motivation for the quizzes, which require students to match terms to their definitions. The quizzes are very basic, but they serve as an introduction to the terms that we will continue to define and unpack throughout the course of the semester. The culminating requirements for the seminar are a major paper and a student symposium in which the students present the results of

their research. Leading up to these assignments, students are required to turn in an outline of their proposed paper (including a thesis statement), and a draft of the research paper. The comments given by the instructor cover a variety of areas, from content and methodology, to style, sources, and citation format. For the presentations, a grading rubric is provided, completed by the instructor during the presentation, and returned to the student after the symposium.

The quality of the reading responses, final papers, and student symposium suggested that the course was successful. Student surveys and evaluations seemed to confirm this success and show that the student learning outcomes were achieved. However, there was room for improvement. Six students were enrolled in this course, and four completed the surveys regarding the student learning outcomes for the course. Most of these students (3 of 4) “strongly agreed” that all of the student learning outcomes were met. One student commented that the amount of reading made it difficult for him/her to understand and retain the information learned, and some students commented in the evaluations that the amount of reading was challenging. The reading list was subsequently reviewed and altered to improve the course. Further, in response to the data collected, it was decided that additional time should be given in class to reviewing key concepts and authors, perhaps through role play or other group work.

Figure 1: Graph of Survey Results Regarding Student Learning Outcomes for ARTH 390



Regarding the senior exit survey, in addition to the survey results summarized in the graph and table below, the following information gleaned from the survey is significant.

1. Five of six students commented on the need for more courses, especially non-Western courses, introductory survey courses, seminars/discussion based courses, and more specialized courses.
2. Five of six students also commented on the need for courses to be offered more frequently, especially given the fact that most art history majors study abroad during the sophomore year.

3. One student commented negatively on a course taken with an adjunct professor. The adjunct professor was only filling in for a professor on maternity leave, and she was not asked back.

Based on the data collected, both direct evidence (students' written work, which is available for review) and indirect evidence (surveys), it was clear that *ARTH 390 Methodological Approaches to Art History* was achieving its student learning outcomes. One change that was necessary was to update the objectives in the syllabus so that they are consistent with the student learning outcomes developed for this course because they are clearer and more explicit. Information regarding how the course is assessed was also added.

Although most students were happy with the content of the course, some suggested that the readings were too heavy and that more time should be spent on each reading in order to facilitate long term retention. In order to insure that deep learning is occurring, additional review in the form of group work such as role play should be incorporated. The reading list was reviewed to make changes without jeopardizing the quality and integrity of the course.

Regarding the Art History Senior Survey, we gleaned much insight from the responses. First, as seen in last year's survey, it appeared that some of the students would like to see a larger variety of courses offered more often. We currently offer most of our courses once every two years. *ARTH 390 Methodological Approaches to Art History* and *ARTH 590 Senior Thesis in Art History* are offered once a year, and *ARTH 438 Non-Western Art* is offered every semester. The art history faculty was very small (only two full-time members, one who teaches only Western Culture, and 2-3 adjuncts, one who is also the Director of the Weisman Museum on campus. It was decided that additional courses in non-Western art and seminar courses should be a goal of the Art History Program. The desire of the art history faculty members for an additional full-time art historian, preferably in non-Western art, was voiced to the Chair of the Fine Arts Division and the Dean of Seaver College. Given the economic situation, the funding for this position was not available at that time.

Second, it was clear that students would benefit from required lower division surveys in art history. This would provide students with a solid foundation in the history of art before moving on to upper division courses in more specific areas. It would also introduce all majors to the analytical tools of the art historian and the different artistic media, while providing students with an understanding of the chronological sequence of art. This is important since many students do not have the luxury of taking their art history courses in order.

Third, students were happy with the addition of upper division special topics courses in Islamic Art and Chinese Painting, and they would like to see additional courses in non-Western art. These new upper division courses in non-Western art helped us to achieve Goal 8, *Students demonstrate understanding of and sensitivity to diversity as visualized in art.*

Summary of Program Review 2009-10

In 2009-2010, the Art History Department did not assess Learning Outcomes. Rather, we proposed and implemented changes to the art history curriculum based on the findings of earlier reviews. Those changes were as follows:

1. Changed *ARTH 438 Non-Western Art* to *ARTH 300 Non-Western Art* to better reflect the survey nature of the course.
2. Divided *ARTH 424 Greek and Roman Art* into *ARTH 424 Greek Art* and *ARTH 425 Roman Art*.
3. Added *ARTH 442 Islamic Art* to our permanent courses.
4. Added *ARTH 446 Asian Art* to our permanent courses.

We also administered senior exit surveys and analyzed the results; created a database of our alumni, making contact with many of them and compiling a list of what they are now doing; and submitted a proposal to the Seaver Dean's office for a new tenure track position in Asian art history.

The changes we made to the art history curriculum were intended to strengthen the program and enable us to better achieve our program learning outcomes. The data we collected from the senior exit surveys and the alumni database provided us with additional indirect evidence that allowed us to see which program learning outcomes we are hitting and where we are weak.

The curricular changes were made after thorough analysis of all data provided by our previous assessments, including curriculum mapping, senior exit surveys, and study of art history programs at our peer and aspirational schools as well as others. We are confident that the changes made have improved the program, and these improvements are a direct result of our ongoing assessment. The program learning outcomes that benefit the most from these changes are PLO 10 *Students learn about ethics as they relate to collecting, exhibiting and cultural heritage*; and PLO 11 *Students learn to appreciate and respect diversity as expressed through art*. As our data from previous assessments suggested some weakness in these areas, we are eager to see improvement based on these curricular changes.

The number of responses to the senior exit survey was not as high as in previous years. Only 4 of 6 seniors responded. The responses were also less consistent than in previous years, which may be a result of the increased variability in student performance in this graduating class.

The areas in which the survey responses consistently indicate that we need improvement are in understanding the media of the visual arts and their significance, and serving the community through events and activities related to the discipline of art history. As noted in the summaries for previous years, the lower division prerequisites for the art history major were the series of Western Culture classes (*HUM 111*, *HUM 212*, and *HUM 313*), rather than traditional art history survey courses. It is in an art history survey course that the media of the arts are generally introduced quite thoroughly. We now had enough data to know that the HUM courses are not introducing artistic media with any consistency. As a result of this and some other issues mentioned earlier, we moved to require Western and non-Western art history survey courses as the prerequisites for our upper division courses. This will provide the Art History Program with

more control over the content of our prerequisites and, we believe, will help address some of the weaknesses mentioned in the student surveys. In addition to introducing the disparate media of the arts more thoroughly, students will be provided with an overview of the history of Western and non-Western art before launching into their upper division courses. As already noted, this would enable students to sample the major and also help them decide which upper division courses they would like to take. As we add upper division courses, this is becoming increasingly important.

