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9-28-2017

Clybourne Park

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Recommended Citation

"Clybourne Park" (2017). *Taylor Theatre Playbills*. 6.
<https://pillars.taylor.edu/playbills/6>

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TAYLOR UNIVERSITY'S

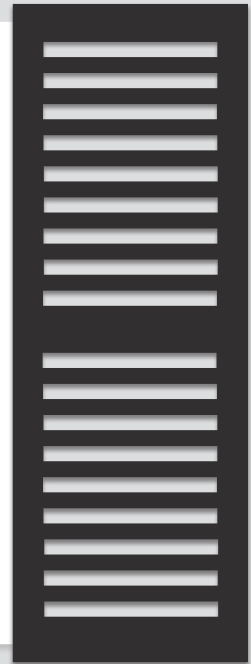
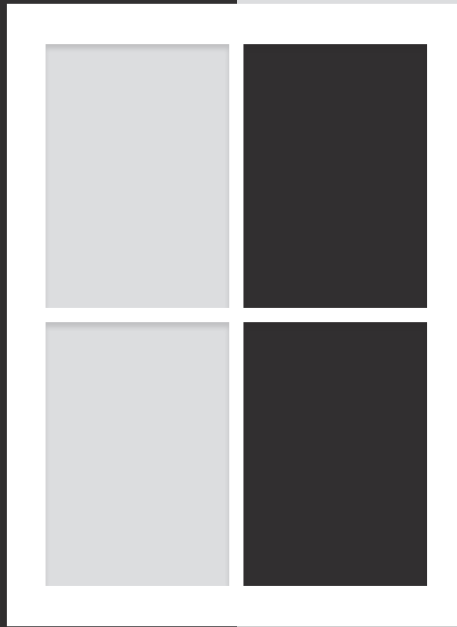
Mitchell Theatre

PRESENTS

THE JASON FRANCIS SCHOLARSHIP PRODUCTION

Clybourne Park

by Bruce Norris



ARTISTIC DIRECTOR



Here we are, at the beginning of the exciting 2017-2018 season with our opening show: *Clybourne Park*! I don't know when I've looked forward to a season more--every single show has something special about it, and if you want to know more about any of them I hope you'll ask me.

It was not an easy decision to choose *Clybourne Park* for Taylor University Theatre. When I first read it I knew I wanted to do it, knew that it contained the opportunity to learn and to create a space where others could engage in important and challenging conversations. I also knew that the content was difficult, potentially offensive and possibly beyond our reach. I knew I couldn't enter into the work alone and when Felicia Case agreed to take it on with me the decision became final. When that decision was made we knew nothing of Charlottesville, and the "taking a knee" controversy was months away. What I did know was that the race conversation had to continue; as long as there are those who wonder why we're still talking about it we have to keep talking about it.

This play has won all the big awards--the Tony, the Pulitzer, and in Britain, the Olivier Award. This brilliant black comedy has been called "ferociously smart" and "a savagely funny and insightful time bomb", and it's no accident that critics use words laced with a sense of danger when describing the play. The playwright, Bruce Norris, has made it clear he's out to stir things up, and his play is very intentionally provocative, centered on the core difficulty we continue to experience in our conversation about race. He uses a revered classic from 1959, *A Raisin in the Sun*, as his jumping off point, which tells the story of a black family in Chicago who buys a house in a white neighborhood, called Clybourne Park.

Act One of *Clybourne Park* finds us in 1959, at 406 Clybourne St., where the news is breaking that the purchasers of the home are not white. What could possibly go wrong? Fast forward fifty years for Act Two, and see how the situation has played out over time in that same neighborhood, where now it's white home buyers who meet resistance. Questions about race and property are intertwined --are we any better at talking about it now? How has it changed? Have we progressed? Where is Grant county's "Clybourne Park"? Oh, and did I mention it's a comedy? So. I'm confident you will have lively conversations about this play afterward, in the car on the way home or over coffee with your friends. Your response to this play is really Act Three, and so we've provided an opportunity after each performance for you to stick around and talk about the play together.

The people in this play might not share your ideals, your ethics, your morals or your faith, but they are human. They are prone to the same joys, sorrows, great goods and great evils as you are. They are products of the world(s) they've lived in, which is fine until their worlds collide. They belong to the incredibly large community that is the world where we are responsible for one another and where we as believers have been called to be agents of reconciliation through and by the power of the Holy Spirit. These realities have given me lots to think about and talk about. May this play be part of that ongoing conversation for you.

