

2017-18 Theatre Program Review

Program Review Guidebook for Academic Departments 2017-2018

Theatre

Overview

PROGRAM REVIEW: INTRODUCTION

A program review is a systematic process for evaluating and improving academic programs. It is conducted through self-evaluation and peer evaluation by external reviewers, with an emphasis on assessing the quality and degree of student learning within the program. The comprehensive analysis which the review provides and the resulting Memorandum of Understanding are used to stimulate curriculum and programmatic changes and to inform planning and budgeting processes at various levels. The program review cycle occurs every five years.

Program review is a required element in WASC Senior College and University Commission (WSCUC) accreditation and has been a part of Pepperdine's assessment cycle since 2003. While data provides the foundation for effective program review, assessment of student learning, and other quality improvement strategies, the data must be turned into evidence and communicated in useful formats. The program review does this.

When implemented effectively and followed up deliberately, program review is a powerful means for engaging faculty, staff, and administrators in evaluating and improving programs to enhance student learning. The review process is an opportunity to refine a program to meet the changing needs of student learning, retention, curriculum in various disciplines, and student support services. It is also a purposeful opportunity to link decision-making, planning, and budgeting with evidence.

This guidebook provides a framework and resources to help with the review.

GUIDING PRINCIPLES

The process is intended to be meaningful, foremost, for the department and its enhancement of student learning. As a result, the process is flexible in order to serve the needs of both small and large programs as well as academic, co-curricular, and student support programs. The review should be a collaborative process involving faculty, staff, administrators, and students in order to align more effectively the college or department with institutional goals and objectives.

Two guiding principles are embedded in this Guidebook and are consistent with WASC Senior College and University Commission (WSCUC) standards:

*** Ongoing Evaluation of What Students Learn:**

Evidence-based program review includes: a review of program learning outcomes; evaluation of the methods employed to assess achievement of the outcomes; and analysis and reflection on learning results, retention/graduation rates, core competencies, and other outcomes data over a multi-year period.

*** Quality Assurance, Planning, and Budgeting Decisions Based on Evidence:**

The results of the program review are to be used for follow-up planning and budgeting at various decision-making levels.

PREPARATION FOR PROGRAM REVIEW

The program chair is responsible for the planning of the review. An internal committee or working group should be developed to allocate responsibilities for writing the program review including data collection, writing, and use of resources. It is recommended that a meeting occur between the committee and the Office of Institutional Effectiveness (OIE) to review data needs.

PROGRAM ALIGNMENT WITH THE UNIVERSITY, MISSION, AND INSTITUTIONAL OUTCOMES

Program reviews focus on the meaning, quality, and integrity of a program as it relates to student learning and the mission of Pepperdine:

Pepperdine University 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.

Each department carries out the University mission and institutional learning outcomes (ILOs). The ILOs are formed by two components:

- * Core commitments: knowledge and scholarship, faith and heritage, and community and global understanding
- * Institutional values: purpose, service, and leadership

Each basic commitment is seen through the lens of three essential institutional values drawn from the University mission statement: purpose, service, and leadership. These basic commitments should link to measurable objectives as stated in the student learning outcomes (SLOs).

OVERVIEW OF PROGRAM REVIEW COMPONENTS

Program review at Pepperdine University is conducted on a five-year review cycle that involves three main components and six steps (see diagram below):

SELF STUDY:

- An in-depth, internal analysis written by program faculty/staff
- Department faculty or program staff (for co-curricular and student support services) conduct a departmental self-study within guidelines provided in the Guidebook. This portion of the review identifies program strengths and limitations, and suggests solutions to identified problems.

EXTERNAL & INTERNAL REVIEWS:

- An external review conducted by an outside expert in the field or discipline. The Guidebook describes how to secure qualified, objective external reviewers, including those with understanding and experience in addressing student learning outcomes assessment. Once the self-study is completed, the external review is organized.
- An internal review by the Advancement of Student Learning Council (ASLC)

CLOSING THE LOOP:

- A Quality Improvement Plan (QIP) developed by the department
- A Memorandum of Understanding (MOU) developed by the dean

Closing the Loop is used to describe the act of making decisions based on evidence. The most important product of a program review is the advancement of student learning. Therefore, the program review cycle ends by identifying evidence-based changes in the

QIP, and then the MOU explains how the plan will be supported and carried out over the next five years.

GLOSSARY OF TERMS

**Please find the link below for the 'GLOSSARY OF TERMS'.
<https://drive.google.com/open?id=0B6ufJTOgPx32TmZjU19JZ3FTM00>**

INTRODUCTION

Reviews begin with an introduction that provides a context for the review. In contrast to the rest of the self-study report, this portion is primarily descriptive and should include:

1. INTERNAL CONTEXT

This begins with an overview of the program describing (as appropriate).

- a. where the program is situated (school/division),**
- b. degrees granted, concentrations available, programs offered**
- c. where is the program located (campus location)**
- d. Provide a brief history of the program**
- e. Describe the changes made to the program since the last review.**

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 that 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 that combines the actor training of theatre with music theory and classical vocal technique.

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 & Media Production major, 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 450-seat proscenium arch venue was *West Side Story*, and for more than a decade, the theatre program mounted four productions per year in Smothers Theatre. In 1991, upon completion of the Helen E. Lindhurst Theatre, a flexible space with seating for one hundred spectators, 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 directed by 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 50. Thoroughly renovated in 2001 and updated again in 2017, 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, Jerry Henderson, with a Ph.D. from Louisiana State University, and George Neilsen, 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 Cathy Thomas-Grant, with an MFA in Acting from the American Conservatory Theatre in San Francisco. From 2003 to 2005, following Professor Henderson's retirement, 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 Bradley Griffin, with a Ph.D. in Performance as Public Practice from the University of Texas - Austin, restored three tenured/tenure-track faculty to the program. The program's first tenure-track position in technical theatre was added in 2008, and we hired J.D. Sargent, with an MFA in design from the University of Tennessee - Memphis, to fill this position. With this hire, the number of full-time tenured/tenure-track faculty in theatre rose to four. Following the retirement of Professor Neilsen, Jason Chanos, with an MFA in acting and directing from the University of Missouri - Kansas City, was hired in 2010. In 2011, the number of tenured/tenure-track faculty reverted to three, following the failure of J.D. Sargent to advance beyond the 3-yr pre-tenure review. At the same time, the Dean of Seaver College decided to remove the tenure-track line in technical theatre and replaced it with a full-time visiting position. In 2014, Jason Chanos left the university to accept a position with the Kansas City Repertory Theatre. Following a year-long search, we hired Hollace Starr, with an MFA in acting from UCLA, in 2016. Finally, Ben Pilat, who holds an MFA from Boston University and served as the full-time visiting faculty member in lighting design from 2012 to 2017, elected to leave the university in order to pursue professional work at the end of the 2016-2017 academic year. Professor Yelena Babinskaya, who holds an MFA in theatrical design from UCLA, joined the faculty as a full-time visiting faculty member in lighting design and production management in August 2017.

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 mainstage productions. This partnership continues to make a significant impact on the daily operation of Pepperdine's theatrical venues. CFA's technical director, Rick Aglietti, 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. Stewart O'Rourke, a graduate of Pepperdine's BA Theatre program and CFA's assistant technical director, oversees set construction for all mainstage productions, and Dani Lobello and Nathan Grater, CFA's technical production manager and in-house sound engineers, design sound for the fall musical and serve as sound consultants for other main season shows. Melanie Watnick, the theatre program's costume designer, who holds an MFA from UC San Diego, designs and builds costumes for all mainstage productions and teaches courses in costume design and stage make-up. As part of our QIP in the 2012 program review, we requested a full-time costume shop assistant to partner with our costume designer in the building and execution of our costumes. This 9-month full-time position with benefits has been filled for the last three years by Elizabeth (Beth) Estervig, who has equipped our students with high-level skills in the areas of pattern drafting, draping, dyeing, tailoring, corsetry, and others. Several of the students who have worked with Melanie and Beth have been hired right out of Pepperdine by costume houses in Los Angeles.

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 mainstage 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, sets, and props, and serve in a wide array of crew positions for all of the mainstage productions, including the opera.

From a base of 30 theatre majors in 1980, the program has more than doubled in size and currently averages 75 students per year. 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 Juilliard on the east coast.

We significantly revised our curriculum in 2010. We discussed in considerable detail the changes from the old curriculum to the current curriculum in the 2012 program review.

The Program Learning Outcome for the Fine Arts GE requirement reads as follows: The student who successfully completes the Fine Arts GE will be able to create, perform, or analyze a work of art. The theatre program serves the wider Seaver College student population by offering the following GE courses: 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). Non-majors who are cast in mainstage productions may fulfill the GE requirement by registering for up to 2 units of THEA 150/350 (Theatre Ensemble).

2. THE EXTERNAL CONTEXT

This should explain how the program responds to the needs of the area in which it serves: this can include the community, region, field, or discipline.

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 2000-3000 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.

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. Since 2012, our students have been able to talk and work with actors such as Sir Anthony Hopkins, Stacy Keach, Lea Salonga, Susan Egan, Angelina Reaux, Nic Few, Matthew Arkin, Alan Blumenfield, Pete Gardner,

Cameron Watson, and Carlos Bernard, casting director Michael Donovan, Tony-nominated sound designer Cricket Myers, director Tom Shadyac, and Broadway stage manager Kelly Marie Pate.

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, The British Theatre Guide, and the festival's daily paper, Three Weeks.

Since 2012, Pepperdine has twice received the prestigious "Fringe First" award at the Edinburgh Festival, first in 2012 for *Why Do You Stand There in the Rain?* by Peter Arnott and again in 2016 for *The Interference* by Lynda Radley. These awards are presented once a week during the three-week festival and recognize the most outstanding new productions performed at the festival. Because the festival focuses on new work, there are literally hundreds of productions eligible for this award each week; winning the award is a high honor. To have won it twice in the last 5 five years is incredibly rare.

The 2012 production of *Why Do You Stand There in the Rain?* was invited to return to Scotland in 2013 as part of the Traverse Theatre's 50th Anniversary Season. In association with Rogue Machine Theatre, *The Interference* made its American Premiere at the Hollywood Fringe Festival in 2017. An acting edition of Radley's script of *The Interference* that includes the names of the original Pepperdine company has been published by Dramatists Play Service.

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, Juilliard, etc.) and the successful placement of our graduates into MA and MFA programs, including Yale, Juilliard, NYU-Tisch, Boston University, the American Conservatory Theatre, the National Theatre Conservatory, USC, UNLV, UC-Irvine, CalArts, and the Fashion Institute of Design & Merchandising (FIDM).

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 prestigious Los Angeles theatre companies, including Rogue Machine Theatre, Circle X, the Road Theatre, the Geffen Playhouse, Center Theatre Group, and East West Players in Los Angeles. Our graduates in production and design have designed for San Diego's Old Globe, London's Royal Court Theatre, Punchdrunk (the creators of *Sleep No More* in London and New York), New York's John W. Engeman Theatre, The NFL Experience, and the 2017 Tony Award-winning Dallas Theater Center.

Evidence

Please attach evidence.

OUTCOMES

Please Attach Your PLO to ILO Map

Attachment

THEA_Alignment_PLO_ILO_Tables3.1and3.2.pdf
THEA_PLOs_Wording.pdf

INSTITUTIONAL LEARNING OUTCOMES

| Identifier | Description |
|-----------------------|--|
| CA-PEP-ILO-16.L-1-KS | Think critically and creatively, communicate clearly, and act with integrity. |
| CA-PEP-ILO-16.L-2-FH | Demonstrate value centered leadership. |
| CA-PEP-ILO-16.L-3-CGU | Demonstrate global awareness. |
| CA-PEP-ILO-16.P-1-KS | Demonstrate expertise in an academic or professional discipline, display proficiency in the discipline, and engage in the process of academic discovery. |
| CA-PEP-ILO-16.P-2-FH | Appreciate the complex relationship between faith, learning, and practice. |
| CA-PEP-ILO-16.P-3-CGU | Understand and value diversity. |
| CA-PEP-ILO-16.S-1-KS | Apply knowledge to real-world challenges. |
| CA-PEP-ILO-16.S-2-FH | Incorporate faith into service to others. |
| CA-PEP-ILO-16.S-3-CGU | Demonstrate commitment to service and civic engagement. |

MISSION

MISSION, PURPOSES, GOALS, AND OUTCOMES

3. MISSION, PURPOSES, GOALS, AND OUTCOMES

A key component in providing the context for the review is a description of the program's mission, purpose, goals, and outcomes.

- a. Mission - This should be a general explanation of why the program exists, what it hopes to achieve in the future, and the program's essential nature, its values, and its work.
- b. Goals are general statements of what the program wants to achieve.
- c. Outcomes are the specific results that should be observed if the goals are being met.

The program's purpose, goals, and outcomes should relate to and align with the mission and goals of the college and of the University.

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 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.

Evidence

Please attach evidence.

CURRICULUM MAP

Please Attach your Curriculum Map, PLO to Course, and Course to Core Competency Maps

Attachments

Please attach evidence.