Regarding service opportunities in the art history major, we offered service learning opportunities in 5 of our upper division courses. Though the service projects have not yet been assessed on their own, student evaluations and senior exit surveys suggest that they have been very successful. However, not all of our students participate. Two students also gave us low scores in the questions regarding ethics, the art market, cultural heritage, and museology. This is somewhat surprising since several of our classes deal with these issues and students are required to read provocative articles on these subjects and discuss them in class. Such experiences are distributed widely across the curriculum, so it is possible that the impact is diluted. Ultimately, we would like to add a course on museology and collecting. This kind of course would focus more explicitly on the issue of ethics in art history. Students also requested additional courses in non-Western art. We continue to address our weakness in this area. As noted above, this year we added two non-Western upper division courses to the art history curriculum: *ARTH 442 Islamic Art* and *ARTH 446 Asian Art*. Both of these courses have been taught over the last two years as special topics courses (*ARTH 590 Special Topics*).

Finally, the information we gleaned from creating the alumni database and making contact with some of our alumni suggests that our still young Art History Program is having success. Many of our students have gone on to careers related to art history and cultural studies. Some (though not all) examples are noted here:

- AnArte Gallery, San Antonio, TX – Director of PR and Junior Art Consultant (Rebecca Geibel)
- Blue Star Contemporary Art Center, San Antonio, TX – Marketing and Program Manager (Rebecca Geibel)
- California Art Club, Pasadena, CA (Jessica Eisenreich).
- David Kordansky Gallery, Culver City, CA – Gallery Manager (Elizabeth Sexton)
- Hayden Hays Gallery, Colorado Springs, CO (Elizabeth Metcalf).
- Heather James Fine Art, Palm Desert, CA (Nicholas Hunt)
- Hirschl and Adler Galleries, NY, NY (Stacy Corben)
- J. Paul Getty Museum, Los Angeles, CA – Curatorial Assistant (Bryan Keene)
- J. Paul Getty Museum, Los Angeles, CA – Senior Gallery Teacher (Bryan Keene)
- Los Angeles County Museum of Art, Art of the Middle East Department – Curatorial Administrator (Jenna Turner)
- Los Angeles County Museum of Art, Art of the Middle East Department – Curatorial Administrator (Sabrina Lovett)

- Meredith Laing Fine Art, Los Angeles, CA – Founder and Director (Meredith Moore)
- National Geographic, Washington D.C. – Photography Coordinator (Jenna Turner)
- Osians Connoisseurs of Art, Mumbai, India – Auction House Manager (Shaista Bharwani)
- Peace Corps Mali, Africa – Small Enterprise Development Consultant (Jenna Turner)
- Pepperdine University, Malibu, CA – Adjunct Professor of Italian (Brittany Corbucci)
- Rohrer Fine Art, Laguna Beach, CA – Associate (Nicholas Hunt)
- Sinai and Sons Gallery, London, U.K. – Manager (Elizabeth Metcalf)
- Singapore Tyler Print Institute, Singapore – Assistant Curator (Diana Fong)
- Vogue and Interview Magazine – Fashion Stylist (Vanessa Traina)
- Weisman Museum, Pepperdine University, Malibu, CA – Art Education and Museum Coordinator (Brittany Corbucci)

It is difficult for students of art history to find careers in the field without a graduate degree, and we attribute much of this success to careful advising and the fact that we strongly encourage our students to do an internship during their time at Pepperdine. In the future, we will propose a change to the catalog in order to make it clear that an internship in an art related field can count for up to four upper division art history units and take the place of one upper division art history course requirement. We currently allow this on a case by case basis. We believe that our students will benefit if we explicitly encourage them to intern by making this known in our catalog and on our website.

Graduates of the Art History Program at Pepperdine have also been accepted to numerous quality graduate programs in art history and beyond. Examples include the following:

- Lauren Johnson (will graduate 2012) – Renaissance Art History, **Syracuse University in Florence, Italy (special program in Florence)**
- Sara Cheng (graduated 2011) – Art History, Institute of Fine Arts, **New York University** (accepted for fall 2012)
- Rheagan Martin (graduated 2011) – Art History, Institute of Fine Arts, **New York University** (deferred for year).
- Laura LaPlaca (graduated 2010) – Screen Cultures, **Northwestern University** (also accepted to UCLA and USC)
- Anna Kate Rogers – Classical Art History, **Notre Dame** (also accepted to Tufts and Temple)
- Jessica Piepgrass – Museum Education, **UT Austin** (also accepted to George Washington)
- Jeff Carlson (graduated 2010) – Art History, **University of Oregon**
- Lauren Dodds (graduated 2008) – Art History, **Southern Methodist University (M.A.); University of Southern California (Ph.D.)**
- Bryan Keene (graduated 2007) – Renaissance Art History, **Syracuse University in Florence, Italy (special program in Florence)**
- Cassandra Tinsley (graduated 2007), Ancient Art History, **University of Oregon** (also accepted to Tufts and George Washington)

- Meredith Moore (graduated 2006), History of Art and Connoisseurship, **Christie’s London**.
- Stacey Corben (graduated 2006), Master of Arts in Fine and Decorative Arts, **Sotheby’s Institute of Art and Manchester University**, London.
- Cynthia Wallingford (graduated 2005), Art History, **The Ohio State University**.
- Kristin Shafranske (graduated 2006) – **Pepperdine’s Graduate School of Education and Psychology**.
- Sabrina Jendly (graduated 2006) – **London School of Economics**.
- Elizabeth Metcalf (graduated 2006) – Master of Arts in Fine and Decorative Arts, **Sotheby’s Institute of Art and Manchester University**, London.
- Ceyda Keyman (graduated 2005) – **Bosphorous University in Istanbul**, Turkey.
- Conner Williams (graduated 2003), Art History, **Columbia University**

Summary of Program Review 2010-11

In August 2010, in anticipation of the academic year, Kristen Chiem and Cynthia Colburn met at an assessment retreat to discuss *ARTH 200 Art Appreciation*, a course that fulfills the Fine Arts GE requirement but was not a requirement of the art history major. We decided to assess this course during the 2010-11 academic year. In addition, our plan was to change this course to *ARTH 200 Western Art*, which would become a lower division survey requirement for the art history major and minor along with *ARTH 300 Non-Western Art*.

Professors Chiem and Colburn met in August to discuss the student learning outcomes for *ARTH 200 Art Appreciation* and reflect on how they relate to the program learning outcomes for the art history major and minor.