Thanks for coming.

Tracy Manning

DIRECTOR OF INTERCULTURAL PROGRAMS



Felicia Case

The Office of Intercultural Programs (OIP) is pleased to collaborate with Tracy Manning and the theater department on *Clybourne Park*. Theater can be a window into others' lives. It provides a way to explore people and places that we would not encounter in our daily lives. It also gives us a way to see ourselves. OIP is excited that *Clybourne Park* provides a window into the African American experience as never before seen in Taylor Theater. It asks us to consider what it means to live in community, who is my "neighbor" and how am I shaped by the people with whom I live. It is our hope that this production makes you laugh, makes you uncomfortable, and makes you think. OIP also hope you find someone to discuss it with. Enjoy.

LIGHTING AND SCENIC DESIGNER



Kevin Gawley

Kevin is returning to design his 32nd production at Taylor. As a freelance lighting/scenic designer, Kevin's work has appeared on many Chicago stages, including Lifeline Theatre where he won the Jeff Citation for his design of *Jane Eyre*, the After Dark Award for his design of *Strong Poison*, and has been an ensemble member and resident designer since 2001. His work also appeared in numerous productions at the Bailiwick, Organic, Porchlight, OperaModa, Blindfaith, Theatre on the Lake, Metropolis, StoreFront, Loyola University Chicago, Revels Chicago, Midwest Jewish, and at the North Carolina Shakespeare Festival theatres. Kevin is currently Professor and Resident Scenic and Lighting Designer at the University of Louisville and has previously taught courses at Loyola University Chicago, the University of Illinois at Urbana-Champaign and the University of Wisconsin–Eau Claire. He is also a resident designer at St. Scholastica Academy. Kevin holds an MFA and BFA in Lighting Design from the University of Illinois at Urbana-Champaign and an MBA in Finance from DePaul University. Kevin's lighting/projection designs were featured summer 2009 at Lifeline Theatre's productions of *Crossing California* and *Gaudy Night*.

TECHNICAL DIRECTOR



Terrance Volden

Terrance is in his sixth year as Taylor Theatre's Technical Director. He graduated from Sterling College in Kansas in 2008 with a Bachelor of Arts degree in Communication and Theatre Arts. After graduation, he spent almost three years as a missionary outside of Chiclayo, Peru, working for Latin American Children's Fund as a teacher, pastor, and translator. In 2012, he obtained his education licenses in both Theatre and Vocal Music, also from Sterling. His theatre credits include three years as Scene Shop Supervisor at Sterling College and freelance scene design and construction across Kansas and Oklahoma. His past work at Taylor includes scene designs for *Waiting for Godot*, *Freud's Last Session*, *The Cherry Orchard*, and *Wit*, along with directing *The Servant of Two Masters*.

Clybourne Park

Russ/Dan.....Steve Mantel
Bev/Kathy.....*Grace Foltz
Francine/Lena.....Brielle Fowlkes
Albert/Kevin.....Brandt Maina
Karl/Steve.....*Sean Sele
Betsy/Lindsey.....Sarah Davis
Jim/Tom.....*Ty Kinter

SETTING

ACT ONE

September 1959
3:00, Saturday Afternoon

ACT TWO

September 2009
3:00, Saturday Afternoon

Clybourne Park is produced in conjunction with the Office of Intercultural Programs and University faculty.

WARNING: Strong language and mature subject matter. Approaching contemporary issues of race, class and community through the form of satire is complicated and intentionally provocative. *Clybourne Park* encourages audience members to question societal attitudes and examine their own positions and actions through a style of humor that can be both unsettling and uncomfortable.

*Denotes Alpha Psi Omega Membership
National Theatre Honor Society

THE JASON FRANCIS MEMORIAL SCHOLARSHIP



In 2010 Taylor University and the Theatre program lost one of its most beloved and talented graduates, Jason Francis. In his honor a scholarship fund has been initiated which awards an incoming student majoring in theatre. Currently, there are no other theatre scholarships available to new majors.

The faculty joined with Jason's family and friends to fund the scholarship. We rejoice that we have been able to award this scholarship for a third year to two students who carry on Jason's legacy.

Our continuing goal is to raise an additional \$10,000 to ensure that the principal is large enough to sustain the grants for years to come. Will you consider partnering with us in growing the scholarship? If you would like to be a part of this process you can make a tax deductible contribution in any amount. Simply make your check payable to Taylor University and note "Jason Francis Memorial Scholarship" on the memo line.