THEA_CurriculumMap_Table5.1.pdf

THEA_CoreCompetenciesMap_Table5.2.pdf

ANALYSIS OF EVIDENCE: Meaning

Meaning

Analysis of Direct Student Learning: Meaning Quality and Integrity

The university is required to define and ensure a distinctive and coherent educational experience for each of its degree programs. The findings from the program assessment and analysis process should explain how effectively courses, curricula, the co-curriculum, and other experiences are structured, sequenced, and delivered so that students achieve learning outcomes at the expected levels of performance in core competencies in their majors or fields of specialization, in general education, and in areas distinctive to the institution. It means ensuring alignment among all these elements, and maintaining an assessment infrastructure that enables the institution to diagnose problems and make improvements when needed. Direct student learning, an examination of how well students are meeting the program learning outcomes, should come from the past four years of annual assessments.

(2013 WSCUC Accreditation Handbook.)

Meaning of the Degree: Describe how the program ensures a holistic experience by answering the following questions about the coherence and alignment within the program:

4. What are the learning outcomes and how does the degree support the institutional mission and institutional learning outcomes? How does the degree embody the distinct values, basic commitment, and traditions of the institution?

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

- Practice 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.

See attached Table 4.1 Alignment of PLOs with ILOs (previous section).

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.

Our program learning outcomes align closely with the the university mission and ILOs. PLOs 2 and 4 align with the ILOs associated with Purpose; PLOs 3 and 4 align with the ILOs associated with Service; PLOs 1, 2, and 4 align with the ILOs associated with Leadership. Our learning outcomes intersect with all 9 of the ILOs.

When taking into account the goals, learning outcomes, specific courses, and extracurricular activities of the Theatre Program, students completing a degree in Theatre are introduced to and develop in every institutional learning outcome. The alignment of these aspects of the Theatre program with the Institutional Learning Outcomes are illustrated in Table 4.2.

See Table 3.2 Intersection of Theatre Program Learning Outcomes, Goals, and Specific Courses with Pepperdine University Institutional Learning Outcomes (previous section).

The Theatre faculty continue to discuss the best ways in which to assess the unique contributions of the Theatre program (e.g., the Edinburgh program and the THEA 150/350 Ensemble Credit courses) in achievement of the Institutional Learning Outcomes of Seaver College.

5. Is there a coherent, aligned sequence of learning opportunities? Does the degree offer sufficient breadth and depth of learning for this particular major or program? Please explain.

In each of the majors and emphases offered in the Theatre Program, there is a coherent, aligned sequence of learning opportunities that provides both breadth and depth of learning.

The Bachelor of Arts in Theatre Arts offers emphases in Acting, Production & Design, and Directing.

Provided that the size of the incoming class makes it feasible to do so, all first-year students in the Theatre Arts major will take THEA 201: Introduction to Theatre Research and THEA 240: Stagecraft. After completing THEA 240, theatre arts majors will complete two lower-division and three upper-division semesters of Play Production, (THEA 250/450). This 1-unit course provides

students the experiences of working in the theatre shops (scenic and costume) and learning how to build our productions. As third- or fourth-year students, Theatre Arts majors will take THEA 311/312: Theatre History 1 and 2. These upper-division courses fulfill the Writing Intensive, Research Methods, and Presentation Skills requirements of the GE curriculum. Typically during their second or third summer at Pepperdine, students complete THEA 495: Theatre Internship, which provides real world work experience in the field of performance/entertainment.

We attempt to keep the acting students moving through their sequence of theatre courses as a cohort, so all first-year students will take THEA 210: Introduction to Acting in the fall and THEA 220: Introduction to Movement and Voice in the spring. For each of their semesters in residence, acting students will participate in THEA 215: Audition Practicum, a 0-unit course that attempts to create the feeling of an open audition; a select number of students present their audition pieces each week and receive feedback from one or more theatre faculty members and guest artists. In the second year, acting students typically take THEA 243: Stage Makeup and THEA 310: Stage Management. They may take one of their elective courses during that year, as well. The electives are THEA 321: Acting for the Camera, THEA 322: Improvisation, THEA 330: Stage Directing 1; and THEA 430: Stage Directing 2. (Stage Directing 1 and 2 are offered every other year.) At the same time, second-year acting students participate in mainstage productions as actors and crew members. Third-year acting students take THEA 320: Acting 2 - Role Development in the fall and THEA 315: Advanced Movement in the spring. Fourth-year acting students take THEA 420: Acting 3 - Period Styles in the fall and THEA 493: Senior Thesis - Masterclass in the spring.

There is considerable overlap in the curricular sequences for Theatre Arts majors in the Production & Design and Directing emphases. First-year students in both sequences will take THEA 100: Theatre Rendering Techniques and THEA 310: Stage Management during the spring semester. These courses prepare students for work in upper-level design classes and production assignments. Many of our technical theatre classes are offered every other year, so first- or second-year students will take THEA 241: Drafting for the Theatre. Second- or third-year students in these sequences will take THEA 340: Scene Design, THEA 341: Stage Lighting, and THEA 342: Stage Costume.

In addition to the shared courses above, students in the Directing emphasis will take THEA 210: Acting 1 - Introduction to Acting in their second year. Depending on the rotation of courses, they will take the THEA 330: Stage Directing 1 and THEA 430: Stage Directing 2 courses in either their second or third year. Along the way, these students will also complete an elective course in either the acting area or the technical theatre area. The choices are THEA 220: Introduction to Movement and Voice, THEA 322: Improvisation, and THEA 323: Sound Design. Having completed the THEA 330/430 sequence, third- or fourth-year students will direct their thesis production, THEA 493.

In addition to the shared courses above, third- or fourth-year Production & Design students will take THEA 440: Scene Painting. During the course of their second, third, and fourth years, these students will also take two elective courses: THEA 210: Acting 1 - Introduction to Acting, THEA 242: Stagecraft 2, THEA 243: Stage Makeup, THEA 323: Sound Design, or THEA 330: Stage Directing 1.

The Bachelor of Arts in Theatre and Music balances courses in the theatre curriculum with courses in the music curriculum. First-year students in this major will normally take MUS 111/113: Music Theory 1 and Aural Skills 1 in the fall and MUS 115/117: Music Theory 2 and Aural Skills 2 in the spring. They will also take THEA 210: Acting 1 - Introduction to Acting and THEA 240: Stagecraft. During their first and fourth years, students in this major will participate in MUS 220: Concert Attendance, otherwise known as "Music at 3." This weekly course allows music students to perform in a recital setting with their peers and faculty in the audience. During their second and third years, these students will participate in THEA 215: Audition Practicum. Over the course of

their four years, these students must complete 10 units of private vocal instruction (MUS 103/303 and MUS 103L/303L).

In the second year, Theatre and Music students begin the diction sequence in music: MUS 311: IPA and English and Latin Diction for Singers and MUS 312: Italian Diction for Singers. They will also take MUS 280: Introduction to Music and THEA 220: Introduction to Movement and Voice. They may also begin taking courses in the movement sequence, which requires them to complete eight units of coursework from the following list of courses: THEA 226: Dance for Music Theatre, THEA 227: Stage Dance 1, THEA 315: Advanced Movement, and THEA 292/592 Selected Topics (when taught as movement courses). Finally, they will likely begin their three required semesters of THEA 450: Play Production.

In the third year, Theatre and Music students continue the diction sequence with MUS 313: German Diction for Singers and MUS 314: French Diction for Singers. They will take THEA 320: Acting 2 - Role Development and one of the two semesters of the theatre history sequence, either THEA 311 or THEA 312. During this year, most students complete their music history requirement by choosing 1 course from the following list: MUS 456: The Spirit of Mozart, MUS 465: Symphonic Literature, MUS 466: Vocal Literature, MUS 467: History of Sacred Music, and MUS 468: Multicultural Music in America: Eye on Los Angeles.

In their fourth year, theatre and music majors will complete their electives in the major. As their culminating experience in the music sequence, they will perform a half-hour recital, MUS 392. In the spring semester, they will participate in THEA 493: Senior Thesis - Masterclass.

The Bachelor of Arts in Theatre and Media Production balances courses in the theatre curriculum with courses in the media production curriculum in the Communication Division. First-year students in this major will normally take COM 205: Storytelling through Media and COM 260: Introduction to Media. They will also take THEA 210: Acting 1 - Introduction to Acting and THEA 240: Stagecraft. Over the course of their time at Pepperdine, these students will participate in four semesters of THEA 215: Audition Practicum.

The Media Production courses are heavily sequenced because the skills acquired in one course provide the foundation for the next. The MPRD courses follow this progression over the course of the student's second, third, and fourth years: MPRD 250: Film Production and Editing, MPRD 370: Studio Production, MPRD 470: Narrative Filmmaking - Theory and Practice, MPRD 550: Entertainment Industry Strategies and Ethics, and MPRD 595: Media Production Internship. COM 400: Communication Ethics is typically taken during the fourth year. Along the way, the students must choose one of two elective MPRD courses: MPRD 320: Producing and Directing or MPRD 325: Cinematography. All students in the THEA/MPRD major will take one semester of the Theatre History sequence, either THEA 311 or THEA 312.

Students in this major must choose whether they will pursue an acting track or a directing track. Those who pursue the acting track will take THEA 321: Acting for the Camera and THEA 322: Improvisation during their second or third years. In the third year, they will take THEA 320: Acting 2 - Role Development. In the fourth year, they will take THEA 420: Acting 3 - Period Styles. Those who pursue the directing track will take THEA 310: Stage Management, as well as the two-semester directing sequence, THEA 330 and THEA 430.

The capstone courses for this major are in the Communication Division: COM 400 and MPRD 595, both described above. Students in the acting track may petition to participate in THEA 493: Senior Thesis - Masterclass, but they are not required to take this course.

A visual representation of the course sequences for the Theatre Arts acting emphasis and the Theatre Arts production & design emphasis can be found below in Figures 6.1 and 6.2.

6. How current is the program curriculum? How has the curriculum changed (if at all) over the last five years including the reasons for the change (e.g., the result of a learning outcome assessment) and evidence used as a basis for change?

We thoroughly revised our curriculum prior to our last comprehensive program review in 2012. Through a series of faculty conversations ranging from 2007 to 2009, we outlined the changes that we needed to implement in order to make our curriculum consistent with best practices. The changes were approved and introduced in the 2010-2011 Seaver College Catalog. By 2012, we were still in the process of rolling out the new curriculum. Since then, we have had opportunity to assess the courses. From 2012 to the present, we have not introduced any additional catalog changes to the theatre curriculum.

In response to the Seaver administration's recent encouragement for every major to offer a course that focuses on issues of diversity and inclusion, the faculty have begun conversations about how to implement THEA 313: Multicultural Theatre into the curriculum. This course has been in the catalog for years, but we have not offered it because it is not part of the required sequence for theatre majors. Bringing this course into the core curriculum would mean that we have to find other places to eliminate units. One thought, although we are in the very early stages of this discussion, is to reduce the number of units in each of the following courses from 4 units to 3: THEA 201: Introduction to Theatre Research, THEA 311: History of Theatre 1, and THEA 312: History of Theatre 2. At the same time, we could reduce the number of units in THEA 313 from 4 units to 3. These changes would allow us to introduce the course into the core curriculum with a net 0 change in unit requirements. Again, this conversation has only just begun. We will take up this topic in greater detail once we have completed our current program review.

With the help of the Communications Division and the Media Production faculty, however, we did introduce changes to the COM/MPRD side of the Theatre & Media Production major in 2012, and these changes were approved and introduced in the 2013-2014 Seaver College Catalog.

The following courses were removed from the THEA/MPRD curriculum:

COM 200: Communication Theory
 COM 590 Seminar in Communication
 MPRD 270 Video Field Production
 COM 300: Introduction to Communication Research (PS, RM, WI)
 COM 301: Message Creation and Effects

In consultation with the Media Production faculty, we decided to remove these courses because they focused too heavily on communication theory, and not enough on the practice of media production. MPRD 270 had a prerequisite of COM 205, which was not included in our curriculum, so the students in this major always had to have a faculty exemption in order to enroll.

Eliminating COM 300 from the curriculum did not compromise the GE requirements of the THEA/MPRD degree because all students in the major must take 1 of the 2 theatre history courses (THEA 311/312), both of which fulfill the PS, RM, WI requirements.

The following courses were added to the THEA/MPRD curriculum:

COM 205: Storytelling Through Media
 COM 260: Introduction to Media
 MPRD 250: Film Production and Editing

MPRD 320: Producing and Directing
MPRD 325 Cinematography

The two COM classes provide a broader introduction to the field of media production and communication theory without focusing too heavily on content areas that are not as pertinent to the THEA/MPRD degree. The MPRD 250 course is a “gateway” course that serves as a prerequisite for practically every other practice-based course in the MPRD curriculum.

In addition, THEA 215: Audition Practicum was added to the curriculum. A student in the THEA/MPRD degree must complete 4 semesters of THEA 215, similar to the requirement for students in the Theatre & Music (THEA/MUS) degree. The inclusion of this course was the only curricular change introduced on the Theatre side of the THEA/MPRD degree.

7. Please present a curriculum comparison with at least three peer institutions and with national disciplinary or professional standards if available.

The Pepperdine University Theatre BA is comparable to Theatre BA’s at colleges and universities with programs both similar in size to ours and with programs larger than ours in that we offer our majors the opportunity to specialize in the area of theatre that most captures their interest and imagination: acting, directing, and production and design. We compared our theatre BA to BAs at two of Seaver College’s peer institutions: Loyola Marymount University and Santa Clara University. We also compared our program to two large, local universities that are well-known for their theatre programs, UCLA and USC, both of which are regularly listed as competitors on the audition and admission forms of our applicants.