During the retreat, we established common language for our student learning outcomes and discussed ways in which each of these outcomes would be measured. The learning outcomes for the course are listed on the syllabi, as are the methods for assessing each learning outcome. They have been cut and pasted here:

Student Learning Outcomes and Methods of Assessment for ARTH 200:

<i>Learning Outcomes:</i>	<i>Method of Assessment:</i>
<i>By the end of the semester the student will...</i>	
1. Recognize, identify, and appreciate art and architectural monuments from the major Western traditions.	Assessed over the course of the semester in visual identification questions on two quizzes, a midterm, and a final exam.
2. Analyze the formal qualities of Western art and architecture using appropriate vocabulary.	Formal/Visual analysis skills are assessed orally during class when students are asked to analyze projected works of art; formal/visual analysis skills

	are assessed in writing in the two museum papers and on the midterm and final exams.
3. Critically analyze the social, political, historical and religious contexts of Western art and architecture.	Contextual analysis concentrates on particular sites or works of art and their changing historical circumstances. Contextual analysis skills are assessed in the museum paper, as well as on the midterm and final exams.
4. Critically apply theoretical and methodological approaches to the interpretation of Western art and architecture.	Assessed through essays on the midterm and final exams, as well as in the second museum paper and during in-class discussions.
5. Understand the challenges, benefits, and costs of different artistic media.	Assessed orally during class in response to prompt questions from the instructor and in writing on the midterm and final exams, as well as in the museum papers.
6. Understand how technological developments influenced artistic practice.	Assessed on midterm and final exams, and, in some cases, in the museum papers.
7. Apply critical reading, writing, and thinking skills.	Students read articles critically and discuss them in class. They also practice their writing and critical thinking in the museum papers and on the midterm and final exams.
8. Understand ethical standards as they relate to the art market and cultural heritage.	Students read articles on forgeries, collecting, and the art market, and discuss the issues in class. Students also apply what they learned when we visit museums during the semester.
9. Respect diversity as expressed through art.	Students study diverse traditions of Western art through time, and also learn about the West's interaction with other cultures, such as those in the Middle East and Africa.

This is a very challenging class to prepare and teach since we are trying to cover the history of Western art in a single semester, so it was incredibly beneficial to take the time to discuss the course with each other. We both came to the retreat with ideas, and the discussion of these ideas improved the course tremendously. We already knew that we were interested in moving to require all of our students to take a slightly modified and retitled version of this class, so in our

discussions we addressed the needs of art history majors and minors, as well as the needs of the students taking this course for a Fine Arts GE.

For example, we decided on art historical and architectural terms that should be learned, and we worked from the same basic group of diagrams, plans, and elevations (SLO 2). We also discussed the kinds of media and technologies that should be introduced in this course, and the fact that we needed to be very clear when introducing a new medium or technology (SLO's 5 and 6). During our retreat, we decided on the number of exams, quizzes, and papers that we would give in our classes, and the kinds of exams, quizzes, papers, and readings (in addition to the textbook) that we would develop or assign. We decided that the midterm and final should include slide identifications, essays, terms to define, and plans and diagrams to label in order to make sure that students learned the tools and language to analyze art formally and contextually (SLO's 2 and 3). Quizzes focusing on image identification would be given in advance of the midterm and final so that students could focus their midterm and final studying more on key concepts and critical thinking rather than identifications (SLO's 1, 2, 3, and 7). The readings beyond the textbook were chosen to enhance student success in achieving the student learning outcomes. For example, students read articles on forgeries and the art market in order to better understand the ethical standards of the field of art history (SLO 8). We also discussed the opportunities this course provides to study diverse cultural and religious traditions of Western art through time, to learn about the West's interaction with other cultures, and to study movements such as primitivism, feminism, and orientalism, as Western art expanded to address different voices (SLO 9). Finally, we discussed the importance of introducing a variety of theories and methods throughout the course of the semester (SLO 4).

While brainstorming before the start of the course paid off in many respects, there are still some areas where we can improve. At the end of the semester, students were given a list of the student learning outcomes for the course, which were included on the syllabus, and they were asked to rank each outcome from 1 to 5, one meaning that the outcome was not met, and 5 meaning that it was achieved. We were able to glean some interesting information from the students' responses. In both Chiem's and Colburn's classes, SLO 9, *respect diversity as expressed through art*, was given the highest ranking, meaning that this SLO was achieved. However, we can do more to achieve SLO 5, "understand the challenges, benefits, and costs of different artistic media," and SLO 8, "understand ethical standards as they relate to the art market and cultural heritage."

We also found that students struggled with the first museum paper, which required students to choose a work of art and conduct a formal analysis of the work. In our discussions, we decided that before sending the students to the museum it would be worthwhile to do an interactive lesson on formal analysis in which students work together to prepare a formal analysis of a work, present it together, and then have the class peer evaluate them, with guidance from the professor, of course. This would provide students with more confidence when they enter the museum gallery and are confronted by an original work of art. When Professor Chiem taught the class again in fall 2011, she sent the students to the Weisman Museum on campus to work on their

formal analyses. We were happy to see that the second museum papers, which included both a formal and a contextual analysis of a work of art, were dramatically improved.

As in past years, the Art History Program administered exit surveys to our seniors after graduation. These are based in large part on our program learning outcomes; however, other questions are also added. We had only three seniors graduate this year, and all three completed the exit survey. As in past years, we found that, overall, graduates were happy with the program and felt that it prepared them for future studies and careers in art history. There was still some concern that we do not offer courses frequently enough, as most art history courses are on a two-year rotation, and in general our students do not declare the major until their junior year. In addition, there was also some indication that students feel the Art History Program needs an additional faculty member since there is only one tenure track faculty member teaching in the program at the present time. Finally, one student was interested in having courses in Chicano or Latin American art. We do have a course in the catalog that would cover some of this material (*Multicultural Arts in America*), but it has not been offered in many years due to the lack of faculty. This will change when Professor Chiem joins the faculty in a tenure track position next year.

At the conclusion of the fall 2010 semester, Kristen Chiem and I met once again to discuss ARTH 200. We focused not only on changes that should and could be made to the class in order to better achieve our SLO's, but also on some broader issues, including changes to the SLO's, such as combining SLO 5 and SLO 6. In addition, after assessing ARTH 200, we were both convinced of the value of adding this course as a requirement for the art history major and minor and a prerequisite for several of our upper division courses.

