

FACULTY MEETING - CLA

October 9, 2015
HALL OF SCIENCES 4

AGENDA

CALL TO ORDER: 3:15 p.m.

Chris Taylor

APPROVAL OF MINUTES

Jessica Lakin-----4-9

INTRODUCTION OF NEW FULL-TIME STAFF

Linda Connors, Mike Groener, & Judy Redling

DEAN'S UPDATES

Chris Taylor

ACTION ITEMS:

1. Drew/Duke Joint Degree Program
2. Applied Performance Minor

Ryan Hinrichs-----10-13
Christina McKittrick-----14-40

REPORTS:

Curricular Report
National Campaign & Advancement

Christina McKittrick-----41-42
Ken Alexo-----43-46

FOR DISCUSSION:

OLD BUSINESS:

NEW BUSINESS:

ANNOUNCEMENTS:

Prestigious Fellowships
Drew Review
ESL Accommodation Policy Update
Admissions Events
Library News
Faculty Research Series
Organizing for Change Workshop
Student Success Workshops
INTO
Center for Internships and Career Development

Ed Baring-----47
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Judy Redling
Bob Massa-----49-50
Linda Connors-----51-52
Debra Liebowitz-----53
Amy Koritz-----54
Danielle Boeninghaus-----55
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NOTE - The December Faculty meeting has been moved to December 11th at 3:15.

ADJOURNMENT

Drew Honduras Project will be selling coffee and snacks prior to the faculty meeting!

ANNOUNCEMENTS

Jason Bishop: for being awarded a Conducting Fellowship from the American Choral Director's Association's International Conductor Exchange Program, which will involve his travel to South Korea for a two-week conducting residency in August 2016, as well as hosting a South Korean conductor at Drew in the Spring 2016 semester.

Lisa Brenner: for her play *Katrina: the K Word* (co-authored with Suzanne Trauth), which was performed at Chapman University in commemoration of the 10th anniversary of Hurricane Katrina. The performance was a collaboration between the College of Performing Arts and Student Civic Engagement. Chapman reports: "because of that partnership the cast includes a wide range of campus members, from undergraduates to Ph.D. students." See:

<https://blogs.chapman.edu/happenings/2015/09/16/katrina-the-k-word/>

Bill Campbell: for winning the Nobel Prize in Medicine.

Robert Carnevale: for the publication of his translation, with Carol Ueland, of Alexandr Kushner's *Apollo in the Grass: Selected Poems*, which was published by Farrar, Straus and Giroux.

Lillie J. Edwards: for being elected to serve as the chair of the Academic Affairs Committee as part of her duties on the Oberlin College Board of Trustees.

Kimani Fowlin: for being co-Artistic Directors for *DAY OF THE DEAD: Live Music, Dance and Storytelling*, for *Cathedral Arts: Live!*, a performing arts series debuting in Jersey City, in October. She is also choreographing a new piece to be performed by twelve Drew Dance students, accompanied by Curiosity Cabinet, a chamber music collective.

Jonathan Golden: for giving an invited talk at Bar Ilan University in Tel Aviv on Religion and Conflict Resolution. Jonathan also appeared on a Community Policing Panel at the National Asian Peace Officer's Association, Annual Meeting in New Orleans, where he conducted a workshop for police officers on conflict resolution. Jonathan also appeared on a panel about Interfaith Studies in the Academy at the President's Interfaith and Community Service Campus Challenge at Howard University in Washington DC. He published an article in *NJ Blue Now* magazine, entitled: "Let's Bring the Youth Police Initiative to New Jersey."

Juliette Lantz: for being awarded a National Science Foundation DUE-IUSE-Exploration and Design: Engaged Student Learning Grant for "Collaborative Research: Eliciting and Assessing Process Skills in STEM." This \$1,168,466 award funds a five-year project to develop, validate and disseminate assessment tools designed to assess student process skills in active learning classrooms (teamwork, information processing, critical thinking, problem solving, management, oral/written communication and self assessment) and provide students with feedback on these process skills. A significant part of this grant involves generating and facilitating faculty development workshops on assessing process skills in college classrooms. Professor Renee Cole (University of Iowa) and Professor Suzanne Ruder (Virginia Commonwealth University) are also Principal Investigators on this collaborative project, which will include working with over fifty Science, Technology, Engineering and Mathematics (STEM) faculty around the country, as well as thousands of students over the lifetime of the grant.