Of the five institutions surveyed (Pepperdine, USC, UCLA, LMU, and Santa Clara), all five offer a core group of theatre classes that every theatre major must take. Four of the five (all but LMU) offer a concrete course of study for both acting and production and design emphases. Pepperdine, UCLA, and Santa Clara offer pathways for students interested in theatre directing. UCLA and Santa Clara offer pathways for students interested in playwriting or in a more generalized theatre performance curriculum.

All five of the schools surveyed have required core curricula of classes, although at USC the core will vary slightly depending on the emphasis. Many of these classes - basic courses in dramaturgy, performance, theatre history, and stagecraft - are represented in one form or another at all five institutions. In other areas, the core requirements vary quite a lot from program to program. UCLA requires all freshmen to take 2 semesters of Tai Chi for no units as a part of “The Freshman Experience.” USC, UCLA, and LMU require all students to take a beginning theatre directing course; Pepperdine and Santa Clara offer a directing course as an option to their non-directing majors, but they do not include directing in the core curricula. Notably, Pepperdine is the only of the five colleges surveyed that does not offer a core theatre course in diversity or theatre/performance as social justice. All of the other programs surveyed require at least one course in this area. Also of note, though other programs do consider design courses to be part of their core, Pepperdine is the only one of the BA programs surveyed that does require a stage management course and that does not require a basic design course of all of its theatre majors.

In the area of the acting emphasis, there is quite a lot of variation among the five programs. As would be expected, both USC and UCLA acting majors graduate having taken more acting, voice, and movement courses than acting majors at the smaller universities. While Pepperdine requires 9 classes of its theatre acting majors, USC requires 21-23 classes, and UCLA (on the quarter

system) requires 30 classes. USC and UCLA have many 1 and 2 unit courses to allow for such a robust acting curriculum in the context of a Theatre BA, which allows them to offer intermediate and advanced level acting, voice, and movement classes where Pepperdine can only offer beginning courses. On the other hand, our acting curriculum is both more robust and more well-defined than the theatre acting curricula at LMU and Santa Clara. Rather than prescribing an “acting track,” LMU only offers acting courses as electives, and though it does offer a wide variety of performance-based courses, the acting program of study isn’t clarified or specified in its catalogue, and it is unclear how often the classes are offered. And at Santa Clara, the acting track is limited to three out of five courses. Neither LMU nor Santa Clara requires a live audition of its majors (though LMU does require a video audition). And though many of the programs offer courses that focus on professional training, Pepperdine is the only program with an “audition practicum” course.

Of the five schools surveyed, only Pepperdine, UCLA, and Santa Clara offer theatre directing emphases. Not only does USC not offer a directing emphasis in its Theatre BA, it doesn’t offer a BFA in directing either. This suggests that Pepperdine might be a very good option for undergraduate theatre students looking for Los Angeles area programs that provide a specialization in theatre directing. Pepperdine’s directing emphasis is a general course of study that includes two directing courses, an assistant directing practicum, a guaranteed production of a one-act play, and the potential production of a full-length play. UCLA’s directing emphasis is somewhat similar to Pepperdine’s program, in that it offers courses on directing and then the opportunity to helm a one-act production at the end of the course of study. Again, LMU offers no concrete directing pathway, though it does offer two directing courses and a senior project. Santa Clara offers a three-course directing emphasis, but only one of those classes is a theatre directing class in name.

It’s in the area of theatre design and production where the five programs have the most in common, at least in terms of the number of classes required for the emphasis. Production/design majors take a similar number of courses at Pepperdine, UCLA, and USC (8 or 9). At LMU and Santa Clara, they take fewer, though Santa Clara has 6 dedicated design courses, making it very similar to ours in this area. The primary difference between our design curriculum and the curricula at the larger institutions is, at the larger programs (USC and UCLA), students specialize in their area of interest from the start. The core curricula at these schools require a design course for every major; once the design and production students are in their “design track” classes, they are focusing on the area of design (costume, scenic, lighting, sound) where they are most interested. This approach to the major frees their schedules for more intermediate and advanced courses, which include courses in design for film, television and video, as well as advanced technology courses.

*[It’s worth noting that UCLA is now moving many of its required upper division courses into the area of optional electives. This update is not noted in the 2017/2018 course catalogue, but was communicated in a phone conversation with a member of the UCLA faculty. The move away from a large number of required units was to address the fact that the degree is a BA, not a BFA and that, as such, the program should have more flexibility. Theatre majors will still have the option of taking the full range of prescribed courses, but they will only be required to take classes in their prescribed track through their sophomore years.]

Of the five colleges surveyed, only UCLA and Pepperdine offer BA programs in musical theatre (UCLA) or theatre-music (Pepperdine). UCLA’s program is a theatre major with a musical theatre emphasis. Pepperdine’s program is a hybrid major. USC offers a musical theatre major, but only to its BFA students.

Both UCLA's emphasis and Pepperdine's major are very full majors with a large number of classes required. Pepperdine's theatre-music majors take 38-39 major courses, or 63-64 units (this number includes MUS 220 and THEA 215, which are practicum courses at 0 units that add 8 courses to the total number). UCLA's musical theatre major requires up to 44 classes, or 85-86 units; 4 of these classes (or 8 units) are fulfilled in a theatre production, either onstage or in a crew position. Because of recent changes in UCLA's theatre major, some of these classes may have moved from the required to the optional "column," but this prescribed program for musical theatre majors is still listed in the UCLA course catalogue.

The primary difference between the two programs is that Pepperdine's theatre-music major combines classes from the core curricula of the theatre major and the music major, whereas UCLA's Musical Theatre emphasis has, at its core, the same classes and you find for any of the theatre major emphases. At Pepperdine, the theatre-music student straddles theatre acting training and classical music training from the onset of their time here. At UCLA, a musical theatre major starts as a theatre major, and then adds in her or his musical theatre courses as she or he moves through the prescribed track of classes.

At Pepperdine, a theatre music major takes courses in music theory, aural skills, diction, and IPA (International Phonetic Alphabet), and then has elective courses in music literature, dance and movement. At UCLA, the musical theatre major takes beginning, intermediate, and advanced courses in dancing and singing for musical theatre (for a total of 9 quarters, or three full years, in both areas).

Conclusion: Our curriculum comparison has revealed strengths and weaknesses of our program. While it is rare for institutions to offer a directing emphasis major at the BA level, we believe that this program is an area of strength for us. At the same time, our review of the directing emphasis curriculum reveals that we have focused too heavily on technical theatre courses and not enough on acting courses. We aim to change this through a review and possible revision of the directing emphasis curriculum. Similarly, there are no other programs that offer a Theatre & Music degree like ours. While this makes our program attractive to a certain demographic, we know from focus groups and alumni data that many of our students are frustrated by the split focus of this program, and they often feel like they must align themselves with the music faculty or the theatre faculty, but not both. We aim to address these challenges by sitting down with the members of the music faculty to address the areas of weakness in this degree. Furthermore, our curriculum comparison found that ours is one of the only programs that requires Stage Management in the core curriculum for all theatre majors, and on the other side of that coin, ours is the only program in the comparison that does not require a basic design course in the core curriculum for all theatre majors. We intend to examine these courses and discuss the feasibility of changing the requirements in the core curriculum. Finally, ours is one of the only programs in the curriculum comparison that does not have a required course that focuses on theatre's ability to address issues of diversity and multiculturalism. Since we already have a Multicultural Theatre course in the catalog, we intend to explore ways to bring this course back into rotation as part of our core curriculum. Professor Hollace Starr's work on the curriculum comparison was outstanding, and it has enabled us to take an honest look at the strengths and weaknesses of our own curriculum. (BWG)

Evidence

Please attach evidence.

THEA_CourseSequences_Figs6.1and6.2.pdf

THEA_Peer_and_Aspirational_Institutions_Curriculum_Comparison.Fig6.3.pdf

THEA_Peer_and_Aspirational_Institutions_TheatreMusicDegree_Curriculum_Comparison.Fig6.4.pdf

PEDAGOGY

8. Please present measures of teaching effectiveness (e.g., course evaluations, peer evaluations of teaching or implementing, scholarship on issues of teaching and learning, formative discussions of pedagogy among faculty, survey measures, participation rates, and student satisfaction surveys).

The Theatre faculty meet regularly to evaluate the success of our program and the effectiveness of our pedagogy. In addition to meeting together, we take seriously student feedback, gathered through anonymous course instructor evaluations as well as through individual, in-person evaluations at the end of the year. The tenure-track and full-time visiting members of the faculty regularly engage in peer-evaluation of one another's classes as part of the RTP process. We also engage in professional development activities tailored to our respective areas in the theatre curriculum.

The theatre faculty meet regularly for monthly faculty meetings, and since May 2015, we have held annual assessment retreats in the spring, either to work collectively on assessment reports or to plan for future assessment work. Beginning in 2016-2017, we invited the two elected Student Theatre Representatives to attend and participate in the faculty meetings and season selection meetings.

The topics of our faculty meetings and assessment workshops have included the following:

Teaching Loads: With 3 tenured/tenure-track faculty, 2 full-time visiting appointments, 3 full-time staff who teach as permanent adjuncts in the program, and a number of adjunct faculty who cover classes as needed, a discussion of teaching loads is always necessary as we plan for the year ahead. Our productions, which are extensions of the classroom, are a primary way for us to interact with students in an educational setting. In addition, our faculty mentor student designers, directors, and stage managers. Given these parameters, it is essential that we think about teaching loads carefully to serve the needs of our students.

Tenure-track faculty position in design: One of the great disappointments that we experienced as a program was the loss in 2011-2012 of a tenure-track appointment in technical theatre. Prior to the economic downturn in 2008, our original job posting for the position yielded a dearth of candidates, and the person whom we hired did not survive the pre-tenure review. Rather than re-advertising the position, the chair of the Fine Arts Division at the time deemed the position unnecessary. As compensation, then Dean Marrs allowed us to hire a full-time visiting faculty member in lighting design. That position was ably filled by Professor Ben Pilat, but because the position was not tenure-track, Professor Pilat decided to leave the university to pursue other creative opportunities at the end of 2016-2017. After a national search we were delighted to welcome Professor Yelena Babinskaya to the position this fall, but we continue to discuss the benefits that a tenure-track position in design would provide.

Course Offering (Frequency): As a faculty, we continually review our course enrollments to determine whether or not we should change the frequency of our course offerings. Nearly all of our design courses are offered on an every-other-year basis, as are our courses in directing.

At present, we are trying to determine whether or not to offer the THEA 310 Stage Management course every spring, as has been our practice for many years.

THEA 242: Stagecraft 2 was created when we revised the curriculum, but we have never offered the course. Initially, we did not have enough students interested in the course to ensure that it would fill. Now that our technical theatre program has grown, we have lots of students who are interested, but we do not have a faculty member who could teach the course while also fulfilling all the other requirements of her/his teaching load. This conversation will continue.

Course Changes:

The changes to the Theatre/Media Production curriculum were described in section 6, question 6. These changes came about as the result of ongoing faculty conversations.

In order to bring our courses into agreement with Seaver College catalog practices, we have renumbered all 500-level courses as 400-level courses.

GE Challenges: The theatre faculty, along with the rest of the Fine Arts Division, continue to monitor the challenge of filling our GE classes. We are investigating the impact that the large FILM 111/311 course, a 2-unit course that meets once a week in Elkins Auditorium and fulfills the Fine Arts GE, has had on our GE course offerings.

Students of concern: With approximately 80 students in our program, we have the opportunity to know our students quite well. When appropriate, we share concerns about students in our faculty meetings. These conversations allow us to keep a look out for students who may be struggling in one or more areas of their life at Pepperdine. (When discussing students of concern, we ask the Student Theatre Reps to step out of the meeting.)

Season Selection:

In addition to our faculty meetings to discuss the general business of the theatre program, we also schedule separate meetings beginning in early December and continuing through March to discuss the season of plays that we will produce in the following academic year. Because the selection of plays directly impacts the experiences and learning opportunities that our students will have, these meetings are some of the most important work that we do outside the classroom.

In 2016-2017, we invited the two elected Student Theatre Representatives to participate in the season selection process with the faculty. Prior to 2016, we had never involved students in the selection process beyond soliciting names of plays and musicals from students in writing. Having student representation in the season selection process has helped us think through the pros and cons of various plays and musicals with even greater attention to the potential benefits that each play would have for our actors, designers, stage managers, and technicians.

The season selection process allows us to think deliberately and creatively about diversity. We always think about the types of roles that any play or musical will require, and while we do not pre-cast our productions, we take time in this process to ask if we have the actors (both male and female) to play these roles. We also look for plays by female playwrights and playwrights of color.

Student Evaluations

The theatre program has a long-standing practice of holding end-of-the-year reviews with each returning student. The entire theatre faculty schedule 10-minute meetings with each student in the acting emphasis, as well as each student in the Theatre & Music major and the Theatre & Media Production major. We do not meet with seniors unless they request an evaluation. Our

rationale for not including seniors is that they receive lots of feedback during their thesis course, THEA 493, in the spring semester. In the meeting, we begin by asking the student to identify the successes and challenges of the year. We follow up with observations about the student's progress in the major. We have found these meetings beneficial because the entire theatre faculty can be on the same page with the student when we interact with her/him in classes or rehearsals in the following year.