Based on the results of our ongoing assessment of the Art History Program, in fall 2011 the Art History Department proposed to the Seaver Academic Council that *ARTH 200 Art Appreciation* be changed to *ARTH 200 Western Art*, and that *ARTH 438 Non-Western Art* be changed to *ARTH 300 Non-Western Art*. We also proposed that these two lower division survey courses be required for all art history majors and minors. These changes were unanimously approved, and the changes will go into effect in fall 2012. In addition, we secured a tenure track line in Asian art history for Dr. Kristen Chiem. With this new position, the requirement of *ARTH 300 Non-Western Art*, and the earlier addition of upper division courses in Islamic art and Asian art, we are providing art history students with a far more global understanding of art history as required by our PLO's. The following table provides some information regarding other ways in which we are addressing diversity in the art history curriculum.

Major	Course Number and Title	Student Learning Outcomes (SLO's) that address either cognitive or identity diversity
Art History	ARTH 200 Art Appreciation	<p>Demonstrate appreciation for and sensitivity to diversity as expressed in art.</p> <ul style="list-style-type: none"> • Students study diverse cultural and religious traditions of Western art through time, learn about the West's interaction with other cultures, and study movements such as primitivism, feminism, and orientalism, and as Western art expanded to address different voices.
	ARTH 300 Non-Western Art	<p>Demonstrate appreciation for and sensitivity to diversity as expressed in art.</p> <ul style="list-style-type: none"> • As an inherently interdisciplinary field, art history and art-historical inquiry provide an accessible and meaningful introduction to world cultures. Periodic in-class discussions focus on neutralizing stereotypes and discrediting ideologies that have negatively affected Western perceptions of non-Western societies, their visual culture, and their built environments. We consider subjects including orientalism, the effects of colonial rule, and the misguided, racist speculations of nineteenth- and early twentieth-century archaeologists (such as crediting sub-Saharan sites like Great Zimbabwe to an outpost of a Mediterranean society). For written assignments, students are encouraged to choose a topic or object that furthers their personal areas of interest, or that challenges a common misperception (such as the widely misunderstood figural tradition in Islamic art).
	ARTH 390 Methodological Approaches to Art History	<p>Demonstrate appreciation for and sensitivity to diversity as visualized in art.</p> <ul style="list-style-type: none"> • Students read articles on issues such as gender, orientalism, and museology, provide written critical responses to the articles, and discuss the issues in class. Students also apply what they learned when we visit specific collections during the semester.
	ARTH 422 Near Eastern	<p>Demonstrate appreciation for and sensitivity to</p>

	and Egyptian Art	<p>diversity as visualized in art.</p> <ul style="list-style-type: none"> • Students read on issues such as orientalism and post-colonialism, provide written critical responses to these readings, and discuss the issues in class.
	ARTH 424 Greek and Roman Art	<p>Be aware of service opportunities in the arts and the benefits they provide for the community and the student.</p> <ul style="list-style-type: none"> • Students participate in a Service Learning Project for which they prepare a lesson plan and teach 6th graders at an inner city school in Los Angeles about Greek and Roman art and archaeology
	ARTH 426 Early Christian and Medieval Art	<p>Demonstrate appreciation for and sensitivity to diversity as visualized in art.</p> <ul style="list-style-type: none"> • Students read articles on debates such as aniconism in Islamic art and iconoclasm in Byzantium, provide written critical responses to these articles, and discuss the issues in class. <p>Be more aware of service opportunities in the arts and the benefits they provide for the community and, perhaps more importantly, the student.</p> <ul style="list-style-type: none"> • Students participate in a Service Learning Project for which they prepare a lesson plan and teach 7th graders at an inner city school in Los Angeles about Early Christian and Medieval art.
	ARTH 428 Renaissance Art	<p>Be more aware of service opportunities in the arts and the benefits they provide for the community and, perhaps more importantly, the student.</p> <ul style="list-style-type: none"> • Students participate in a Service Learning Project for which they prepare a lesson plan and teach 7th graders at an inner city school in Los Angeles about Renaissance Art.
	ARTH 430 17 th and 18 th Century Art	<p>Demonstrate appreciation for and sensitivity to diversity as visualized in art.</p> <ul style="list-style-type: none"> • Students read about the differences between Catholic and Protestant art as two approaches to Christian faith, provide written critical responses to these readings, and discuss the issues in class.
	ARTH 432 American Art	<p>Demonstrate appreciation for and sensitivity to</p>

		<p>diversity as visualized in art.</p> <ul style="list-style-type: none"> • Students read about how art reflects class divisions as well as changing attitudes towards Native Americans and African Americans, provide written critical responses to these readings, and discuss the issues in class.
	ARTH 434 19 th Century Art	<p>Demonstrate appreciation for and sensitivity to diversity as visualized in art.</p> <ul style="list-style-type: none"> • Students read about orientalism and Primitivism as Europeans interacted with people of the Middle East and Pacific, provide written critical responses to these readings, and discuss the issues in class.
	ARTH 436 20 th Century Art	<p>Demonstrate appreciation for and sensitivity to diversity as visualized in art.</p> <ul style="list-style-type: none"> • Students read about Primitivism, Feminism, and Latino art as mainstream art expanded to address different voices, provide written critical responses to these readings, and discuss the issues in class.
	ARTH 592 Special Topics-Islamic Art	<p>Demonstrate appreciation for and sensitivity to diversity as expressed in art.</p> <ul style="list-style-type: none"> • Students read and discuss articles on diverse artistic traditions informed by a variety of religious and cultural beliefs. Examination essays, response papers, and research paper will all be evaluated accordingly. Trains students to use a range of tools and machines necessary in the creation of theatrical production.

We are confident that the curricular revisions and staffing additions that we have made to the Art History Program during the last five years of self-assessment are sustainable and will greatly benefit our students. The Art History Program at Pepperdine University is a small program, but our goal is to offer and maintain a high quality program that will prepare our students for lives of purpose, service, and leadership in keeping with the broader mission of the university.

Part III: Summary and Reflections

In direct response to our learning outcomes based assessment of the Art History Program, which used both direct and indirect evidence, we have discovered some weaknesses within the Art History Program and, as a result, made some major changes. First, we added courses in Islamic (*ARTH 442*) and Asian (*ARTH 446*) art to better address PLO 8 - *demonstrates understanding of and sensitivity to diversity as visualized in art*. While these courses were first taught by adjunct professors, *ARTH 446 Asian Art* is now taught by Dr. Chiem, a visiting full-time professor whose appointment will go tenure track next year, and *ARTH 442 Islamic Art* is now taught by Dr. Simonowitz, Visiting Professor of Middle Eastern Studies in the International Studies and Languages Division, who will be given a tenure track appointment beginning in fall 2012. We are very excited about these improvements to our program, and we plan to add additional courses in non-Western art in the future, including the revival of *ARTH 440 Multicultural Arts in America*. Second, we divided *ARTH 424 Greek and Roman Art* into two courses: *ARTH 424 Greek Art* and *ARTH 425 Roman Art*. We can now take better advantage of the expertise of Dr. Cynthia Colburn who specializes in ancient art, and we can take full advantage of the learning opportunities presented by our close proximity to the Getty Villa. This division will also bring us more in line with our peer and aspirational institutions. Third, we have added lower division survey course requirements in Western and Non-Western art. This will provide us with far more control over the content of our foundational courses so that we may better address PLO 1 - *is well versed in the history of art from ancient through modern times*, PLO 2 – *has mastered the skills necessary to analyze works of art formally and contextually*, and PLO 4 – *understands the disparate media of the visual arts and their significance*, 7 - *Upholds the professional code of ethics regarding art, the art market, cultural heritage, and museology*, and 8 - *Demonstrates understanding of and sensitivity to diversity as visualized in art*, at the introductory level.