Debra Liebowitz: for her article, "Due Diligence and Gender Violence: Parsing its Power and its Perils" in *Cornell International Law Journal* 48:2, 2015 (with Julie Goldscheid).

Norman Lowrey: for being commissioned by the Director of the SUNY Leadership Institute, Lee Riddel, to make nine Singing Masks for use in her training program. The masks were created over the span of June to August, 2015 and are now traveling with Riddel to various SUNY campuses.

Tom Magnell: for serving as the external reviewer for the Philosophy major and program at Western New England University.

Rosemary McLaughlin: for being co-Artistic Directors for *DAY OF THE DEAD: Live Music, Dance and Storytelling*, for *Cathedral Arts: Live!*, a performing arts series debuting in Jersey City, in October.

Ada Ortuzar-Young: for her review of the book *Teaching Film*, which has been published in the special issue of the journal *Hispania*, dedicated to "The Scholarship of Film and Film Studies."

Marie-Pascale Pieretti: for winning a \$3,500 grant from the Ministère des Relations Internationales et de la Francophonie of Quebec to help subsidize the cost of student travel to Quebec during spring break for the International Business in French course.

Patrick Phillips: for having his book *Elegy for a Broken Machine* long-listed for the 2015 National Book Award in Poetry.

Kimberly Rhodes: for being appointed Board Member and Travel and Publication Grants Committee Chair of the Historians of British Art, an affiliate organization of the College Art Association. In addition, her double review of Hilary Fraser, *Women Writing Art History in the Nineteenth Century* (Cambridge: Cambridge University Press, 2014) and Temma Balducci and Heather Belnap Jensen, eds., *Women, Femininity and Public Space in European Visual Culture, 1789-1914* (Burlington: Ashgate, 2014) appeared in the Summer 2015 issue of *Nineteenth-Century Gender Studies*.

Carol Ueland: for the publication of her translation, with Robert Carnevale, of Aleksandr Kushner's *Apollo in the Grass: Selected Poems*, which was published by Farrar, Straus and Giroux. (The Dean's Office regrets that this publication was incorrectly listed as a "book review" in the August 2015 Faculty Meeting packet.)

Drew University
College of Liberal Arts

Minutes of the Faculty Meeting
28 August 2015

Present: Sarah Abramowitz, Erik Anderson, Christopher Andrews, Christopher Apelian, Di Bai, Brianne Barker, Susan Beddes, Jason Bishop, Marc Boglioli, Lisa Brenner, Monica Cantero-Exojo, James Carter, Adam Cassano, Chris Ceraso, Jill Cermele, Miao Chi, Graham A. Cousens, Fred Curtis, Mary Davis, Allan Dawson, Kyle de Kamp, Patrick Dolan, Stephen Dunaway, Andrew Elliot, Wyatt Evans, Kimani Fowlin, Roxanne Jonathan Golden, Jim Hala, Louis Hamilton, Seth Harris, Summer Harrison, Deborah Hess, Emily Hill, Ryan Hinrichs, Shakti Jaising, Sandra Jamieson, George-Harold Jennings, Jason Jordan, Hilary Kalagher, Jason Karolak, Steve Kass, Joshua Kavaloski, Marguerite Keane, Caitlin Killian, Elizabeth Kimball, Roger Knowles, Jennifer Kohn, Wendy Kolmar, Amy Koritz, Minjoon Kouh, Margaret Kuntz, Jessica Lakin, Juliette Lantz, Bjorg Larson, Neil Levi, Deb Liebowitz, Jinee Lokaneeta, Norman Lowrey, Caroline Maier, Patrick McGuinn, Christina McKittrick, Rosemary McLaughlin, Christopher M. Medvecky, Joanna Miller, Sangay Mishra, Scott Morgan, Philip Mundo, Robert Murawski, Emanuele Occhipinti, Ada Ortuzar-Young, Jennifer Ostrega, Mary-Ann Pearsall, Karen Pechilis, Michael Peglau, Patrick Phillips, Marie-Pascale Pieretti, Muriel Placet-Kouassi, Bhagavathi Ramamurthy, Kimberly Rhodes, Raul Rosales, Alan Rosan, Jonathan Rose, Susan Rosenbloom, Maliha Safri, Peggy Samuels, Paris Scarano, Bernard Smith, Rebecca Soderholm, James Speese, Leslie Sprout, Sharon Sundue, Steve Surace, Christopher Taylor, Maria Turrero-Garcia, Carol Ueland, Linda Van Blerkom, Sara Webb, Hannah Wells, Trevor Weston