The technical theatre faculty schedule hourlong meetings with every student in the Production & Design and Directing emphases. In these meetings, the students discuss successes and challenges, and the faculty provide feedback. These sessions are longer than the acting meetings because the faculty also use these meetings to discuss in detail the student's progress through the major and to explore which types of design or stage management assignments the student hopes to explore in the following year. The faculty then use this input when putting together the list of production assignments for next year's season.

Student course evaluations:

Course evaluations are part of Pepperdine University's commitment to excellence in teaching and learning. The evaluations provide useful feedback, which faculty and schools use to improve the quality of instruction. In partnership with Information Technology, the University provides the latest tools and services to assist and inform not only the faculty in instructional development, but also the University staff in strategic decision-making.

Each semester, in every Theatre course offered, students are asked to evaluate the professor and the course. The Theatre faculty strongly encourage students to complete course evaluations. Each faculty member has access to the anonymous individual student evaluations as well as summative data for each course. At the end of each academic year, Theatre faculty provide a brief report and comment on their teaching evaluations in an annual review with the Dean of the Fine Arts Division. The Division Dean and the respective faculty member may discuss teaching effectiveness and develop goals for the subsequent semester as necessary.

Peer evaluation of teaching: Faculty who are eligible for changes in rank or promotion (e.g., pre-tenure, associate to full professor, and 5-year review of full professor) undergo a more rigorous evaluation (beyond the annual review previously described) by both their peers (five colleagues) and the Divisional Dean. This review involves an evaluation of the faculty member's course materials, a classroom observation, and a formal letter of their evaluation of the faculty member submitted to the Rank, Tenure, and Promotion (RTP) Committee. Faculty undergoing the review are asked to provide a self-evaluation that includes, but is not limited to, an assessment of student evaluations and ideas they have for improving pedagogy. The faculty evaluation process is described in detail in the Seaver College Rank, Tenure and Promotion (RTP) Handbook. The Pepperdine University tenure process, which is contingent upon a high quality of teaching, is described in the Seaver College RTP Handbook and the Pepperdine University Tenure Policy.

Senior & Alumni Surveys: The Fine Arts Division has not conducted an independent alumni survey since our last comprehensive program review in 2012.

Evidence

Please attach evidence.

ANALYSIS OF EVIDENCE: Quality

Quality

Quality of the Degree: In meaning of the degree student learning outcomes and curriculum matrixes were used to define the degree. Now please describe the processes used to ensure the quality of the program.

9. Describe the high impact practices which enrich the learning experiences (How are they integrated in the curriculum? Are they assessed?)

- a. Service learning
- b. Research opportunities
- c. Internships
- d. Other high-impact practices

The theatre faculty have built many opportunities for high impact practices into the theatre curriculum. These practices include our mainstage production season, the dramaturgical component of our Introduction to Theatre Research course, required internships for every Theatre Arts major and Theatre/Media production major, and master classes with professional artists.

Mainstage Production Season

For students pursuing a theatre degree, the stage is a type of public laboratory. Producing three straight plays and one musical each year allows nearly every theatre major to be involved in a realized project. The success or failure of these productions is a form of authentic assessment.

Students who are cast in or who are serving as a crew member on a mainstage production will be in rehearsal/production for a minimum of four weeks, and in the case of the fall musical, a maximum of thirteen weeks. During the early phase of rehearsals, cast members will likely be called three to four nights per week for rehearsals that last four hours at a time. Once we move into the technical/dress rehearsals and performances, cast and crew members will be called seven days per week for rehearsals/performances that last up to five hours, including the time required to prepare the stage, get into makeup and costume, perform, get out of makeup and costume, and restore the stage to a pre-show condition for the next night. As impressive as this time commitment is, it is even more astonishing when you consider that our students are committing so many hours to rehearsals and performances before they are able to attend to homework, tests, papers, and attendance in up to eighteen units of classes.

Our mainstage production season is one of the main ways that we ensure students' mastery of PLO1: Practice a code of conduct mandated by the theatre profession. We expect students to behave professionally and to be prepared for each rehearsal/performance.

THEA 201: Introduction to Theatre Research

We introduced the THEA 201 course as part of the revised curriculum in 2010-2011. This course is intended to introduce first-year theatre majors to the skills necessary to research a script from the standpoint of a director, an actor, and a designer. Essentially a course in script analysis and dramaturgy, Professor Scott Alan Smith has created two high impact practices in this first-year course. As a member of the Road Theatre Company in Los Angeles, a theatre committed to producing new work, Professor Smith organizes a new play festival every summer. In this capacity, he receives hundreds of unproduced plays every year. He selects one or more of these plays and brings them to the THEA 201 class in order to allow students the experience of working on a brand new script. With no previous production photos to examine, no Broadway productions

to influence their thinking, the students have to tear these scripts apart and answer the difficult questions of how to bring these worlds to life on the stage. Learning what questions to ask is an important part of this process.

In addition to putting the students in contact with brand new theatrical works, Professor Smith also has his class write the dramaturgical note and design the poster for the production that he will direct in the mainstage season at Pepperdine. As brand new students in the theatre program, the members of this class must work together to draft a note and create a visual image that will actually be shared with an audience. When the production opens, the students take pride in knowing that their work has prepared the audience for the production that is about to take place.

Internships

As part of the revised curriculum, we decided to require an internship of every Theatre Arts and Theatre/Media Production major. (We did not require an internship for Theatre/Music majors because of their required vocal recital as the culminating experience of their degree.) We do not place students in internships; it is their responsibility to find these opportunities. Pepperdine's Office of Career Services does provide assistance in placing students in internships (<https://seaver.pepperdine.edu/career-services/students/internships/registration/>) if the student is having difficulty finding an internship on her/his own.

Internships are normally completed during the summer. We do not require the internship to occur in Los Angeles, although many students seek local internships because of their interest in the television/film industry. Internships may occur anywhere, thus providing an opportunity for students to complete this degree requirement while living at home during the summer break.

While this is not an exhaustive list, we have had students complete internships with the following organizations:

- Center Theatre Group (Ahmanson Theatre, Mark Taper Forum, Kirk Douglas Theatre)
- Geffen Playhouse
- Nickelodeon
- Annapurna Pictures
- Abrams Entertainment
- Red Mountain Theatre Company (Birmingham, AL)
- WNPT-TV (Nashville, TN)
- Shining Light Ministries
- Debbie Allen Dance Academy
- Edgemar Center for the Arts (Santa Monica, CA)
- LA Stage Alliance
- Road Theatre Company
- Theatreworks
- Cabrillo Music Theatre
- Dallas Theatre Center (Dallas, TX)
- Lexikat Artists (Santa Monica, CA)
- StrawHat Musical Theatre

Master Classes with Professional Artists

Bringing students into proximity with world-class artists is a standard practice in our program. With funding provided by the Pepperdine Friends of the Theatre, we are able to host two to three master classes in performance and production each year.

In some instances, the guest artist discusses her/his work in the industry and answers questions. In other instances, our students are able to perform for the guest artists and reap the benefit of their professional coaching and feedback.

Since 2012, our students have been able to talk and work with actors such as Sir Anthony Hopkins, Stacy Keach, Lea Salonga, Susan Egan, Angelina Reaux, Nic Few, Matthew Arkin, Alan Blumenfield, Pete Gardner, Cameron Watson, Carlos Bernard, Betty Buckley, Alfred Molina, Carole Cook, Tom Troupe, casting director Michael Donovan, Tony-nominated sound designer Cricket Myers, director Tom Shadyac, and Broadway stage manager Kelly Marie Pate.

10. Co-Curricular : How intentional are the co-curricular experiences which are provided and how are they integrated into the curricular plan?

- a. Academic and career advising programs and resources**
- b. Tutoring, supplemental instruction, and teaching assistants**
- c. Orientation and transition programs**
- d. Financial support for obtaining scholarships, fellowships, teaching assistantships, etc.**
- e. Support for engagement in the campus community**
- f. Support for emotional and psychological variables of success**
- g. Spiritual development programs and opportunities**
- h. Multicultural opportunities which support diversity**
- i. Plays, musicals, art exhibits, and lectures**
- j. the Sophomore Experience**
- k. Study Abroad**

A. Academic and career advising programs and resources:

- Academic advising: The tenured/tenure-track members of the faculty advise each of our students beginning in the student's first semester in the program. Even though the Registrar's Office does not require students to meet for advising appointments beyond the sophomore year, most of our students continue to sign up for advising each semester because of the good relationship that the faculty advisors have established with them.
- Career Advising: Faculty meet with students for end-of-year evaluations in which we discuss their progress in the major, their goals for the following year, and their career aspirations. We work closely with the Office of Career Services to update their list of contacts.

B. Tutoring, supplemental instruction, and teaching assistants

- The Theatre Program does not have any of these elements directly embedded into the program, but we do refer students to the Writing Center and the Student Success Center, both of which are located in the Payson Library.

C. Orientation and transition programs

- The Theatre Program faculty meet with all new students during the week of New Student Orientation. We check in on their progress through NSO, and we hold advising sessions with transfer theatre majors during that week. Every theatre major attends the Welcome Back event, which occurs in Lindhurst Theatre on the Tuesday evening of the first week of classes. For the new students, this is their first opportunity to meet the rest of the theatre program. Shortly after classes begin, the student theatre reps host a Labor Day BBQ. This event occurs immediately after auditions for the fall productions have concluded, a time of bruised egos or discouraged spirits. The event is a reminder that the program strives to be a

family and to support one another even amidst the healthy competition of vying for roles in our productions.

D. Financial support for obtaining scholarships, fellowships, teaching assistantships, etc.

- Section 13 addresses our scholarships in much greater detail. Please see that section for information.
- During the yield phase of the admissions process, we keep in close contact with potential theatre majors. If they tell us that they cannot afford Pepperdine (a common refrain), we encourage them to complete the financial aid appeal form. Once the national May 1 enrollment deadline has passed, we readjust the financial aid to ensure that every available scholarship dollar is supporting our students.
- There are no fellowships or teaching assistantships in the theatre program.

E. Support for engagement in the campus community

- The Theatre Program plays an important role in the life of the campus. Non-majors attend our productions. Our students advertise our performances by painting “the rock,” a geographical feature in the middle of the student life area on the main campus. Theatre students form intramural sports teams for basketball. Some students participate in Club Rugby and other club sports.

F. Support for emotional and psychological variables of success

- Theatre Program faculty meet regularly with representatives from the Counseling Center, Student Health Services, and the Title IX Office to stay up to date on training in recognizing warning signs for mental and physical health problems and issues. We refer students to the Counseling Center and, if necessary, will walk with students to the Counseling Center to make sure that they arrive and seek assistance. Using the university’s Student Care Team, we send confidential emails to officials in Student Affairs whenever we are concerned that students are beginning to suffer from mental or physical health issues. Because we work so closely with our students in class and in rehearsal, we are often able to recognize signs of distress sooner than other faculty members would. The Counseling Center commends us for being one of the top referral programs within the university community.

G. Spiritual development programs and opportunities

- Students in recent years have asked for more spiritual development programs and opportunities in the theatre program. In response, Dr. Griffin has used the Welcome Back gathering at the beginning of the year as an opportunity to share a devotional message that attempts to frame the work that we will do in the coming year in the spirit and context of Pepperdine’s Christian mission. In addition, students conduct Theatre Bible Study, or TBS, as a “club convo” option, meaning that students can attend a smaller Bible study to receive their mandatory chapel credits. The leaders of TBS must have a faculty mentor who will meet with them on a regular basis to advise the leader in the areas of spiritual development and leadership. Dr. Griffin has worked with the TBS leaders for the past several years.

H. Multicultural opportunities which support diversity

- Theatre Program faculty attempt to select plays for our mainstage season that will support diverse viewpoints. We have not done a good job of selecting plays written by racially minoritized playwrights, and we have used the excuse that we do not have enough students of color to stage these plays. We recognize that this is a shortcoming of our program, and

we intend to be more intentional in challenging ourselves and our students by selecting plays that represent and celebrate cultural diversity.

- In keeping with PLO 4, articulate the ways in which theatre can serve as an agent of social change, the Theatre Program supports student involvement in events that promote change, including participating in the LA AIDS Walk and supporting a canned food drive during the Thanksgiving holiday.

I. Plays, musicals, art exhibits, and lectures

- In addition to producing plays, we also encourage students to attend local productions. As an example, the Theatre Program subsidized the purchase of a block of tickets to Tarell Alvin McCraney's *Head of Passes* at the Mark Taper Forum, making tickets available to students for \$12.50.

J. The Sophomore Experience

- Most theatre majors elect not to go abroad during their sophomore year because of their desire to be involved in the mainstage production season.

K. Study Abroad

- The Edinburgh Theatre Program is described throughout this report, but in essence, the program is an 8-week "theatre boot camp" in which 18-20 theatre majors travel to Scotland with Professor Cathy Thomas-Grant, spend a week in the Scottish Highlands learning the oral traditions of storytelling and cèilidh performance, relocate to Glasgow for a month of classes (REL 301: Christianity and Scottish Culture or LIT 380: Modern Scottish Drama) and rehearsal of a newly commissioned play by a professional playwright living in Scotland, then relocate to Edinburgh for three weeks of performances in the Edinburgh International Festival Fringe, the world's largest theatre festival.

11. Please describe evidence of students' research and publications, awards and recognition, professional accomplishments.