One challenge we have been experiencing is a space crunch. In the Fine Arts Division there are four departments, and all four departments are sharing one classroom, Cultural Arts Center (CAC) 204. This is the only class that Art History has any direct access to. This past semester two of our classes were moved out of this room at the last minute and we had great difficulty finding appropriate classroom space for these classes during the day. We also have a shortage of office space. Right now, Professor Chiem is located in a distant area of the music building. I imagine the lack of space will only get worse as we add additional classes.

Part IV: Goals and Action Plan

As we prepared to write our 5-year self-study document for our WASC review, Associate Professor of Art History Cynthia Colburn attended a conference on assessment in the arts at Rocky Mountain College of Art and Design in Denver with two colleagues in Fine Arts, Dr.

Gary Cobb, Chair of the Fine Arts Division, and Dr. Bradley Griffin, Associate Professor and Coordinator of Theatre. Our goal in attending this conference was to learn to tailor our assessment efforts more explicitly to the arts. While there, we also reflected on our 5-year reviews, and Cynthia Colburn used it as an opportunity to revise, improve, and tighten our mission and program learning outcomes. In the fall, a revised version of the mission and program learning outcomes was circulated to the art history faculty members, who commented upon it. The final version of the revised mission and program learning outcomes follows:

Art History Mission and Program Learning Outcomes Revised in Fall 2011 (effective fall 2012-to be assessed over the next five years)

Mission

In order to prepare our students for prestigious graduate programs and exciting leadership positions in art history and related fields, the Art History Department at Pepperdine University is committed to an interdisciplinary and intercultural approach to the study of art history. To truly understand the significance of a work of art, the art historian must comprehend not only its formal qualities, but also the political, social, and religious contexts in which the work was created. Students of art history place art in its comprehensive historical context, assess art and the field of art history critically and analytically, master research, writing, and presentation skills, and foster community engagement in art through outreach and education. By examining works of art from multiple perspectives, students develop an appreciation for diverse cultures and the vital role that art plays in human expression across time and space.

Program Learning Outcomes

The successful graduate in Art History will be able to:

1. Situate works of art in their historical context.
2. Analyze and critique works of art based on form, content, and medium.
3. Critique the history of the discipline of art history.
4. Engage significant issues and debates in the field through critical thinking, research, writing, and oral presentation.
5. Practice the professional code of ethics regarding art, the art market, cultural heritage, and museology.
6. Demonstrate understanding of and sensitivity to diversity as visualized in art.
7. Foster community engagement in the arts through outreach and arts education.

Over the next five years, we will systematically evaluate these revised PLO's to see if the curricular changes we have made have been successful in addressing the weaknesses in our program and to continue to make changes to our classes and the broader curriculum. The 5-year assessment plan for the Art History Program follows:

Assessment Plan

Program Learning Outcome	When to Assess	Direct Evidence	Indirect Evidence	Analysis and Reporting
<p>1. Situate works of art in their historical context.</p> <p>2. Analyze and critique works of art based on form, content, and medium.</p>	May 15, 2013	course exams, papers, quizzes, writing assignments, presentations.	-senior exit surveys -alumni surveys -job and graduate school performance and acceptance	Annual Report/Program Review
<p>3. Critique the history of the discipline of art history.</p> <p>4. Engage significant issues and debates in the field through critical thinking, research, writing, and oral presentation.</p>	May 15, 2014	course exams, papers, quizzes, writing assignments, presentations.	-senior exit surveys -alumni surveys -job and graduate school performance and acceptance	Annual Report/Program Review
<p>5. Practice the professional code of ethics regarding art, the art market, cultural heritage, and museology.</p> <p>6. Demonstrate understanding of and sensitivity to diversity as visualized in art.</p>	May 15, 2015	course exams, papers, quizzes, writing assignments, presentations.	-senior exit surveys -alumni surveys -job and graduate school performance and acceptance	Annual Report/Program Review
<p>7. Foster community engagement in the arts through outreach and arts education.</p>	May 15, 2016	course exams, papers, quizzes, writing assignments, presentations.	-senior exit surveys -alumni surveys -job and graduate school performance and acceptance	Annual Report/Program Review

Pepperdine University

External Review Report of the Art History Program

April 2012

External Review by

Dr. Damon Willick

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I. General Introduction to Review:

Art History is a relatively new discipline at Pepperdine University, only becoming a recognized major in 2003. In that time, the Program has developed a solid curriculum, discipline appropriate learning outcomes and goals, and a clear vision for future growth. The quality of student work and their successes after graduating from the major is testament to the Program's strength. As addressed below, there are obstacles facing Art History at Pepperdine that include inadequate classroom facilities, a lack of full-time faculty, and an administrative structure that can be improved.

As a field of study, Art History is a dynamic discipline that draws from a diverse number of academic fields beyond its own, including Political Science, Theology, Philosophy, History, Psychology, and Archaeology. As such, Art History is an essential area of study for liberal arts universities concerned with interdisciplinary studies and global perspectives. Pepperdine's Art History Program reflects these qualities by crafting a balanced curriculum that covers Western and Non-Western histories, and the Program's professors utilize diverse methodologies in their teaching of this material.

My report assesses specifically the strengths and weaknesses of Art History at Pepperdine, paying particular attention to the Program's learning outcomes, curriculum, student learning environment, faculty quality, diversity, program administration, and proposed changes. I am basing the review on my campus visit to Pepperdine University (March 29-30, 2012) and on documents provided by the Art History Program that included a five-year self-assessment report, syllabi, and faculty vitae. During my visit, I met with the Chairperson of the Department of Fine Arts, Gary Cobb, Art History faculty members Cynthia Colburn and Kristen Chiem, Frederick R. Weisman Museum of Art Director and Art History adjunct faculty member Michael Zakian, University Librarian Elizabeth Parang, and a gathering of senior Art History students.