Seventy five percent of the revenue from this production will be donated to the scholarship fund. You may also make a donation online at the Taylor website. On the home page scroll to the bottom of the page and click on "Give to Taylor." Thank you!



Emma Wagoner- Stage Manager

Emma Wagoner is a Junior Theatre Arts major at Taylor University. *Clybourne Park* will be her second time stage managing a main stage show here, she but has been a part of other productions backstage such as *The Marriage of Figaro*, *A Midsummers Night Dream* and *Antigone*. Emma would like to thank Todd, Wendy and Syd for being cool because they are and they support this crazy life she chose!



Darah Shepherd- Assistant to the Director/
Dramaturg

Darah Shepherd is a sophomore theatre major who has been involved in four main stage shows. She performed in *Antigone* last fall as a chorus member and in *The Matchmaker* in the spring as Gertrude. She was one of the assistant stage managers for *Oklahoma!* and *Master Electrician* for both *When the Rain Stops Falling* and *The Matchmaker*. A special thanks to Tracy Manning for her leadership; the cast for all their hard work; my parents for their support and willingness to discuss the play with me; and the Lord for filling me with his grace, patience and joy.

The image that strikes me most from the play is the image of the table in Bev's line from act one:

"Maybe we should learn what the other person eats. Maybe that would be the solution to some of the — If some day we could all sit down together, at one big table and, and, and, and..."

First, let me say that I understand that Bev's solution is oversimplified. Simply eating with people who are not like us is not the solution to ending racism, sexism, homophobia, etc. However, I have found that eating a meal with others can bring a difference in the relationship. Especially in our culture today, eating a meal with others is very intentional. Eating is also a basic human need that everyone has; it is a sensorial experience. We remember meals by their smells, their taste, the way the food looked, who we were with, and how we felt during the meal. So for me, there is this great metaphorical image of people coming together to create memories, intentionally curious about how we are all unique, all human, and how we all reflect the image of God. Ideally, my table would be filled with people who are not the same as me, not because we ought to learn about others and "expand our horizons" culturally, but because we want to know and love those around us the way Christ does. I have also found that "certain differences exist" between two white people just as much as between a black and white person or two black people, therefore, those at my table who are "not the same as me" becomes a much wider deeming. The second point I would like to make about meals is that not all meals are tranquil. There are some heated debates that happen at the table, but the end of these debates brings about — when debated in love — discoveries of truth and reconciliation. That is what this play is for. We are coming together to share in a "meal," and the discussion might not make everyone comfortable. We must share this meal, however, or the family will never dine together. I don't think that separation is what God intended for us; He created us for community. So welcome! Welcome to our table where we, the cast and crew, offer you our meal; we would be delighted if you would partake in the food and in our discussions. I have been honored to sit with this play, to close my mouth, to listen, and to learn. I hope you all enjoy it as thoroughly as I have!

-Darah Shepherd

Timeline of American Civil Rights 1619 - 2009

- 1619 First African slaves arrive in Virginia
- 1776 American Declaration of Independence: Adopted by the Continental Congress, made up of representatives of the thirteen American colonies, declaring independence from the British Empire. The Declaration contains the famous statement upholding human rights and equality: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness."
- 1790 Naturalization Act: American citizenship is available to whites only, restricting to whites the rights to vote, own property, bring suit or testify in court.
- 1861–1865 American Civil War: The North is victorious over the Southern Confederates and slavery is abolished.
- 1866 Ku Klux Klan established in Tennessee
- 1868 Fourteenth Amendment grants citizenship rights to African Americans
- 1870 Fifteenth Amendment prohibits racial discrimination in voting
- 1887 Jim Crow Laws: Laws segregating blacks and whites in the Southern States are introduced and reinforced through violence and lynching. In all areas of life including political, social, economic, education, housing and employment, African Americans endure legal subjugation and discrimination.
- 1896 Plessy v. Ferguson:
This Supreme Court ruling legitimizes the "separate but equal" doctrine that prevails in the American South throughout the Jim Crow period. The case involves African American Homer Adolph Plessy who was arrested for sitting in a whites-only railway car on a Louisiana train. Claiming that racially segregated seating on trains violated Plessy's Constitutional rights under the thirteenth and fourteenth amendments, his lawyers appeal his case all the way to the US Supreme Court where it is defeated in a decision upholding the notion that separate seating for blacks and whites does not violate equality rights for African Americans.
- 1909 National Association for the Advancement of Colored People (NAACP) founded
- 1920 Passed by Congress June 4, 1919, and ratified on August 18, 1920, the 19th amendment guarantees all white American women the right to vote.