- The Edinburgh Theatre Company of 2012 was awarded a Scotsman Fringe First for their production of *Why Do You Stand There in the Rain?*
- Elena Caponi (Class of 2013): earned a degree from the Fashion Institute of Design and Merchandising (Los Angeles)
- Anna Tullis (Class of 2014) - full scholarship to the MFA Acting program at Juilliard
- Michael Thomas-Visgar (Class of 2014): directed *The Mongoose* at The Road Theatre in 2016 and received a Critic's Choice of the Week notice from The Los Angeles Times.
- Ramine Ameli (Class of 2015): Programmer / Asst. Master Electrician at The Geffen Playhouse
- Matt Davis (Class of 2015): Only Yale MFA Theatre Management student to pass the Electrics exam as a first-year MFA student (2015)
- Paul Dufresne (Class of 2016): 2016 USITT W. Oren Parker Undergraduate Scene Design Award, currently a 2nd year MFA student in design at Boston University and the "voice and face" of the BU Theatre Program: <https://youtu.be/zNFBr6uakm8>

- Madison Fortney (Class of 2016): 2016 Teach for America participant
- Sarah Lindsley (Class of 2016): Working in a professional costume shop in Los Angeles. This position came out of her internship.
- Danielle Peña (Class of 2016): Special effects technician at Bill Ferrell Co.
- Kailee Rogers (Class of 2016): Plenary Co-Presenter Bradley Griffin and Matthew Finley: "Making Assessment Authentic: Student Involvement at Every Level." Association of American Colleges & Universities Conference (General Education and Assessment: From My Work to Our Work), New Orleans, LA, 17-20 February 2016.
- Lexi Tankersley (Class of 2016): Job offer at Nickelodeon/Viacom while still a student as a result of her internship.
- The Edinburgh Theatre Company of 2016 was awarded a Scotsman Fringe First for their production of The Interference, as well as the festival's Broadway Bobby Award. It was short-listed for Amnesty International's Freedom of Expression Award.
- Melanie Allen (Class of 2018): 2016 Pepperdine University Student Worker of the Year
- Mason McCulley (06): Ken in Insecure 2016-2017, Westworld HBO 2016, Uncle Buck 2016, Castle 2016
- Natalie Lander (06): Major Crimes 2017, Justice League Action 2017, Spider-Man 2017, Lopez 2017, The Middle 2011-2015
- Michele Weaver (13): Nighthawks 2018, Cathedrals (short) 2018, Illicit 2017, Switched at Birth 2015, Sister Code 2015, The Cost of Living 2013
- Dino Nicandros (14): Young Frankenstein 3D Theatricals (2017), Hunchback of Notre Dame McCoy/Rigby Entertainment (2016), Westside Story How to Succeed in Business/Candlelight Pavilion, The Addams Family 3D Theatricals, Mary Poppins McCoy/Rigby Entertainment, Side Show 3-D Theatricals
- Matthew Quinn (03): Finding Neverland, International Tour, Swing
- Corey Greenan (03): Mamma Mia! – Broadway 2001-2015, Jersey Boys – National Tour 2015, If/Then – National Tour 2015
- Justin Ongert, William Morris Endeavor Entertainment (WME), Partner (Agent)
- Mathew San Jose (16): Footloose – Glendale Centre Theatre
- Michael Thomas-Visgar, (14): Disneyland Los Angeles, Hyperion Theatre, Frozen
- Matt Logan: Artistic Director/Theatre Tenn (last six years)
- Kaitlyn Ryne (17): United Talent Agency
- Addyson Culpepper (17): Company Member, Taproot Theatre Company, Seattle, CA
- Arielle Fodor (16): Works at City Hearts: Kids Say Yes to the Arts

Evidence

Please attach evidence.

STUDENT SUCCESS, ALUMNI, AND ASSESSMENT DATA

Student success data

12. What is the profile of students in the program and how does the profile relate to or enhance the purpose and goals of the program?

Please explain your student success data (enrollment and retention data). Evidence should include student retention and graduation rate trends (disaggregated by different demographic categories such as race, gender, first-generation students, etc.).

OIE provides this data annually and houses the reports on the OIE website and LiveText site.

Student Success Data

Attached is the student success data for your program.

No enrollment/retention data for current students was provided by OIE.

OIE provided data for the Fine Arts Division as a whole, but could not disaggregate the results for Theatre students because of the sample size. The data, as a whole, is not that useful because of extremely low participation.

The total n for Fine Arts for each of the following years was as follows:

- 2016 $n = 29$
- 2015 $n = 3$
- 2014 $n = 11$
- 2013 $n = 29$
- 2012 $n = 35$

A link to the data is available [here](#).

Student and Alumni Data

13. Please present your student and alumni survey data examining student attitudes, satisfaction levels and dispositions. OIE will provide the data in tables and graphs in their Educational Effectiveness Report. Programs are responsible for explaining the survey results. Survey data includes: UCLA/CIRP satisfaction survey data, alumni data.

Student and alumni survey data

Attached is the student and alumni survey data for your program.

THEA_OIE_AlumniData.Fig13.1.pdf

Of 1,282 fine arts alumni surveyed in 2017, 231 completed the survey. Theatre Arts alumni accounted for 20.7% of respondents, and Theatre/Media Production alumni accounted for 24.7% of respondents. Theatre/Music alumni accounted for 4.8% of respondents, but their responses were not disaggregated because of the small n .

Nearly 90% of Theatre Arts respondents said that their Pepperdine education prepared them “reasonably well” or “extremely well” for their primary activity. 80% of Theatre/Media Production respondents selected 1 of these 2 categories.

Over 60% of Theatre Arts and Theatre/Media Production alumni respondents reported securing their first job after Pepperdine in 0-3 months. Over 70% in both categories had secured their first employment within 6 months of graduation.

75% of Theatre Arts alumni respondents and 77.8% of Theatre/Media Production alumni respondents have had employment in their field of study.

79.5% of Theatre Arts alumni respondents said that they would “probably yes” (29.5%) or “definitely yes” (50%) re-enroll at Pepperdine if given the choice again. 85.7% of Theatre/Media Production alumni respondents said “definitely yes.”

100% of alumni respondents in both categories said that Pepperdine was doing “reasonably well” or “extremely well” at realizing its mission as a Christian university committed to the highest standards of academic excellence.

Please see the attached report for comments from theatre alumni on pages 8, 9, 10, 13, 16, 19, 38, 43, 46, 48, 50, 52, 55, 59, 61, 65, 67, 68, 69.

NB: The Theatre Program received this data from OIE on October 24, 2017. In preparing the response to this question, Dr. Griffin has barely had time to read the comments or look at each of the questions in the survey. The theatre faculty as a whole have not seen these results. While I do believe that the data contained in this report will be valuable to us in preparing our QIP, we have not had an opportunity to hold a discussion about this data. One thing, however, is clear: alumni have expressed a clear and pressing need for more courses in the major that address diversity.

Assessment Data

14. Other relevant data. e.g. General education data, special reports.

Assessment Data

Attached is the assessment data for your program.

The following courses taught within the Theatre Program meet the Fine Arts GE requirement:

THEA 150/350: Ensemble
 THEA 200: Theatre Appreciation
 THEA 210: Acting 1
 THEA 226: Dance for Music Theatre
 THEA 227: Stage Dance I
 THEA 243: Stage Makeup

The Fine Arts GE Learning Outcome is as follows:

Any student who successfully completes the Fine Arts GE will be able to perform, create, or analyze a work of art.

Fine Arts GE Theatre courses are offered each semester on the Malibu campus. Most of the courses listed here are populated by theatre majors, each of whom demonstrates the ability to perform, create, and analyze works of art on a daily basis in their coursework.

Sections of THEA 210: Acting 1 are routinely offered for non-majors only.

THEA 200: Theatre Appreciation is offered frequently on the Malibu campus and usually once a year at the London campus.

ANALYSIS OF EVIDENCE: Integrity

Integrity

In meaning of the degree (section four) student learning outcomes and curriculum matrixes were used to define the degree. Now please describe the processes used to ensure the rigor of the program.

15. Are the graduates achieving the student learning outcomes at the expected level? How was the threshold determined? How do you know your expectations are appropriate? Do you use comparisons based on national standards or benchmarking? How have your assessment findings supported this? Is there assurance that students consistently meet the standards of performance that the major has established? What happens to students that don't meet the standards?

Are the graduates achieving the student learning outcomes at the expected level?

PLO 1: Yes

PLO 2: No

PLO 3: For production/design students, strong yes; for performance students, qualified yes.

PLO 4: Yes, although supported with anecdotal evidence in addition to direct evidence.

Please refer to THEA_Table10.16.Direct and THEA_Table10.16.Indirect for the data referenced in this section. Also, please refer to Question 16 for more in-depth analysis of our assessment findings.

How was the threshold determined? How do you know your expectations are appropriate? Do you use comparisons based on national standards or benchmarking?

The 2012 CPR was a learning experience for all of us, especially Dr. Griffin, the principal investigator and author of the report. We selected a 75% threshold in response to instructions that we had to select a threshold. It was random, yes. The 75% threshold actually reinforced an incorrect connection between grading and outcomes-based assessment.

We are not part of the National Association for Schools of Theatre (NAST), and we have not looked at their guidelines or requirements in preparing our own thresholds/benchmarks. Apart from that organization, there are no national standards for theatre assessment.

Dr. Griffin is a member of the Assessment Subcommittee of the Association for Theatre in Higher Education. This committee functions under the oversight of the Professional Development Committee. For the past five years, Dr. Griffin has participated in assessment workshops at the annual ATHE conference, and he is currently involved in drafting a white paper on assessment that will help establish national standards for assessment practices in theatre programs across the country.

How have your assessment findings supported this?

We hold annual assessment retreats in which we examine the findings of the year and discuss what needs to be changed/improved based on the assessment.

Is there assurance that students consistently meet the standards of performance that the major has established? What happens to students that don't meet the standards?

In nearly every area of our PLOs, over 75% of students meet the standards that we have established. In the case of students who do not meet the standards, we attempt to counsel them through the end-of-year evaluations and private meetings.

16. Please present an integrated analysis of the data collected from the assessment of direct learning and indirect learning (survey data, focus group, alumni data, and authentic evidence). Please report on the findings from the last comprehensive program review. In summary please explain how the program has achieved a holistic evaluation of the students' educational experience.

Please present an integrated analysis of the data collected from the assessment of direct learning and indirect learning (survey data, focus group, alumni data, and authentic evidence).

From 2012 to 2017, the Pepperdine Theatre Program has attempted to follow the assessment plan that we developed following our last CPR in 2012. Faculty turnover, human error, and poor execution have prohibited us from obtaining all of the assessment samples that we had intended to collect. Even so, we have assessed a critical mass of artifacts that have allowed us to observe trends in student learning among our majors.

Since 2012, we have collected Direct Assessment in 9 courses in the Theatre Program, including thesis (mastery level) courses for performers and technicians/designers, upper-division courses that overlap in the Theatre Arts: Acting, Theatre/Media Production, and Theatre/Music majors, upper-division courses in the Theatre Arts: Production/Design major, and upper-division courses that overlap in the Theatre Arts: Directing and Theatre/Media Production majors. We have also assessed two lower-division core courses, including THEA 240: Stagecraft, which is required across all three degree plans (Theatre Arts, Theatre/Media Production, and Theatre/Music), and THEA 210: Acting 1, which is required for Theatre Arts: Acting and Directing, Theatre/Media Production, Theatre/Music, and is an elective for Theatre Arts: Production/Design. Please refer to THEA_Table10.16.Direct for a full description of our direct assessment efforts and data collection.

Since 2012, we have collected Indirect Assessment in 5 courses in the Theatre Program, including thesis (mastery level) courses for performers and technicians/designers, upper-division courses in Directing for the Stage, and upper-division courses in acting. Please refer to THEA_Table10.16.Indirect for a full description of our indirect assessment efforts and data collection.

In nearly every case, the sample sizes are small, but unavoidably so. Ours is a relatively small major, with an average class size of 12 students. While the sample sizes have been small, we have been consistent in our efforts to collect assessment artifacts. It's interesting to note that we relied primarily on class grades/scores for our assessment samples gathered between fall 2012 and spring 2014. Beginning in fall 2014, we began to understand the difference between grading and outcomes-based assessment. From that time forward, we have relied on assessment rubrics

to score our assessment artifacts. We have found the AAC&U's VALUE rubrics to be very helpful in this effort.

The VALUE rubric for Problem Solving, for example, worked well for us to evaluate PLO 3: Communication. We had originally intended to rely on the VALUE rubrics for Written and Oral Communication to assess PLO3, but we realized that those rubrics were focused on the student's ability to structure a written or oral argument, whereas we wanted to assess the student's ability to communicate her/his needs, vision, process, or style in solving problems related to creating roles, designing sets/lights/costumes/sound, stage managing a production, etc. The dimensions of the Problem Solving rubric were a close match. Rather than focusing on the structure of the argument, this rubric allowed us to gauge the degree to which the student had been successful in communicating the steps of the process required to solve the particular problem.

One area in which we have not had as much success is in measuring our indirect data. While we have attempted to apply rubrics to some of our indirect data, in most years we have simply noted that we "held a conversation." While the action steps resulting from these conversations are noted in our Closing the Loop sections in each annual report, it would have been helpful to have a more solid conclusion based on the evidence we attempted to gather.