II. Strengths of the Program:

Since 2003, Art History at Pepperdine has developed an array of diverse course offerings that range from two lower-division surveys on Western and Non-Western art and fourteen upper-division classes. The recent hires of Dr. David Simonowitz in the International Studies and Languages Division and Dr. Kristen Chiem in Non-Western Art History will undoubtedly grow the major.

Drs. Cynthia Colburn and Kristen Chiem are the only two full-time art historians in the major, but Dr. Michael Zakian, the Director of the Weisman Museum, teaches one course per semester, and Professor Sonia Sorrell teaches general education and humanities courses but no Art History classes. For only

having two full-time art historians, Drs. Colburn and Chiem have worked tremendously hard to ensure that Art History majors are receiving a high level of instruction. In addition to the current array of courses, the Art History Lecture Series has brought world-renowned speakers to campus, exposing Pepperdine students and the broader community to current scholarship in the arts. The lecture series has served an important role in supplementing the Art History curriculum and should be continued. Another vital contribution to Pepperdine's Art History curriculum has been the service learning components of many of the courses. Service learning in Art History is rare, and Pepperdine's focus on such social outreach distinguishes its Art History Program from others in the country. Such service learning opportunities should be continued to be a central component of the Program's pedagogy.

The learning outcomes outlined in course syllabi and the Art History self-study are appropriate for the major, balancing the goals of mastering art historical subject matter with the research, writing, and critical thinking foundations of a liberal arts education. As expressed below in my report, the interdisciplinary and intercultural approaches of Art History can be highlighted further in the Program's mission to attract larger numbers of students to the major.

The Frederick R. Weisman Museum of Art is also a major strength of Pepperdine's Art History Program. Student internships and class visits to the collections are great opportunities that distinguish Pepperdine's program from others in the area. I recommend that the museum continue to be a focus of Pepperdine's Art History courses.

Other positive aspects and achievements of the Art History Program include the quality of student work, study abroad opportunities, and the general collegiality between faculty teaching in the major. The list of recent graduates continuing their studies at distinguished graduate programs is remarkable, and I expect the Program to continue to produce distinguished and well-prepared students in the future.

III. Challenges Facing Art History and Recommendations for Improvement:

The strengths of the Art History Program are substantial given their challenges of resources and facilities. The Department's faculty are dedicated teachers, advisors, and scholars, and should be commended for the major accomplishments of the Program. That said, there are challenges that face Art History, in particular the lack of disciplinary specific facilities, the need for another full-time faculty, and a change in administrative structure.

The most glaring challenge facing Art History is the poor condition of its classroom for Art History classes. Facilities must be improved for the major's continued growth. Art History does not have a

devoted classroom on campus, and the room currently being used lacks the darkness and high quality projector necessary for the detailed study of the visual arts. Pepperdine administrators should understand that Art History relies upon the visual analysis of images, most of which are photographic reproductions projected onto a classroom wall or screen. Natural light and/or poor projector quality inhibit students from seeing images in full detail; as a result of this, most Art History classrooms are outfitted with blackout shades, high quality projection systems, and theater-style seating arrangements. Pepperdine's Art History classroom, which is shared by numerous other majors, has none of these features. In fact, the poor quality of the classroom was the first concern brought to my attention in meeting with a group of graduating Art History students. Many of the students equated the poor state of the Art History classroom facilities with the University's lack of concern for their major. My recommendation is that the University outfit a classroom dedicated for Art History that is free from natural light, equipped with light dimmers, a high resolution projector, and stadium/theater seating system with desks that allows all students the ability to see projected images unobstructed from throughout the room. Pepperdine's comparable institutions have such classrooms available for their Art History Programs.

A second major challenge facing Art History at Pepperdine is the need for an additional full-time art historian specializing in either Medieval and Renaissance Art or Contemporary Art and Critical Theory. An added faculty member in either of these areas would allow the current faculty to teach and develop more courses in their areas of expertise and would expand the Program into fields that are central to the discipline. Again, a major concern of graduating students was the lack of upper-division courses in their professors' specialties. Additionally, courses in Medieval/Renaissance and Contemporary Art and Theory should be offered every year in order for the Art History program to compete with comparable universities in the area. The curriculum can also be expanded to include courses in Curatorial/Museum studies, Pre-Columbian and Latin American Art, and African and African American Art History. As evident in the Program's self-study, Art History lacks the full-time faculty needed to teach the full array of courses offered at peer institutions. My recommendation is the hire of a tenure-track or visiting professor specializing in Medieval and Renaissance Art or Contemporary Art and Critical Theory.

The third challenge for Art History is its current administrative structure. The program is housed in the Fine Arts Division, a department that includes programs in Music, Theatre, Studio Art, and Art History. There is a single chairperson overseeing all four majors, and each program has their own coordinator. The Art History Coordinator, Dr. Cynthia Colburn, has done an exceptional job establishing the Art History major and working tirelessly to develop the current student learning outcomes, curriculum, and lecture series, as well as performing the general administrative responsibilities that are usually undertaken by department chairs. The Art History Coordinator does not receive a teaching course-load reduction, and is expected to complete the full requirements of teaching, research, and University service duties. Though Dr. Colburn has performed admirably in these tasks, the coordinator position should have an adjusted teaching load. The amount of administrative work required of the coordinator is akin to a program chair at peer-institutions, and should be treated as such. The grouping of Music, Theatre, Studio Art, and Art History is also an awkward combination of disciplines that are quite unique from each other. It seems natural that larger majors of Music and Theatre would be the focus for the Division's resources,

thus marginalizing the smaller Art History Program. My recommendation is that the current administrative structure of the Division be divided into two separate entities so that the Art History and Studio Art Programs would become autonomous with one chairperson tasked to advocate for the visual arts.

My final recommendation for Art History concerns the wording of its current mission statement. The Program's mission can be strengthened to highlight the critical thinking, research, and writing skills that the major cultivates through its interdisciplinary and intercultural approach to world history. The Program's current mission statement emphasizes professional aspirations by stating its primary goal as preparing students for "exciting careers and prestigious graduate programs in art history." My recommendation is that the critical thinking skills attained by studying Art History be emphasized more clearly as the most important goal of the Program. Art History's focus on the thinking, writing, and discussion of the world's visual culture transcends the professional attainment of "exciting" careers and "prestigious" graduate schools, though those outcomes are often what attract students (and their parents) in choosing majors. The study of Art History prepares students for the global, connected, and dynamically changing world of the twenty-first century, and the Program's mission should reflect how Art History leads to students who are well prepared for finding employment and graduate studies.