1924	Indian Citizenship Act grants universal citizenship to Native Americans
1944	Internment of Japanese Americans
1947	Jackie Robinson becomes first African American Major League Baseball player
1948	President Truman issues executive order integrating armed forces
1954	McCarran-Walter Act: This Act removes racial barriers to American citizenship granting citizenship to Asian immigrants for the first time.
1954	Brown v. Board of Education: This landmark Supreme Court case is widely accepted as a catalyst for the American civil rights movement. The decision overturns Plessy v. Ferguson and maintains that separate schools for black and white children are a fundamental violation of equality rights.
1955	Murder of Emmett Till: In Mississippi, a young African American boy is brutally murdered by two white men, after he allegedly whistles at a white woman. The men, acquitted by an all-white jury, later boast about committing the murder, sparking public outrage at the injustice. Montgomery Bus Boycott: African American icon Rosa Parks refuses to relinquish her bus seat to a white person on Dec. 1, sparking a year-long civil disobedience protest campaign led by Martin Luther King Jr. and culminating in the Supreme Court ruling establishing the equality rights violation of separate seating on Alabama public transportation.
1959	A Raisin in the Sun opens on Broadway: The first play by an African American woman produced on Broadway.
1960	Four African American students conduct a sit-in at a segregated Woolworth's lunch counter in Greensboro, North Carolina. This model of non-violent civil disobedience is emulated throughout the country and contributes to the desegregation of public spaces throughout the South.
1961	During the spring and summer months over 1,000 black and white student "Freedom Riders" test the new law prohibiting segregation on interstate transport, taking trips throughout the American South and shining a spotlight on civil rights protest and the call for desegregation.

1963	<p>March on Washington: On August 28 approximately 300,000 people march in America's most famous political rally, demanding equal rights for African Americans. At the Lincoln Memorial Martin Luther King Jr. delivers his legendary "I Have a Dream" speech.</p>
1964	<p>Civil Rights Act of 1964 passed: President Lyndon B. Johnson signs the Act prohibiting discrimination based on race, color, religion or national origin. The Act also provides the federal government with the authority to enforce desegregation in the South. Martin Luther King Jr. wins Nobel Peace Prize</p>
1965	<p>Voting Rights Act passed: This Act, signed by President Johnson, criminalizes widespread practices historically imposing barriers to Southern African Americans to register to vote such as literacy tests and poll taxes.</p>
1966	<p>Black Panthers founded</p>
1968	<p>Martin Luther King Jr. assassinated</p> <p>Civil Rights Act of 1968 passed: This Act, signed by President Johnson, prohibits racial discrimination in the sale, rental or financing of housing.</p>
1988	<p>Civil Rights Restoration Act passed: Overriding President Reagan's veto, Congress passes this Act, which expands the reach of non-discrimination laws within private institutions receiving federal funds.</p>
1992	<p>Rodney King Riots: For the first time in years, race riots erupt in Los Angeles after four white police officers are acquitted for the videotaped beating of African American man Rodney King.</p>
2009	<p>President Barack Obama becomes the first African American President of the United States</p>

THE PLAYWRIGHT AND HIS PLAY



When we tackle a contemporary play we have the unique capability of tapping into the interviews and words of the playwright. Bruce Norris has written much about his acclaimed play and done many interviews....this is just a part of one of those interviews.

Notions of “left versus right” pepper Norris’s dialogue, but he points out that culpability has no political affiliation.

“One of the shibboleths of the left, one of the things we lead with, is the utopian impulse. The idea that somehow everything we do – whether it’s recycling our plastic bags or wearing vegan footwear or, you know, buying local produce – all of these things are somehow going to conspire to save the world. And I think that we have to let go of that utopian fantasy of ourselves, to realize that to be part of a consumer culture means that you are kind of a rapist of the planet, and you can do things to ameliorate that to some extent but it’s a human condition and not something the left does versus the right. It’s like, all of us in the civilized world are ruining the planet.”