PLO 1: Our students scored very well on PLO 1. The findings here are not surprising. We strive for a high level of professionalism in all that we do, both in class and in our mainstage productions. We begin and end rehearsals on time, take rehearsal breaks based on the Equity schedule, emphasize professional behavior and expectations in auditions, establish clear deadlines for production/design paperwork and plans, create a professional backstage atmosphere that allows quick changes to be conducted with dignity, and attempt to model collaboration, collegiality, and respect for all members of the creative team, cast, and crew. Our students leave Pepperdine knowing how to behave in the professional theatre, and their training is a source of pride. Alumni often return to campus with stories of graduate school classmates or professional colleagues who do not model or understand these expectations. Often, their graduate school faculty, employers, or directors have noticed that our students are on time, prepared, focused, and inherently professional. We intend to maintain the practices that we have in place to ensure high scores related to this PLO.

PLO 2: The scores for the 6 dimensions of the VALUE Rubric that we used to evaluate this PLO were mixed. While 75% or more of the student samples achieved a level 3 or higher in the dimensions of Solving Problems, Innovative Thinking, and Articulating a Position, only 68% of students achieved a level 3 or higher in the dimension of Risk Taking. And only 56.25% achieved a level 3 or higher in the dimensions of Connecting/Synthesizing/Transforming and Formulating Conclusions based on their work. In a nutshell, this is the "Critical Thinking" PLO. The theatre is a problem-solving discipline. Every production is full of new challenges or at least new variations on familiar challenges. Students become adept at solving problems, and often in innovative ways, but they seem to have difficulty making the leap between one problem/solution and another. They may make a helpful discovery while developing a character for a class exercise, for example, but they may have difficulty connecting the same steps of that discovery process to a role on the mainstage. The lower scores in "Formulating Conclusions" indicate that we need to do a better job of helping students reflect on the work that they have accomplished, whether in class or in production.

PLO 3: The difference in scores between the production/design students and the acting students was striking. Nearly 100% of the production/design students achieved a score of 3 or higher in every dimension of the VALUE rubric for Problem Solving. The samples collected came from a particularly high achieving group of students, including one who is in the third year of Yale's MFA in Theatrical Management. The acting students, by contrast, scored well in 4 of the 6 dimensions,

but less than 70% achieved a score of 3 or higher in the dimensions of Evaluating Potential Solutions and Evaluating Outcomes.

PLO 4: The samples for this PLO, collected in 2012-2013, suffered from a small n, and outliers within that n. Not only were there academic challenges for this group of students, but Dr. Griffin admits that he did a poor job of teaching the students in his Stage Directing 2 course how to integrate PLO4 into their choice of material to direct or into their directing notes. Anecdotally, we have made great improvement in incorporating PLO 4 into our curriculum since 2012-2013, especially in the Edinburgh program, which focuses on issues of social justice through the plays that it commissions.

Please report on the findings from the last comprehensive program review.

Based on the Closing the Loop section of our 2012 CPR, the external review conducted by Dr. Risa Brainin of UCSB, and our QIP, we can make the following observations.

1. We revised and improved the Theatre/Media Production curriculum based on the suggestions coming out of our CPR.
2. Although Dr. Brainin recommended that we not include students in the season selection process, we now include our two student theatre representatives in that process. We have found that including students facilitates a clearer understanding among students of what plays were considered and why, pedagogically and artistically, we have selected the specific plays for the next year's season.
3. We continue to feel the loss of the tenure-track position in technical theatre. While the relative job security afforded by a full-time visiting appointment has helped us attract two highly skilled, talented colleagues, the disparity between that appointment and a tenure-track appointment has hindered our ability to retain faculty and create substantive change within our production/design area.
4. Since the 2012 CPR, we have added a 9-month full-time costume shop assistant. The staff member in this position has been a huge blessing to our program. In addition to her incredible skills, she is also a gifted teacher. We have had students leave our costume shop and obtain professional work in costume shops in Los Angeles that serve the film, television, and concert industries.
5. We have not made any progress with the administration toward a new rehearsal/performance facility, nor does any progress seem likely in the near future.

In summary please explain how the program has achieved a holistic evaluation of the students' educational experience.

Through direct, indirect, and authentic assessment, regular faculty meetings and annual assessment retreats, meetings with student focus groups, and end-of-year evaluations with every returning student, the theatre faculty have achieved a holistic evaluation of the students' educational experience.

We work with these students in the classroom and rehearsal hall. We have these students into our homes. We go with these students to see performances off campus. We travel with these students to other countries. We worship with these students. We know our students, and we constantly seek to improve and enrich their educational experience.

Evidence

Please attach evidence.

THEA_Table10.16.Direct.pdf

THEA_Table10.16.Indirect.pdf

2013_Theatre_Assessment.pdf

2014_Theatre_Assessment.pdf

2015_Annual_Report_on_Theatre_Program_Assessment__1_.pdf

2016_Theatre_Annual_Assessment.pdf

WASC 5 CORE COMPETENCIES

WASC 5 CORE COMPETENCIES

17. How does the program ensure that graduates meet the WASC FIVE CORE COMPETENCIES? Present your findings of measurements you have done of the core competencies.

Please see THEA_Table11.17 for a summary table of Core Competency data collected in the theatre major between fall 2014 and spring 2017.

Seaver College has adopted the following schedule of Core Competency Assessment:

- 2014-2015: Written Communication
- 2015-2016: Oral Communication
- 2016-2017: Information Literacy
- 2017-2018: Critical Thinking
- 2018-2019: Quantitative Reasoning (formerly called Quantitative Skills)

Theatre students spend four years 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, collaboration, and sufficient time to contemplate and process complex ideas. 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.

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.

While our process may look slightly different from other disciplines, our students graduate having had the opportunity to master each of the five core competencies as defined by WASC.

| | Critical Thinking | Information Literacy | Oral Communication | Written Communication | Quantitative Skills |
|--------------|--------------------------|-----------------------------|---------------------------|------------------------------|----------------------------|
| PLO 1 | | | x | | x |
| PLO 2 | x | x | | x | |
| PLO 3 | | | x | x | x |
| PLO 4 | x | x | x | x | |

PLO #1: Practice a code of conduct mandated by the theatre profession. This PLO best fulfills the Oral Communication and Quantitative Skills core competencies where conduct (behavior expected by the professional industry) is best represented by collaboration. Collaboration is arguably the most important skill to have as a Theatre Major because it involves working with all of different components that make up a production. Quantitative skills are also essential in the collaboration process in order to translate abstract ideas to physical set and costume construction and placement of lights.

PLO #2: Demonstrate artistic self-expression grounded in analytical thinking. This PLO correlates most strongly with the core competencies of Critical Thinking, Information Literacy, and Written Communication. Critical thinking is demonstrated by play analysis, reaction papers, journals, and historical research which aim to link the human opinions, experiences, research, criticism, and understanding of the past to the present goals for a production. Students master Information Literacy through writing and thinking about theatre history, by preparing dramaturgical projects related to productions, in writing director's notes, and in researching ideas for thesis projects. Written Communication is the foundation of a production process as directors, designers and performers dissect a script, collaborate on the ideas discovered, explore the transference of those ideas in rehearsals and then produce a final product.

PLO #3: Demonstrate proficiency in modes of communication (visual, oral, physical, and written) appropriate to her/his emphasis within the major. This PLO requires Oral and Written Communication competency primarily to bring ideas to the production process in a clear and specific way in order to collaborate with all of the different people and equipment that is involved.

PLO #4: Articulate the ways in which theatre serves as an agent of social change. In order to change the future, our majors must be able to learn from the past. Understanding the complexities of human behavior and history as it is documented by authors and practitioners and then taking and applying that knowledge to the preparation of a production utilizes critical thinking, information literacy, oral and written communication.

2014-2015 Written Communication

Using the VALUE rubric approved by the GELI committee and adopted across Seaver College, we evaluated writing at the capstone level by reviewing 3 sets of artifacts. AUTHENTIC: we reviewed the technical direction paperwork for a senior thesis in production & design; INDIRECT: we reviewed a self-reflective essay on a senior thesis in lighting design; DIRECT: we reviewed graded journal entries from the master class series for seniors in Acting and Theatre & Music.

We performed a calibration session using one of the journal entries from THEA 593: Masterclass. There was no disagreement in our findings.

We reviewed 5 discrete artifacts that fell into the 3 categories listed above. Of these, 1 was selected for a second review to establish inter-rater reliability. There was no discrepancy between the first and second reviews. We had expected to find that 75% of our seniors were writing at a level 3 or higher in each of the criteria.

Framework for writing

- 100% met or exceeded Level 3 “Sound Understanding.”
- 40% met Level 4 “Sophisticated Understanding.”

Content Development

- 80% met or exceeded Level 3 “Sound Understanding.”
- 40% met Level 4 “Sophisticated Understanding.”

Genre and Disciplinary Conventions

- 80% met or exceeded Level 3 “Sound Understanding.”
- 40% met Level 4 “Sophisticated Understanding.”

Sources and Evidence

- 100% met or exceeded Level 3 “Sound Understanding.”
- 40% met Level 4 “Sophisticated Understanding.”

Syntax and Mechanics

- 100% met or exceeded Level 3 “Sound Understanding.”
- 20% met Level 4 “Sophisticated Understanding.”

Reflecting on our findings, we offered the following “Closing the Loop” action step on Written Communication:

Require the students in THEA 593: Masterclass to provide a final typed reflective journal entry that reviews the entire semester. This document would become an artifact for the summative experience of the master class. Timeline: immediate, could be in place by spring 2016

We followed through on this action step and collected typed reflective essays from every senior who participated in a thesis project, either in design or stage management, or senior masterclass.

2015-2016 Oral Communication

Using the 3 seniors enrolled in THEA 311: Theatre History 1 as the sample size, we found the level of oral communication proficiency to be mixed. Given the small sample size, it is not

possible to verify that these scores reflect all graduating senior theatre majors in the Class of 2016 (n=20).

The students were asked to present their research papers in an academic conference format. One of the students had not taken the time to edit her/his paper down to the time limit (a suggestion included in the directions for the presentation), so s/he suffered in the “organization” category.

2016-2017 Information Literacy

The Theatre Program collected artifacts from all 7 students enrolled in THEA 311: Theatre History 1. The class was comprised of 2 seniors, 4 juniors, and 1 transfer sophomore. Students wrote a traditional research paper and submitted a research journal that outlined the steps they took to find the information they needed for the paper.

The scores for the class were below the Seaver Fall 2016 average in each category. Again, with such a small n it is difficult to interpret these scores, especially considering that 71.43% of the class were not seniors.

Evidence

Please attach evidence.

THEA_Table11.17.CoreCompetencies.pdf

SUSTAINABILITY: RESOURCES

Sustainability

18. With the rapid changes in the higher education environment, the University needs to demonstrate how financial viability and planning of their long-term stability are ensured.

In order to demonstrate this each program should address

- a. questions about the level of student demand for the program and**
- b. the degree to which resources are allocated appropriately so they are sufficient to maintain program quality.**
- c. What is happening within the profession, local community, or society that identifies an anticipated need for this program in the future? (If appropriate include market research.)**

Interest in and demand for the Pepperdine University Theatre Program continues to be high. Several years ago, Onstage, a professional theatre blog, ranked Pepperdine’s program 2nd in a list of the top BA theatre programs in the country. The reputation of our program, along with the continued rise of Pepperdine’s national reputation in rankings such as USNWR and Princeton Review, helps us reach a wider audience of prospective students than ever before. In years past, we often had to introduce Pepperdine to students when attending recruiting conferences in Colorado, Texas, and elsewhere, but through anecdotal evidence we are finding that students are now much more aware of the school and of our program.

We hold 4 audition weekends per year on campus. Each of these auditions attracts roughly 25-30 students. In addition, we accept video auditions, which account for another 40-50 applicants per year. Finally, we attend recruiting conferences where juniors and seniors may audition for a large number of programs at one time. Depending on the size of the conference, we will typically “call back” (request additional information and/or encourage them to apply to Pepperdine) 50-100

students. In the past, we have attended the North Texas Drama Auditions, the unified auditions hosted by the Houston (Texas) School for the Performing and Visual Arts, and the Colorado Thespian Conference. Each of these conferences has yielded a significant number of students whom we have admitted and who have subsequently enrolled in our program. In 2017-2018, we have decided to attend the North Texas Drama Auditions in the fall and the Southeastern Theatre Conference (SETC) undergraduate auditions in the spring. SETC is a huge conference that attracts high school juniors and seniors from all parts of the southeastern United States and beyond. We are hopeful that this conference will allow us to attract a more diverse pool of students.

For the past several years, we have received 150-200 completed applications and auditions. Of those, we have worked with Seaver College's Office of Admissions to admit roughly 40-50 students. From those students admitted, we typically yield 20-25 students. We aim to yield at least 5 students in technical theatre each year. We met that goal for the incoming classes of 2020, 2019, and 2018. For the class of 2021, we yielded only 2 students in technical theatre.

One of the most challenging aspects of yielding qualified students for our program is making the program affordable. Our program is fortunate to have a significant amount of scholarship aid to distribute. We use this aid both to recognize talent (merit) and to make Pepperdine possible for young theatre artists who would not otherwise be able to attend (need). Of the 69 students enrolled in our program this year, 50 receive a theatre scholarship. These scholarships vary in size from \$5,000 to more than \$30,000. Even with scholarship aid, however, it is a challenge for us to yield students. Demand for artistic, intellectually gifted students is high across the country. Furthermore, the demand for artistic, intellectually gifted male students is even higher. As our Divisional Dean Cathy Thomas-Grant is fond of saying, recruiting students for a theatre program is a bit like casting a repertory theatre company: you need a balance of male and female students in order to mount performances. We do not always achieve a 50/50 balance of males and females - the Seaver College male:female ratio is 40:60 - but we aim to recruit a diverse group of students.