Others Attending: Ken Alexo, MaryAnn Baenninger, Jami Barnett, Gamin Bartle, Sunita Bhargava, Nora Boyer, Linda Connors, Terri Demarest, Stacey Fischer, Michael Groener, Jon Kettenring, E. Axel Larsson, Colby McCarthy, Frank Merckx, Rachel Pereira, Michael Richichi, Jim Skiff, Sara Waldron, Marti Winer, Jody Caldwell, Jennifer Heise, Kathy Juliano

The meeting was called to order at 3:17pm.

Approval of Minutes:

The minutes of the May 1, 2015 Faculty Meeting were approved with the addition of the final text of the ESL Accommodation policy and the Incomplete Grade Request Policy motions.

Dean's Update:

Chris Taylor welcomed everyone to the new academic year and thanked faculty who attended the Opening of School Ceremony. He noted that anyone who needs to reach the Dean's Office should email the Dean or the Associate Deans directly, or utilize the cladean@drew.edu email address.

Chris announced that there was a quorum for the Committee on Faculty election that was held electronically: Phil Mundo was elected as the representative for Division II, and Marie-Pascale Pieretti was elected as the representative for Division III. He reminded everyone to be prompt with their submission of requested materials as the Committee is very busy.

Introductions of New Faculty:

Department Chairs and Program Directors introduced the following new faculty members:

Kimberly Choquette	Visiting Assistant Professor of Chemistry (Spring Semester)
Mary Davis	Visiting Assistant Professor of Anthropology
Kyle de Camp	Andrew W. Mellon & the Common Good Artist in Residence
Kimani Fowlin	Visiting Assistant Professor of Theatre Arts & Dance

Seth Harris	Visiting Assistant Professor of Mathematics & Computer Science
Brad Isaacson	Visiting Assistant Professor of Mathematics & Computer Science
Jason Karolak	Visiting Assistant Professor of Art
Muriel Placet-Kouassi	Visiting Assistant Professor of French
Bhagawathi Ramamurthy	Visiting Assistant Professor of Biology
James Speese	Visiting Assistant Professor of English
Maria Turrero-Garcia	Visiting Assistant Professor of Spanish

Conversation with the President:

MaryAnn Baenninger welcomed faculty to the new academic year. She began by thanking everyone for their continued patience as changes are being made to address the issues in the University's administrative support structure that preceded all of the people who are currently in place. She reviewed a number of changes that happened last year, including a structural reorganization of Finance and Enrollment Management, and noted that many of these changes have occurred to provide a strong foundation for CLA enrollment and retention. She then reviewed plans for the coming year, which include moving a step deeper into several administrative areas to address remaining challenges. She noted that many of the issues that we will have to address this year are related to planning and accountability: We have the Periodic Review Report due to Middle States in June, we need to put into place a comprehensive and transparent planning and budgeting process (underway soon with the creation of a new President's Planning and Budgeting Council - PPBC), and we need to begin a strategic planning process. She noted that there is still a lot to be done after so many years of challenge and struggle.

MaryAnn also noted that Alex McClung, Director of Institutional Research, has been working on developing a set of benchmarks that can be used to compare ourselves to others on every dimension that will be useful for strategic planning. He has used over thirty different variables to determine the appropriate schools to include on these lists, and there will be different kinds of benchmarks for different questions. Specifically, Alex has been working on three different groups: an aspirant group, a peer group, and a competitor group. MaryAnn briefly presented the preliminary groups, and indicated that Alex will be explaining his methodology and the lists themselves in more detail in the near future. She also noted that this is not just a mathematical exercise, as these groups will be used to answer really pressing questions that confront us.

At this point, the floor was opened for questions.

Caitlin Killian asked whether restoring the TIAA-CREF retirement benefit was on the table for consideration as part of the salary discussions this year. MaryAnn indicated that this was not being considered at this time because as the process unfolded, it became clear that addressing equity issues and compression/stagnation were going to be the most critical.