IV. Conclusion

In conclusion, the Art History Program at Pepperdine University has established itself as a vital component of the University's mission and educational goals. The Program is relatively small in comparison to other majors on campus, but with the continued support of the University, Art History will undoubtedly grow in numbers and quality. My recommendations above offer the opportunity for positive results for the Art History program and Pepperdine University.

Should you have further questions regarding this review or my perception of the Art History Program, please do not hesitate to contact me. Thank you for the opportunity to review your Program and for your hospitality during my visit.

Pepperdine University

Fine Arts Division

Response to External Review Report of the Art History Program

Response by Cynthia Colburn
Associate Professor of Art History
Pepperdine University
May 2012

As coordinator of the Art History Program and Coordinator of Assessment for the five years leading up to this five-year review, I believe that Professor Damon Willick's report provides a very accurate assessment of the state of the Art History Department just eight years after its inception. I will respond to specific components of his report under the subject headings below.

I. Response to "Strengths of the Program":

Professor Willick was positive about the new hires in Art History. Professor Kristen Chiem, a specialist in Asian Art, will join us tenure track next academic year as an Assistant Professor of Art History; and Professor David Simonowitz, a specialist in the visual culture of the Middle East and the Islamic world, will join us tenure track next academic year as an Assistant Professor of Middle Eastern Studies. Though both of these individuals were already teaching within the Art History Department, their addition as full time, tenure track faculty members will greatly benefit our students. With these new hires, Art History at Pepperdine has gone global, with upper division courses in Asian and Islamic art.

Professor Willick also spoke very positively about our Art History Lecture Series. We will certainly continue this series, which is now four years old. We are also in discussions with the Studio Art faculty about joining with them to provide more lectures by working artists. We recognize that the Art History Lecture Series is a very important part of our curriculum, especially given the small size of our faculty, and we hope to expand the program to a minimum of 6 speakers per year.

Professor Willick also mentioned that our Service Learning Projects distinguish our program from others in the country. We are eager to expand our outreach dramatically over the next two years. We also plan to maintain our close connection with the Weisman Museum of Art on campus, and we would like to see our relationship with the museum grow. As noted below, we hope to add a course in museum studies in the near future. The high percentage of art history students who study abroad is also seen as a positive.

Finally, Professor Willick was impressed with the quality of our students' work and the high rate of entrance of our students to distinguished graduate programs.

II. Response to "Challenges Facing Art History and Recommendations for Improvement"

Though Professor Willick spoke highly of several aspects of the program, he also clearly articulated three challenges. First, he noted that the Art History Department is in dire need of disciplinary specific facilities; in other words, a dedicated art history classroom (we currently share the only Fine Arts lecture classroom with three other departments) with theatre style seating, black-out shades, and a high quality projector. He also mentions in his report that the lack of adequate facilities was the first thing students mentioned in their meeting with him. We have already expressed to the administration our need for adequate space. This need also includes moving Professor Chiem's office nearer to Professor Colburn's so that the Art History faculty can be in close proximity to one another. Presently, Professor Chiem is in a far away corner of the music building. Professor Willick commented on this problem during his tour of

the facilities. He also commented on the need for an Art History seminar room. Due to a lack of classroom space in the Fine Arts Division, we have consistently run into problems scheduling art history classes. This past semester was exceptionally bad, with two art history classes needing to be moved during registration week when some classes were already populated.

Second, Professor Willick expressed the need for an additional full-time faculty member specializing in either Medieval and Renaissance art or Contemporary art and critical theory. While it would be wonderful to have another full-time faculty member in art history, I believe that it is a little premature to add additional faculty right now. Though Professor Colburn specializes in ancient Mediterranean art, she has successfully taught Early Christian and Medieval Art and Renaissance Art; and Professor Zakian, who directs the Weisman Museum of Art, specializes in Modern art. Professor Colburn has also been successful at teaching Methodological Approaches to Art History, which covers historiography, theory, and methods. Professor Willick seems to think that theory must be taught by a Modern or Contemporary art historian. With this I must disagree. I do, however, agree that our curriculum could be expanded to include classes in curatorial/museum studies, African, Pre-Columbian, and Latin American art. At the present time, this could be covered by an adjunct if additional adjunct funds were made available to us by the Seaver Dean's Office. We would likely offer each of these courses on a two-year rotation rather than every year. The addition of Professor Chiem as a tenure track full time faculty member will also allow the Art History Department to begin offering one seminar per year on diverse subjects. Ultimately, we would like to require one seminar beyond Methodological Approaches to Art History and Senior Thesis in Art History for the major.

Third, Professor Willick cited the current administrative structure of the Art History Department as problematic. In particular, he argued that the Coordinator of the Art History Department, a position which he sees as akin to a Chair at other institutions, should receive a course reduction. In conversation Professor Willick gave the example of his institution, where Art History and Studio Art form one department, but each area has a Chair who receives a course reduction and stipend. I believe that the Coordinators of every program should receive a course reduction. Under the current structure, there is no reward for the added work it takes to direct a department, and other areas of a Coordinator's work, such as teaching, mentoring, and research, inevitably suffer due to a lack of time. Professor Willick also stated that Art History and Studio Art should be separated from Music and Theatre, with one chairperson dedicated to the Visual Arts, and one to the Performing Arts. He was deeply concerned that Art History, being smaller than Music and Theatre, lacked an advocate. We agree that Studio Art and Art History should work more closely together. This collaboration would benefit the students and faculty of both departments, and could even raise the visibility of the visual arts on campus.

Finally, Professor Willick suggested that we strengthen our current mission, which he believes focuses too heavily on professional training and preparation. He urges the faculty to revise the mission to emphasize the role of art history in the global, connected, and dynamically changing world. He makes a very valid point here, and Professors Chiem and Colburn have already met to discuss possible changes to the mission.

Pepperdine University

Fine Arts Division

Quality Improvement Plan for the Art History Program

Prepared by Cynthia Colburn
Associate Professor of Art History
Pepperdine University
May 2012

Introduction:

The recommendations made in this Quality Improvement Plan are based on five years of self-assessment of the Art History Program, as well as the suggestions made by Professor Damon Willick of Loyola Marymount University during his April 2012 external review of the Art History Program at Pepperdine. There are four areas that require attention and resources: governance of the Art History Program; the Art History Department's facilities; the Art History curriculum; the Art History budget.