Theatre is an expensive discipline. Our actors need spaces in which to rehearse and perform. Our technical students need materials with which to create and realize their design work. Each play or musical comes with its own demands, and we have to provide specialists to train our students in areas that lie outside the expertise of our faculty and staff. Seaver College provides a production budget to support each of our 4 mainstage productions. While we could always wish for more money or resources to accomplish our artistic dreams, the production budget allows us to mount work with consistently high production values.

Theatre has always been a competitive industry. The fantasy of "being discovered" continues to bring students to our program, many of whom matriculate with artistic representation for commercials, film, television, and live theatre. We do not make any promises that we will turn these students into stars. There are other certificate programs that make these claims, but our goal and our program learning outcomes take a broader view. As a BA program housed in a liberal arts college, the Pepperdine University Theatre Program aims to mold young artists who can apply their skills in a variety of settings. Moreover, the program encourages students to think about ways to create and produce their own work. Graduates of our program have formed theatre companies that have performed at the Edinburgh Fringe Festival in Edinburgh, Scotland, and in many other cities and venues. Others have taken different paths into the performing arts, and still others have made careers/lives in entirely different fields. We view all of these outcomes as success. Rather than preparing our graduates for only one type of work, we create artists who can think critically, communicate effectively, behave professionally, and connect their work to a higher meaning/purpose.

19. FACILITIES

Please describe the adequacy of

- a. Classroom space**
- b. Laboratories**
- c. Office space**
- d. Programming venues**
- e. Student study spaces**

Classroom Spaces and Laboratories:

The Theatre Program, and the Fine Arts Division in general, experiences a paucity of classroom spaces. The Theatre Program controls the scheduling of classes in the following laboratory spaces: CAC 119 (Drafting Room), PLC 182 (Mini-Theatre).

The following courses use CAC 119 for part of or all class meetings: THEA 100 (Theatre Rendering Techniques), THEA 240 (Stagecraft), THEA 241 (Drafting for the Theatre), THEA 243 (Stage Makeup), THEA 310 (Stage Management), THEA 323 (Sound Design), THEA 340 (Scenic Design), THEA 342 (Stage Costume), and THEA 400 (Scenic Painting).

The following courses use PLC 182 for part of or all class meetings: THEA 210 (Acting 1), THEA 215 (Audition Practicum), THEA 310 (Stage Management), THEA 320 (Acting 2), THEA 330/430 (Stage Directing 1 & 2), THEA 341 (Stage Lighting), THEA 493 (Senior Thesis, especially in Directing). When productions occupy the Lindhurst Theatre, the following classes meet temporarily in PLC 182, pending availability: THEA 220 (Intro to Movement and Voice), THEA 315 (Advanced Movement), THEA 322 (Improvisation), THEA 420 (Acting 3), and THEA 493 (Senior Thesis, acting masterclass).

We share the CAC 204 lecture classroom (projector, blackout shades, and 30 desks) with the rest of the Fine Arts Division. The following theatre courses use this room when it is available: THEA 200 (Theatre Appreciation), THEA 201 (Introduction to Theatre Research), THEA 311/312 (History of Theatre 1 & 2). This classroom is often unavailable to us because it also used by the Art History faculty and the Music faculty.

For the last four years, we have requested the use of the following classroom for our Theatre History courses when CAC 204 is unavailable: CAC 401 (Art Studio with bar-height aluminum tables and 14 backless stools). This space works, but it is not ideal.

THEA 100 (Rendering Techniques, offered every spring) and THEA 241 (Drafting, offered every other fall semester) request use of the computer laboratory (CAC 402). The Art Program controls this space and has scheduling priority.

We also request the use of the Raitt Recital Hall from the Lisa Smith Wengler Center for the Arts (CFA). We use this space primarily for THEA 215 (Audition Practicum) and THEA 493 (Senior Thesis, acting masterclass). We also request this space when we have program-wide masterclasses with guest artists.

Office Spaces:

At present, every tenured, tenure-track, and full-time visiting professor, as well as every full-time staff/instructor has her/his own office. These offices are located in the Cultural Arts Center and in the Music Building. Adjunct instructors share an office that also serves as an archival storage area. When/if we are able to increase the size of our faculty, office space will be an issue.

Performance Spaces:

Our performance spaces, the Helen E. Lindhurst Theatre and the Smothers Theatre, are under CFA's control. CFA allows the theatre program to have scheduling priority over the Lindhurst Theatre. For our productions in Smothers Theatre, the Theatre Program essentially leases the space from CFA. Our time in Smothers Theatre is regulated by the CFA performance calendar, but the executive director of CFA works closely with the Fine Arts Division to ensure that Smothers is available for our productions every year.

The Lindhurst Theatre is our only dance instruction space. It contains a mirror wall for the purposes of teaching dance. The floor is plywood over concrete, which is not optimal for teaching dance, but it is the only space we have.

The Lindhurst is rarely empty. During the day, dance classes, acting classes, movement classes, and some of the technical classes use the space. In the evenings and on the weekends, the Lindhurst is an essential rehearsal space. Demand for the Lindhurst is so high that if one production changes or cancels a rehearsal in the space, the stage manager must notify CFA Staff and all other production stage managers currently rehearsing so that another production can take advantage of the time in the Lindhurst.

The lack of a dedicated dance space is a significant challenge for our program. Any growth in our curriculum, including discussions (for now, entirely theoretical) of adding a Bachelor of Fine Arts degree, would depend on our having a dance studio with scheduling priority.

The Theatre Program also needs an additional flexible theatre space similar in size to, or slightly larger than the Lindhurst Theatre. In our CPR from 2012, this was one of the main requests in our QIP. Predictably, the request was not supported by the Seaver Dean or upper administration. Building a new theatre would be incredibly expensive, but future growth of our program depends on the ability to offer productions in a space that is solely under our control and one that does not disrupt other classes when productions are in progress.

Student Study Spaces:

There are no student study spaces. Students congregate and socialize in the Smothers Theatre backstage hallway.

FACULTY AND STAFF

20. What are the qualifications and achievements of the faculty/staff in the program in relation to the program purpose and goals? How do faculty/staff members' backgrounds, expertise, research, and other professional work contribute to the quality of the program?

Evidence in this category should include (this could be collected through faculty CVs) :

- a. Proportion of faculty with terminal degrees**
- b. List of faculty/staff specialties within discipline (and how those specialties align with the program curriculum)**
- c. Record of scholarship for each faculty member, professional presentations for staff members**
- d. Faculty/staff participation in development opportunities related to teaching, learning, and/or assessment**
- e. External funding awarded to faculty/staff**

All tenured, tenure-track, and full-time visiting faculty members hold terminal degrees appropriate to their areas of instruction:

Tenured Faculty:

Cathy Thomas-Grant, MFA (Acting), American Conservatory Theatre: Acting and Directing

Bradley Griffin, Ph.D. (Performance as Public Practice), University of Texas - Austin: Theatre History, Directing, and Theatre Appreciation

Tenure-Track Faculty:

Hollace Starr, MFA (Acting), UCLA: Movement and Voice, Acting, and Directing

Full-Time Visiting Faculty:

Yelena Babinskaya, MFA (Theatrical Design), UCLA: Lighting Design, Drafting, Stage Management, and Production Management

Scott Alan Smith, MFA (Acting), American Conservatory Theatre: Acting (stage and on-camera), Audition Techniques, and Directing

Full-Time Staff/Instructors:

Melanie Watnick, MFA (Design), UC San Diego: Costume Design and Stage Makeup

Rick Aglietti, MA (Scene Design and Technology), West Virginia University: Stagecraft, Scenic Design, and Scenic Painting

Stewart O'Rourke, BA (Theatre Arts), Pepperdine University: Stagecraft and Shop construction

Adjunct Faculty:

Kelly Todd Robinson, MA Ed., UCLA: Dance

Faculty Scholarship and Creative Accomplishments

For theatre professionals, scholarship most often takes the form of professional artistic work conducted outside the university. "Artistic contribution" is recognized in the Seaver College RTP Guidelines under the category of Scholarship/Publications.

Cathy Thomas-Grant:

Big Fish, Smothers Theatre, 2017

The Interference, Rogue Machine, 2017 (Hollywood Fringe Festival 2017)

The Interference, Smothers Theatre, 2017 (U.S. Premiere)

The Interference, Director/Producer, 2016 (Edinburgh Fringe Festival 2016) Winner Scotsman Fringe First, Broadway Baby Bobby Award, Shortlisted for Amnesty International Freedom of Expression Award

Heritage, Lindhurst Theatre, 2016

Forget Fire, Director/Producer, 2014 (Edinburgh Fringe Festival 2014)

Les Misérables, Smothers Theatre, 2013

Why Do You Stand There in the Rain, Scottish Tour, 2013 (Summer of 2013)

Why Do You Stand There in the Rain, Smothers Theatre, 2013 (U.S. Premiere)

Kelly Todd Robinson:

Once, South Coast Repertory, Choreographer, 2017
Hairspray, The Chance Theater, Co-Choreographer, 2015
Lysistrata Jones, The Chance Theater, Choreographer, 2014 (winner Best Choreography at the 2014 Ovation Awards)
Light in the Piazza, South Coast Repertory, Choreographer, 2014
Ivy and Bean, The Musical, South Coast Repertory, Choreographer, 2013
Bloody Bloody Andrew Jackson, The Chance Theater, Choreographer, 2013
Triassic Parq, The Chance Theater, Choreographer, 2013 (nominated for Best Musical 2013 Ovation awards)

Hollace Starr:

Directing and Producing

2017 *Circle Mirror Transformation*, Director, Pepperdine University

2017 *Eurydice*, Director, Pepperdine University

2017 *The Interference*, Producer, Pepperdine Scotland at Hollywood Fringe Festival

2013 *The Soft Camp*, Director, Trade City Productions

Presentations and lectures at meetings of learned societies

2007-2013. Regular performances in the master session for the peer-membership of The Actors Studio, West Hollywood.

Presentation of *Nice Things* by Vince Melocchi with discussion. The Playwrights/Directors Unit at The Actors Studio.

Presentation of *Memory Rock* by Henry Murray with discussion. The Playwrights/Directors Unit at The Actors Studio.

Lectures and performances to public groups knowledgeable in your field

2015. Public presentation of *Household Effects* by David Mulei with discussion. Rogue Machine Theatre.

Scott Alan Smith:

Directing:

2017 THE LYONS-Nicky Silver

The Road Theatre Company

2014 MELISSA ARCTIC- Craig Wright

The Road Theatre Company

2014 SOVEREIGN BODY (world premiere)-Emilie Beck The Road Theatre Company

Acting: Film

BACKSEAT (with Christian Bale) Adam McKay

THE CURSE OF SLEEPING BEAUTY XLRATOR Media/Peary Teo

A MATTER OF FAITH Independent /Rich Christiano

Acting: TV

BOSCH Amazon/Aaron Lipstadt

SHAMELESS Showtime/Iain MacDonald

SCANDAL ABC/ Tom Verica

SWITCHED AT BIRTH ABC Family/ Jill Agnenica

SCORPION CBS/Mel Damski

ROSEWOOD FOX/Sarah Pia Anderson

AMERICAN HORROR STORY FX/Mike Uppendahl

SUPERGIRL CBS/Jaime Babbit

THE FOSTERS ABC Family/Lee Rose
 STATE OF AFFAIRS NBC/Nelson McCormick
 REVENGE ABC/ Ken Fink
 MURDER IN THE FIRST (pilot) TNT/ Tommy Schlamme
 RIZZOLI AND ISLES TNT/Randy Zisk
 NEWSROOM HBO/ Greg Mottola
 PRIVATE PRACTICE (21 episodes) recurring ABC/ Mark Tinker

Bradley Griffin:

Publications

“Salvation on the Wicked Stage: Charles Grandison Finney, Aimee Semple McPherson, and the Legacy of Faith Performance in American Revivals,” *Communication and the Global Landscape of Faith*. Adrien Hacker-Daniels, ed. Lanham, MD: Lexington Books, 2016. 119-133.

Conference Papers, Panel Discussions, and Performances:

“Academic Assessment: Planning Outcomes and Measures.” Bradley Griffin, Travis Malone, and Jane Duncan, presenters. Association for Theatre in Higher Education (ATHE) Conference, Las Vegas, NV, 2017.

“ATHE’s Assessment White Paper.” Bradley Griffin, Travis Malone, and Jane Duncan, principal investigators and presenters. ATHE, Las Vegas, NV, 2017.

“Table for Two: Using One Rubric to Assess Core Competencies and the GE - Simultaneously.” Bradley Griffin and Lisa Bortman, presenters. Assessment Resources Conference, San Diego, CA, 2017.

“Assessment 101.” Bradley Griffin, Travis Malone, and Jane Duncan, presenters. ATHE, Chicago, IL, 2016.

“Theatre + Rubrics = Assessment.” Bradley Griffin, Travis Malone, and Jane Duncan, presenters. ATHE, Chicago, IL, 2016.

“Making Assessment Authentic: Student Involvement at Every Level.” Invited plenary session. Bradley Griffin, Matthew Finley, and Kailee Rogers, presenters. Association of American Colleges & Universities Conference (General Education and Assessment: From My Work to Our Work), New Orleans, LA, 17-20 February 2016.