Caitlin also asked whether the PPBC was going to always function with pre-chosen faculty members as representatives. MaryAnn indicated that this would not be the case. She is thinking about this year's group as a Beta-PPBC that will lay out the parameters through which the committee will work in the future. The people who are on this group now have to be people who already have an understanding about the way in which the organization needs to work; there is simply not time to train people during this first year. A group of people needs to decide how the council should look in the future; it's unlikely that the council will function in a mature way until next year.

Jennifer Kohn asked MaryAnn to comment on a rumor that there is a blanket prohibition on tenure-track hiring this year. MaryAnn confirmed that this is true; she noted that until we can ensure that the people we hire can be at this institution when they are ready to be tenured and that we can afford that financially, there will be no tenure-track hiring. The one exception would be that if there are endowed funds to hire a tenure-track faculty member, and those funds can only be used to hire a tenure-track faculty member, she would consider releasing those funds at this time. She also noted that she is feeling optimistic about the enrollment issues in CLA. She understands that

there is no fundamental flaw at this institution that is an impediment to recruiting undergraduate students. She believes that a turnaround has started, but we can't get ahead of ourselves. And even as well as we do in admissions, there are possible internal threats that have to be addressed as well (e.g., financial record keeping).

Jennifer followed up by noting that we have to be able to deliver on the promises that are made to students who have chosen to attend Drew. MaryAnn noted that she's certainly aware that some programs are in higher demand than others might be at the moment (e.g., Business), but that it's in the best interests of the institution to have a diverse portfolio of programs. She added that it's not the right thing for Drew if a single program has gotten so large that it's unsustainable. We can't save Drew by recruiting an unlimited number of students who are interested in Business; we have to create programs that draw students with all kinds of interests and think about the Business program in the context of the liberal arts.

Sara Webb asked MaryAnn to comment on the fact that schools that are on the preliminary list of competitor schools are schools that don't really look a lot like Drew (e.g., Rutgers). Why do students not understand the difference between Drew and those places? MaryAnn indicated that she would disagree a little given that she thinks that the students who come to Drew do get it. She noted that we end up educating them on the value of Drew in real time, but we need to be doing that educating while they are in their decision process so that we can get more students to campus. Once they are here, they will get it.

Sarah Abramowitz asked for some examples of the variables that were used to create the benchmarking lists. Alex reviewed several of the variables, including variables related to size and finances.

Introductions of New Staff Members:

The following new staff members were introduced:

Jami Barnett	Director of the Center for Writing Excellence
Danielle Boeninghaus	Student Success Specialist
Nora Boyer	Director of Math/Science Resource Center
Sue Ho	Interim Registrar
Jane Karger	Head Coach, Women's Lacrosse
Jessica Gray	Head Coach, Field Hockey
Anna Maclachlan	ESL Instructor, INTO
Robert Maclachlan	ESL Instructor, INTO
Ashley Martins	Student Services Coordinator, INTO
Colby McCarthy	Director of Financial Aid
Alex McClung	Director of Institutional Research
Josh Mevorach	Marketing Manager, INTO
Richard Munson	Head Coach, Men's and Women's Swimming
Tyler Oxley	Enrollment Manager & Institutional Research, INTO
Brett Prim	Marketing and Recruitment Manager, INTO
Heather Robinson	Associate Director, Admissions
Maya Sanyal	Associate Director, Career Services
Christopher Teare	Sr. Associate Director & Independent School and Counselor Relations, Admissions
Keeley Thornton	ESL Instructor, INTO

Action Items:

The Fall 2015 voting list was approved.

Reports:

Curricular Report – Christina McKittrick

The A-level policy was passed in an online vote in June. Specific course equivalencies will need to be done; details will be forthcoming to department chairs soon.

Advancement Report – Ken Alexo

Ken reported that we had a very strong year.

Enrollment Management – Robert Massa

Bob reported that there were 359 incoming first year students compared to 302 last year. There were also 63 transfer students, up from 47 last year. Applications were down 10%, admits were also down 10%, but we increased enrollment by almost 20%. Bob also noted that retention has improved, which will ultimately affect graduation rate. Over 25% of the ranking score in US News and World Report is based on first-to-second year retention, graduation rate, and expected graduation rate.

Bob also noted a number of upcoming admission events, and noted that the events have been transformed, with the help of Associate Deans Liebowitz and Lakin, to make them much more academic.