“Everyone latches on to the idea that the play is about race,” he offers, “and I’ve said this a couple of times before that I don’t really feel that race is its central topic. I really feel that territoriality is its central topic. That’s just a human impulse that in the large scale creates war, and in the small scale is what creates a homeowners’ committee or a community association. It’s squabbles over territory like, ‘you let your lawn grow too long – you should cut your lawn.’ Those kinds of squabbles are the same as, ‘God promised us this part of the West Bank’ or ‘this part of the Sinai Peninsula’ or something like that. They’re entitlements that certain groups feel they have to certain territory. And when they necessitate demonizing ‘the other’ in order to establish who has the right to territory – that’s when I think racism emerges. There’s no racism between different ethnic groups when they don’t want to live in the same space.”

Whether our tendency to demonize our neighbors in the ongoing battle for territorial supremacy has changed over the last 50 years is central to Norris’s play, which finds inspiration in Lorraine Hansberry’s landmark drama *A Raisin in the Sun*. *Clybourne Park*’s first act takes place in 1959, concurrent with the events in Hansberry’s play, while the second act catapults us into the 21st century.

“My initial thought was a two-part thought. I’d always been fond of *A Raisin in the Sun* and I thought about how interesting it would be to tell the story from the point of view of the white neighborhood. And what’s particularly relevant is if you bring it full circle and ask how has that changed or evolved, or not, today? And my feeling, basically, is that it has not changed profoundly. It has changed superficially. And we have a black president and we have a lot of changes in politics, hiring practices, economic practices – things like that. Has it made a difference in the way people secretly behave? I don’t think it really has.”

As to whether or not his play can serve as a catalyst for change, Norris isn’t overly concerned.

“What I would say about doing theatre is we have to let go of the idea that doing a play is somehow going to solve the issue of racism. I mean, a play doesn’t do anything. A play is just something to look at and it may give you cause to ponder.”

THE CAST IN ORDER OF APPEARANCE



Steve Mantel

Steven is a sophomore pursuing a BFA in Musical Theatre. He is from Bartlett, IL. His recent Taylor Theatre credits include *Oklahoma!* (Jud), *The Matchmaker* (Cabman), and Taylor Lyric Theatre's *Gianni Schicchi* (Marco). Steve would like to thank his Taylor theatre family as well as his family back home in Illinois.



***Grace Foltz**

Grace is a senior Theatre Arts major from Charlotte, NC. Her theatre credits at Taylor include: *Night, Mother*, *The Arab-Israeli Cookbook*, *The Marriage of Figaro*, *Antigone*, and *When the Rain Stops Falling*. "Thanks to my ever-supportive mother and father. You two are my anchors, and I would not succeed without your unconditional love. Thanks also to my siblings, Katy, Tori, and Logan for being my biggest fans. Thanks to Tracy and Terrance for believing in me even when I didn't believe in myself."



Brielle Fowlkes

Brielle is a sophomore Musical Theatre major from Muncie, IN. She is pursuing a BFA and brought her talent to the Taylor University stage in *When the Rain Stops Falling* (Older Gabrielle Understudy), last season. Her other performance credits include *The Wizard of Oz*. She'd like to thank Jesus, her mom, and her Taylor family.



Brandt Maina

Brandt is a sophomore pursuing a BFA in Musical Theatre and is from Nairobi, Kenya. His past Taylor Theatre credits include the mainstage productions *Antigone* (Haimon), and *When the Rain Stops Falling* (Andrew), as well as the student directed show *Eurydice* (Orpheus). He would like to thank his mother, the faculty of the Music, Theatre, and Dance Department, and Tracy Manning.



***Sean Sele**

Sean is a senior Theatre Arts major from Portland, OR. His recent Taylor Theatre credits include: *The Matchmaker*, Taylor Playback Theatre, *Antigone* (2017 Irene Ryan Nominee, KCACTF), *A Midsummer Night's Dream*, *The Marriage of Figaro*, *The Arab-Israeli Cookbook*, *I Love a Piano*, and *Servant of Two Masters*.



Sarah Davis

Sarah is a senior Journalism major from Detroit, MI. At Taylor, she performed in the student directed show *Agnes of God* (Agnes). She would like to thank Mary for always offering to run lines, and Tracy and the cast. "This is education in rich form, and I'm very grateful to be a part of it."



***Ty Kinter**

Ty is a senior Musical Theatre major pursuing a BFA and is from Pittsburgh, PA. Some of his recent theatre credits at Taylor include: *Night Watch*, *Fools*, *Oklahoma!*, *Antigone*, *12 Angry Jurors*, *Boys Next Door*, *A Midsummer Night's Dream*, and Taylor Lyric Theatre's *Gianni Schicchi* and *Working*.