“The Three Cs of Theatre Assessment: Creativity, Critical Thinking, and Collaboration.” Bradley Griffin, Travis Malone, Jane Duncan, and Monica Stufft, presenters. ATHE, Montreal, Canada, 30 July – 2 August, 2015.

“Assessment and the Co-Curriculum.” Bradley Griffin, Connie Fulmer, Connie Horton, Lila Carlsen, Amy Adams, and Matthew Finley, presenters. Assessment Resources Conference, Oakland, CA, 22-24 April 2015.

“Assessment Swap Meet.” Bradley Griffin, Monica Stufft, Travis Malone, Jane Duncan, presenters. ATHE, Scottsdale, AZ, 23-27 July 2014.

“Theatre Programs and Academic Assessment: A Pre-Conference Workshop.” Bradley Griffin, Monica Stufft, Travis Malone, Jane Duncan, presenters. ATHE, Scottsdale, AZ, 23-27 July 2014.

“Measuring the Unmeasurable: Using Rubrics and E-Portfolios for Performance-Based Classes.” ATHE, Orlando, FL, August 2013.

“Adventures in Modern Globetrotting.” Jennifer Brody and Charlotte Canning, leaders. ATHE, Orland, FL, August 2013.

Public Lectures and Colloquia:

2016. “Let Me Give You the Lowdown: Thoughts on *Crazy for You*.” Invited comments to the Crest Associates, the Faculty & Staff Associates, the Heritage Society, the Pepperdine Parents Program, and the Donor Relations Dinner. Pepperdine University, Malibu, CA.

“Selections from *The Threepenny Opera*.” Invited performance at the California Judicial Conference in Ojai, CA, hosted by the Pepperdine University Law School.

“Assessing Oral Communication.” Seaver College Workshop on Assessing Oral Communication Competency at the Level of Graduation. Pepperdine University.

2015. “The Making of an Enchanted Evening: Thoughts on *South Pacific*.” Invited comments to the Crest Associates, the Faculty & Staff Associates, the Heritage Society, the Pepperdine Parents Program, and the Donor Relations Dinner. Pepperdine University, Malibu, CA.

“Calibration: The Key to Assessment Collaboration.” Seaver College Workshop on Assessing Writing Competency in the General Education Curriculum. Pepperdine University, Malibu, CA.

2014. “No One is Alone: Thoughts on *Into the Woods*.” Invited comments to the Crest Associates, the Faculty & Staff Associates, and the Heritage Society. Pepperdine University, Malibu, CA.

2013. “Don’t be Vague!” Invited comments at the AAC&U Institute for General Education Assessment. University of Vermont, Burlington, VT.

“What’s Your Plan? Using Alcohol Responsibly.” Invited comments at the Florence, Italy, IP Orientation Program. Pepperdine University, Malibu, CA.

“Why Pepperdine?” Invited comments for inaugural Seaver Admissions webinar. Laura Kalinkewicz, coordinator. Pepperdine University, Malibu, CA.

Production Experience: Directing and Dramaturgy
2018 *Medea*, Director, Pepperdine University

2016 *Crazy for You*, Director, Pepperdine University

2016 *The Threepenny Opera*, Director, Pepperdine University

2015 *South Pacific*, Director, Pepperdine University

2012 *Oklahoma!*, Director, Pepperdine University

FACULTY DEVELOPMENT

The following faculty members have participated or are participating in Pepperdine’s chapter of the National SEED (Seeking Educational Equity and Diversity) Project: Bradley Griffin, Cathy Thomas-Grant, Hollace Starr.

Bradley Griffin participated in SEED during 2016-2017. He was selected by the university to become a SEED leader for 2017-2018 and attended the National SEED Project Leaders Training in Boston, MA, during the summer of 2017.

FACULTY FUNDING

Scott Alan Smith:

Dean’s Research Grant-(awarded 2015, 2016)-supported research on the Cleveland Play House

Los Angeles County Arts Commission (awarded 2013-2017): \$4000 used for the hiring of an intern to assist in producing the Summer Playwrights Festival 2013, 2014, 2015, 2016, 2017.

Bradley Griffin
2016-2017

Seaver Research Council Grant (\$3500) to fund sabbatical research in March 2017 at the New York Public Library for the Performing Arts

2015-2016

Kurt Weill Foundation Grant (\$7,500) to fund professional musicians for Pepperdine University's production of *The Threepenny Opera*

Kurt Weill Mentor Grant (\$1000) to fund a master class with Angelina Reaux

21. FACULTY/STAFF

Are there sufficient numbers of faculty/staff to maintain program quality? Do program faculty/staff have the support they need to do their work?

- a. Distribution of faculty across ranks (or staff years at institution)
- b. Diversity of faculty/staff
- c. Number of full-time faculty (ratio of full-time faculty to part-time faculty)
- d. Student-faculty ratio
- e. Faculty workload
- f. Faculty review and evaluation processes
- g. Mentoring processes
- h. Professional development opportunities and resources (including travel and research funds)
- i. Sufficient time for research, program development

Distribution of faculty across ranks:

Cathy Thomas-Grant, Professor 2

Bradley Griffin, Professor 1

Hollace Starr, Assistant Professor 3 (Pre-Tenure)

Scott Smith, Full-time Visiting Faculty (10 years of service)

Yelena Babinskaya, Full-time Visiting Faculty (2017-2018 is first year of service)

Diversity of faculty/staff:

There are 8 full-time faculty/staff who work exclusively with the Theatre Program. Of these, 4 are male, and 4 are female. 4 self-identify as White, 1 as White, Non-Hispanic, and 1 as Other: Ashkenazi Jew. 2 did not respond the request for racial identity, although they present as White.

Number of full-time faculty:

2 tenured

1 tenure-track

2 full-time visiting

3 full-time technical staff who teach as adjuncts

(1 long-term adjunct)

Other adjuncts as needed

Student-faculty ratio:

In the fall 2017 semester, there were 69 students pursuing degrees in Theatre Arts, Theatre & Music, or Theatre & Media Production. Counting only the tenure-track faculty, we have a student-faculty ratio of 23:1. Considering all 8 members of our faculty and full-time staff, we have a student-faculty ratio of 9:1

Faculty workload:

Tenured faculty have a 3/3 teaching load, or 12 units per semester.

Pre-tenure faculty have a 3/2 teaching load.

Full-time visiting faculty have a 4/4 teaching load, or 16 units per semester.

Full-time staff and adjuncts may teach up to 8 units per semester.

Faculty review and evaluation process:

Faculty complete an annual self-evaluation, and if necessary, the Divisional Dean will schedule a follow-up meeting to discuss the evaluation.

Faculty at the rank of Assistant and Associate are reviewed by the Divisional Dean for step increases every 2 years. Faculty at the rank of Professor are reviewed by the Divisional Dean for step increases every 3 years. Tenure and/or promotion from one rank to another requires the faculty member to submit an e-portfolio that is reviewed by 5 peers, the Divisional Dean, the members of the Seaver College Rank, Tenure, and Promotion Committee, the Seaver Dean, the University Provost, and the President. Faculty who have attained the rank of Professor 3 are re-evaluated every 5 years using the same process described above.

Mentoring processes:

Seaver College has a longstanding mentoring program for new faculty whether they are tenure-track or visiting full-time.

Professional development opportunities and resources:

Any faculty member presenting at a national conference may request professional development funds to defray costs associated with travel. Faculty wishing to travel to archives, libraries, or other locations for research and artistic development may request funding through the Seaver Dean's Research Council. In addition, the University staffs offices to facilitate external grant proposals and funding requests.

Sufficient time for research, program development:

Pre-tenure faculty automatically receive a course reduction each year in order to facilitate research and professional development. In addition, pre-tenure faculty in their first year are exempt from serving on university committees and advising students. Tenured faculty may request a course reduction by submitting a proposal to the Seaver Dean's Office. The Dean has been very supportive of the release time/course reduction process and recognizes that there is no substitute for time to investigate, research, and create. Tenured faculty may submit sabbatical requests every seven years.

Evidence

Please attach evidence.

EXTERNAL REVIEW

External Review Report

In summary please explain how, through the findings in the annual assessments, the program has achieved a holistic evaluation of the educational experience that is supported through benchmarking. (Has the program been reviewed by external stakeholders, such as practitioners in the field, or compared with other similar institutions, or national standards?)

I. GUIDELINES FOR ORGANIZING THE EXTERNAL REVIEW

The external review typically occurs after a program or department completes its self-study report, but the selection and invitation of external reviewers can occur during the self-study process to ensure the availability of the best reviewers. However, programs with concurrent accreditation (e.g., AACSB, APA, ABA) can use the visiting team for that discipline-specific accreditation as the external review. The report from the site visitors should be included in the final report. For an illustration of potential areas for the reviewers to consider, see Attachment below.

II. CHOOSING REVIEWERS

The size and composition of the review team can vary, depending on the size of the program under review. Usually, the team involves one or two people. At the time a department or program is notified that it will be conducting a program review, appropriate individuals should submit a list of names of possible reviewers. These reviewers should be external to the school/University. External reviewers should be distinguished scholars/teachers/practitioners in the field and be familiar with campuses that are similar to Pepperdine University and the program undergoing review. It is also helpful for external reviewers to have had experience with program administration and with program assessment. At least one of the reviewers should be experienced with student learning outcomes assessment in order to review and analyze the program's assessment processes and results. The Dean of each School will have the final approval of the external reviewer.

III. MATERIALS FOR THE EXTERNAL REVIEW TEAM

At least 30 days prior to the scheduled department visit, the information from the program self-study and appropriate additional materials are sent to each member of the external review team. An identical information package should be provided to appropriate members of the administrators overseeing the program. The reviewers should compile a report that includes observations, strengths, weaknesses, and recommendations based on evidence. The attached External Review Report expectations outlines the guidelines for the external reviewers' site visit and report. Reviewers and Divisional Deans should also sign a consultant agreement. External Reviewers should also be given a schedule for their visit and a confirmation letter, and programs will submit a budget proposal for the site visit to the Office of Institutional Effectiveness.

IV. CATEGORIES FOR EVALUATION

- Curriculum
- Faculty
- Resources
- Viability

V. EXTERNAL REVIEW TEAM VISIT AND REPORT

The review team visit typically lasts for two days, during which time the review committee

members meet with department faculty, academic advisors, students, and select administrators. The review team typically takes part in an exit interview just prior to concluding its departmental visit.

The team is expected to submit its written evaluation to the campus program review committee no later than 4 weeks after the visit. The written evaluation should include a review of strengths and challenges, resource allocation, and program viability as well as suggestions for policy and resources. Upon submission of the report, off-campus reviewers receive a previously agreed upon stipend and travel expense reimbursement (to be determined by the department under review).

As soon as the program receives the report from the external review team, it is distributed to the appropriate individuals. The department is typically asked to review the report (within a brief time period) for factual inaccuracies and misperceptions. To maximize the effectiveness of program review, the findings and resulting decisions should be shared with all of the stakeholder groups. Such sharing of findings generates buy-in to the program's and/or institution's goals. To facilitate and track the implementation of improvement plans, each year the relevant faculty members should review the progress of programs reviewed in previous years. If the department/program was not successful in implementing all aspects of the plan, they may follow up with their appropriate administrative unit regarding resource allocation or other barriers involved in preventing successful implementation.

External Reviewer Report Expectations

Please find the link below for the "External Review Summary Sheet".
<https://www.surveymonkey.com/r/Z835R7F>

External Reviewer Report Expectations

Please attach the completed form.

External_Reviewer_Report_Pepperdine_Theatre__1_.docx

FORMS

QUALITY IMPROVEMENT PLAN

QUALITY IMPROVEMENT PLAN: QIP

For the Quality Improvement Plan, the program should extract from the "preliminary quality improvement goals and action plan" of the self-study (section A.III) as well as from both the external and internal review recommendations.

The following prompts may be helpful in considering your QIP:

1. Are the curriculum, practices, processes, and resources properly aligned with the goals of the program?

2. Are department/program outcomes aligned with the institutional learning outcomes (ILOs)?
3. Is the level of program quality aligned with the school/University's acceptable level of program quality?
4. Is the level of program quality aligned with the constituents' acceptable level of quality?
5. Are program goals being achieved?
6. Are student learning outcomes being achieved at the established standard of achievement? What are you using for comparison/benchmarking?
7. How have the results of program review been used to inform decision-making and improve instruction and student learning outcomes?
8. What was identified in the process of examining the institution's program review process that may require deeper reflection, changes, and/or restructuring? What will be done as a result? What resources will be required?
9. What have the reviewers learned as they carried out assessments of student learning? How have assessment protocols, faculty development, choices of instruments, or other aspects of assessment changed as a result?

Many of the changes that occur following program review are related to curricular adjustments that are, in essence, resource neutral. Program faculty or staff should make note of the ways that they used data to make decisions. Changes that are outside the control of the program or need additional support should be noted and reviewed by the dean in the final section, the Memorandum of Understanding (MOU).

QIP Form

Please find the link below for the "QIP Form".

<https://drive.google.com/file/d/0B6ufJTOgPx32M3JiNTM3bV9KNVv/view?usp=sharing>

Please attach the QIP form

Please attach the completed form.

Theatre_Program_QIP_2018_Final_Draft.pdf

Please see the attached QIP.