MaryAnn Baenninger added a note about financial aid: Even if the discount rate is high in the first year, at this moment, the important thing to think about with regard to net tuition is the 4-year picture. Getting students here, and keeping them here, puts more money in the pipeline for the next four years. Bob added that we are making a subtle switch from merit-based aid to need-based aid. We have to get people to Drew who can afford to come to Drew. Admitting students and then not meeting need is just depressing yield.

Sarah Abramowitz asked who will receive merit aid. Bob said that the top award would be to the Baldwin scholars (1200 SAT and 3.75 GPA). Students who have around a 3.5 GPA and 1100 SAT would be eligible for the Presidential scholarship (Arts students can submit a portfolio in lieu of SAT). The Dean's scholarship would go to students who have a 3.25 GPA and lower or no SAT scores. In total, academic-based scholarships will go to about 50% of the students rather than 90% as we do now. Sarah followed up by asking how many people would be in each category. Bob reported that we would be looking for 55-60 Baldwin Scholars, 80 Presidential Scholars, and 60 Dean's Scholars.

Deborah Hess asked whether honors courses are weighted in terms of GPA calculations. Bob said that that was the case; points are given both for GPA and strength of curriculum.

Bob thanked everyone for their help. He noted that he has worked with great faculties before, but he has never seen the kind of cooperation that he sees here.

A motion to extend the meeting for 15 minutes was approved.

Finance and Business Affairs – Michael Groener

Mike indicated that the level of service from the finance area has not been what it could be or what it should be. He noted that this has occurred because they simply haven't been able to keep up. One big reason is Banner, where it's very clear that more forethought should have been given to finance in particular before we launched into using it. He noted that his office is currently involved in training and mounting of programs to fix what is not working with Banner.

Mike also noted that there has been one significant addition to personnel in Finance – Renee Lischin. Renee will be serving in a position that effectively combines Frank Maltino’s and Joe Kelly’s positions. There are still two positions to be filled: A Director of Purchasing, and a Budget Analyst. Kristine Posselt has uncovered a lot of the problems with the way that Banner has been implemented. This is not a technology issue; when moving to Banner, we thought about how we could fit the old system into the new system rather than how this new system could work for us.

Tina McKittrick said that she was happy to hear about the focus on customer service, but she hopes that means both communication and customer service; she notes that it’s difficult to even get a response when questions are sent to Finance. She asked for a list of types of inquiries that should be directed to particular people. Mike indicated that this could definitely be done, and that he also plans to work with the structures that we have in place – Dean’s Council, Department Chairs, etc. – to have a meaningful dialogue about what the real needs are. MaryAnn added that customer service is going to be a key variable in the performance appraisal process – to both the internal community and to external entities.

Axel Larsson reported that customer service has also been the focus of changes in University Technology. There are now full-time staff at the service desk, a significant investment was made in improving the wireless network in the residence halls over the summer, and plans are in the works to continue to improve the wireless access in the administrative and classroom spaces. He also indicated that those who utilize Macs reported that they felt they were not getting good service, and that Windows users thought that their computers are not regularly updated or improved. Axel said these issues are being addressed, and that the goal is to operate like an App Store. The improvement to CloudPC has also been rolled out, and more training will be announced in the future.

Registrar – Robert Massa

Bob announced that a search for a new Registrar is underway, with the goal of having someone in place in late November or early December. In the meantime, questions can be directed to Sue Ho.

Bob also reviewed the roster verification process that will happen this semester in order to ensure that we remain in compliance with federal regulations about attendance verification.

GEFAC – Raul Rosales

Raul asked faculty to please talk to students during advising meetings about study abroad opportunities. If any faculty are interested in proposing a program, please talk to Raul or Stacy Fischer, or attend an upcoming information session. Raul also noted that assessment of all international programs is expected, and there will be additional workshops soon to review those requirements.

INTO – Sharon Sundue

There are currently 98 students in the INTO Center. Retention numbers are still in flux, but it looks like we are at 90-93%. The discount rate for pathways students is 8%.

Adam Cassano asked if reserved seats in courses can be released, and Jessica Lakin indicated that that should have happened already so those seats were available for the add/drop period.

Announcements:

Specialized Honors and Drew Review – Louis Hamilton

Louis announced a meeting for students who are interested in pursuing specialized honors. Please encourage qualified students to attend; students who start earlier are always more successful than students who get a late start.

Louis also noted that the Drew Review is accepting nominations: drewreview@drew.edu.