SPECIAL THANKS

Talk-back Participants

Felicia Case
Michael Jessup
Jeff Cramer
Bob Aronson
Andrew Draper
Carie King
Michael Hammond
Scott Moeschberger

Assistance and Donations to the Set

The Jensen Family
The Neels
The Gueberts
Beulah Baker
Facilities Services

PRODUCTION STAFF

Artistic Director.....***Tracy Manning**

Scenic and Lighting Designer.....**Kevin Gawley**

Technical Director.....***Terrance Volden**

Stage Manager.....**Emma Wagoner**

Deck Captain.....***Suzie Quinn**

Deck Crew.....***Tamara Peachy**
Andrew Wulf
Hannah-Kate Fox
John Broda
Ilona Villa Cifuentes

Master Carpenter.....***Andrew Baker**
*Erin Gautille
Jed Carpenter

Charge Scenic Artist.....**Emma Seeman**
Kenzi Nevins Anna Poel
Lauren Vock Madeline Logan
Meghan Freer *Callie Haven
Hannah-Kate Fox Kait Bedel
Brandt Maina Michaela Shake
Sarah Davis John Broda

Properties Master.....**Evangeline Bouw**
Kenzi Nevins

Costume Designer.....***Bradley Jensen**

Costume Assistants.....Victoria Koro
Elizabeth Carrier

Dressers.....Victoria Koro
Elizabeth Carrier
Madeline Logan

Makeup/Hair.....***Grace Foltz**
Elizabeth Carrier
Madeline Logan
Victoria Koro

Sound Technician.....**Grace Rose**

Master Electricians.....**Olivia Chamberlain and Daniel McHenney**
Darah Shepherd Sean Sele
Kait Bedel Becca Williamson
Savannah Spurgeon Emma Wagoner
Kelly Abraham Tamara Peachy
Michaela Shake Hannah-Kate Fox
Sophia Guo Kenzi Nevins
Lauren Vock

Photographer/Publicity.....**Rachel Kinsel**

Trailer.....***Andrew Paul Davis**

Box Office Assistant.....**Kenzi Nevins**

House Manager.....**Lynreshay Johnson**

Head Usher.....**Lydia Mooney**
Savannah Ireland Hillary Foreman Micah Stewart Campbell Williams
Amber Taylor Sarah Glett Katherine Kunz Maggie Cripe
Michelle Franch Lindsay Couvion Canaan Passwater Katrina Walton
Jessica Dundas Rachel Knight Maya Laytham Annie Evans
Chester Chan Lauren Buzella Sarah Davis Katherine Sanchez
Emily Russell Kaitlyn Herald Erin Davis Evelyn Allee
Mary Newenhisen Alexander Wang Michaela Stenerson Rebekah Spears
Matthew Parks Timiesha Knowles Ashton Mckenzie

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**MUSIC, THEATRE, AND DANCE DEPARTMENT
2017-2018**

Moments
October 6, 7

Cyrano de Bergerac
November 10-12, 17-19

The Pirates of Penzance
February 2-4
(Tickets available by calling 765-998-5232)

*Grasping the Thorn: The Story of the
White Rose Martyrs*
February 16-18, 23-25

*Disney and Cameron Mackintosh's Mary
Poppins: The Broadway Musical*
April 27-29, May 4-6

**Tickets available at
boxoffice@taylor.edu, 765-998-5289,
the Rupp Communication ticket office or online goo.gl/8C8WfJ**

W elcome to Taylor University Theatre. If you are a regular supporter of our program we thank you for your encouraging participation over the years. If this is your first visit, we trust that you will enjoy our work enough to return -- again and again and again. We have a distinct calling as a Christian liberal arts theatre program, reflected in our philosophical statement. We welcome your participation, your comments on our work, and any suggestions you might have to help us accomplish our mission.

Come Play with us. . .

T aylor University Theatre is a co-curricular educational program supporting the liberal arts mission of the University by providing a broad range of theatre experiences that span most theatrical periods, genres, and styles.

Plays that probe the human condition and reveal human action with integrity, authenticity, and a sense of “grace,” provide us the opportunity to understand better what is true about ourselves and others.

While individual plays may not necessarily reflect the ethos of the Taylor community, we believe that this theatrical pursuit of truth resides at the heart of a Christian Liberal Arts education.