Major Areas of Improvement:

- **Governance of the Art History Program**
 - Provide a one course reduction for the Art History Program Coordinator
 - The Art History Program is a small, young program housed in the Fine Arts Division. Much responsibility falls on the Coordinator of the Art History Program. As we want our faculty to maintain excellent teaching and scholarship records, we are asking for a course reduction for the Coordinator of the Art History Program. We believe that there is precedent for course reductions and/or compensation for similar positions at Pepperdine University, and there is certainly precedent for it at other institutions, including liberal arts colleges such as Loyola Marymount University. This course reduction was strongly urged by Professor Damon Willick in his review of the Art History Program. This would improve the ability of the Coordinator, one of only two tenured or tenure-track faculty members in the Art History Program, to advise and mentor students while maintaining a high level of quality in teaching and scholarship.
 - Timeline: We would like for this course reduction to take effect by the beginning of the 2012-2013 academic year.
 - Estimated Cost: None. The course reduction can be worked into the course rotation of the current Art History Coordinator.

- **Facilities of Art History Department**
 - Provide a lecture classroom and seminar room dedicated to Art History.
 - Our students and external reviewer both commented on the poor quality of the classroom used for most of our Art History classes (CAC 204). As noted by our external reviewer, Art History requires a dedicated classroom that is equipped with black out shades, light dimmers, a high resolution projector, and, if at all possible, stadium/theatre style tiered seating so that students can have unobstructed views of high quality reproductions of works of art. The need for a dedicated Art History classroom was also made abundantly clear this semester when we were told during registration week after some classes were already populated that two Art History classes had to switch days and times (evenings were suggested to the faculty). We spend a substantial amount of time working with our colleagues in theatre and music, who also use the one lecture classroom available to the Fine Arts Division, to create a schedule that works for our programs, so this came as a huge surprise and threw our programming into complete disarray, especially because most of our courses are offered only once every two years, so we need to avoid too much overlap. CAC 214 could be a solution for us. This classroom, which is currently controlled by the Religion Division but located in the Cultural Arts Center, is next to the office of an art history faculty member, has no windows, and, if the classroom spaced were used

thoughtfully, could be divided into a lecture classroom seating 25-30 students and an adjacent seminar room.

- With the addition of Art History classes due to the hire of Kristen Chiem, a specialist in Asian art, we will run into more and more problems trying to squeeze three departments into one lecture class.
- Pepperdine's comparable institutions have such classrooms available for their Art History Programs.
- In an interview with junior and senior Art History majors, our students told the external reviewer, Professor Willick, that they considered the poor quality of the classroom to be an indication of the lack of concern for Art History students by the division. This is deeply troubling.
- Timeline: We would like to have a lecture classroom dedicated to Art History in place by spring 2013. We could try to continue borrowing spaces from other divisions for seminars until 2014 to allow more time to find an adequate space on campus. The lecture classroom, however, is very urgent as it is necessary to avoid a repeat of the major scheduling issues we had for fall 2012.
- Estimated Cost: The cost of the classrooms depends on how they are acquired. If a classroom with the necessary equipment is merely reallocated, the cost could be minimal. If it is necessary to create a new space or drastically modify an existing one, the cost would obviously be much higher.

- Provide an office for Professor Kristen Chiem in the vicinity of Professor Cynthia Colburn's office

- Currently, Professor Chiem is tucked far away from Art History in an adjunct office in the corner of the music building. As noted by Professor Willick, the Art History offices should be located in close proximity to one another to create a sense of community for the Art History students and faculty. Since there are only two full-time professors teaching in the Art History Program, this seems like a reasonable request. Numerous offices and a lounge were recently created on the first floor of CAC from a space that had been taken from the Fine Arts Division to create a Writing Center. However, the new offices and lounge are now used by the Humanities and Teacher Education Division. It seems appropriate, therefore, to ask that one office space on the second floor of CAC be reassigned to Kristen Chiem. If this is not possible, then one of the offices on the first floor of CAC would certainly be much better than her current location.
- Timeline: August 1, 2012. It would be wonderful for Professor Chiem to begin her tenure track career here at Pepperdine in the fall in her new office.
- Estimated Cost: None. This would require only a reallocation of space.

- **Art History Curriculum**

- Add courses in African art, Pre-Columbian art, Contemporary art, and museum studies.
 - Our five-year self-assessment and external reviewer both indicated the need for additional courses in Art History. For example, our students and the studio art students need a course in Contemporary art. Currently, Contemporary art is covered very briefly in our Modern art course. We should also formalize the connection between our students and the Weisman Museum of Art by creating a class in museum studies. This course would greatly benefit our students, many of whom are interested in museum careers. Finally, we would like to rotate in upper division courses in African and Pre-Columbian art to increase the global perspective of our evolving program.

- Timeline: We are offering a 592 in Contemporary art this summer, and we hope to propose this class to AAC and SAC in the fall. We would then rotate in courses in African and Pre-Columbian art starting the following year, first as special topics classes. These classes would be offered every two to three years.
 - Estimated Cost: Salary for one adjunct each semester. Professor Zakian could teach the Contemporary Art course on campus, and it could also be offered in Washington D.C. periodically. Professor Chiem could take on the teaching of one of the other courses currently taught by Professor Zakian, either Seventeenth and Eighteenth Century Art or Nineteenth Century Art. As her research is in the area of Chinese painting of the eighteenth and nineteenth centuries, she is highly qualified to teach these courses.
- **Art History Budget**
 - With the addition of Professor Kristen Chiem as a full-time faculty member, we would like to increase the Art History Department's budget from \$5000 to \$7,500.
 - This would allow us to expand our current lecture series and service learning projects, as well as to offset transportation expenses for our students to travel to local museums.
 - The Art History Department stretches its budget very far, and we will continue to do so if we are granted the additional funds we are requesting.
 - Timeline: For the 2012-2013 academic year.
 - Estimated Cost: \$2500

Summary:

In a short period of time and with very few resources, the Art History Program at Pepperdine has become a reputable program that has garnered the respect of numerous well known Ph.D. granting institutions. This is clearly evident in the high rate of acceptances that our students have to graduate programs throughout the country and abroad. From USC to NYU, and from Northwestern to the London School of Economics and beyond, alumni from the fledgling Art History Program at Pepperdine are making their mark and demonstrating the success of our program. They are also doing so in the professional arena, with careers at organizations such as the J. Paul Getty Museum and the Los Angeles County Museum of Art.

Our desire is not to maintain this success rate, but to surpass it. In order to accomplish this, however, we ask that the needs stated above be met. We are not asking for an enormous amount, but we do need a course reduction for our Coordinator, a dedicated art history lecture classroom and seminar room (that we would of course share with other departments and divisions when it is not in use), an appropriately located office for our newest tenure track faculty member, adjunct funds for one additional course per semester, and a \$2500 increase to our budget. During five years of careful self-assessment of our program we have clearly demonstrated a need for these resources in order to improve our program for our students. We look forward to working with the administration to facilitate these improvements.