Library News – Linda Connors

Linda noted that Drew now has an institutional subscription to the NYTimes, and that the library website and search page for the catalog have been updated. Any feedback about the new sites can be directed to her.

Linda also reminded everyone about the book prizes that are awarded at the Library Gala. There is a prize for a non-fiction book published by a Drew faculty member, and a prize for a non-fiction book published by a Drew alum. She asked people to please send nominations.

Chris Taylor invited everyone to the opening of Jason Karolak's exhibit in the Korn Gallery on 9/10 from 5-7 p.m.

Rachel Pereira reminded everyone to register for Title IX training.

The meeting adjourned at 5:28 p.m.

Minutes respectfully submitted by Jessica Lakin

Dual Degree Program in Environmental Management or Forestry (Drew-Duke 3+2 Program)

<https://nicholas.duke.edu/programs/cooperative-college-3-2-program>

The dual degree program in environmental management or forestry is a competitive cooperative program between Drew University and the Nicholas School of the Environment at Duke University. Students spend three years at Drew and two years at Duke in an integrated course of study that allows them to receive their Bachelor's of Arts from Drew and either a Master's of Environmental Management (MEM) or a Master's of Forestry (MF) degree from Duke in a total of five years. Students in the program earn their bachelor's degree from Drew after successfully completing their first year at Duke and earn their master's degree from Duke after their second year at the Nicholas School. Students interested in pursuing these dual degree programs should contact Drew's program advisor to plan their course of study.

In Duke's Master's of Environmental Management degree students choose one of seven specialized concentrations as a focal point for their studies.

- Coastal Environmental Management
- Energy and Environment
- Ecotoxicology and Environmental Health
- Environmental Economics and Policy
- Ecosystem Science and Conservation
- Global Environmental Change
- Water Resources Management

In Duke's Master's of Forestry degree students integrate forest ecology and management within an educational program that also emphasizes related environmental fields.

Prerequisites for Entering Either Dual Degree Program

To be eligible to enter a master's program at Duke after three years of undergraduate study, students must have taken:

- College level course in Calculus* (required)
- College level course in Statistics* (required)
- Natural or Social Science courses related to the student's area of interest

*Students must earn a minimum grade of B- and earn college credit in order for these courses to count toward the prerequisite. Pass/Fail courses and self-paced courses will not fulfill these requirements.

Students should have undergraduate experience and training in professional writing, which in most cases is satisfied by Drew's Writing in the Major requirement.

It is extremely helpful if students wishing to pursue the 3-2 program have taken advantage of summer internship, externship, and research opportunities during their first three years of study at the undergraduate level. Final acceptance to the program is dependent on a candidate's application to Duke which is submitted in a student's third year at Drew.

Program-Specific Prerequisites

In addition to the school-wide prerequisites in calculus and statistics (see above), each program area of study **requires or recommends** additional college-level course preparation, see the list below:

Master's of Environmental Management (MEM) degree

- **Coastal Environmental Management (CEM)**
Microeconomics is required - (either a full semester microeconomics course or an introductory course that is more than half microeconomics rather than macroeconomics)
- **Environmental Economics and Policy (EEP)**
Microeconomics is required - (either a full semester microeconomics course or an introductory course that is more than half microeconomics rather than macroeconomics)
- **Ecosystem Science and Conservation (ESC)**
Principles of Ecology is required; Microeconomics is not required for the ESC program but it is required for Resource and Environmental Economics (ENVIRON 520), a course taken by a large number of ESC students
- **Energy and Environment (EE)**
Microeconomics is required (either a full semester microeconomics course or an introductory course that is more than half microeconomics rather than macroeconomics)
- **Ecotoxicology and Environmental Health (EEH)**
One semester of college Chemistry is required; Organic Chemistry and Principles of Ecology are both recommended
- **Global Environmental Change (GEC)**
Introductory courses in Earth Sciences/Geology and Biology are both recommended
- **Water Resources Management (WRM)**
General courses in Chemistry and Physics are recommended; Microeconomics is not required for the WRM program but it is required for Resource and Environmental Economics (ENVIRON 520), a course taken by a large number of WRM students

Master's of Forestry (MF) degree

- Principles of Ecology and an Introductory Economics course that includes microeconomics are both required

Although students without the level of preparation described above may be accepted for admission, it is expected that deficiencies will be made up prior to entrance by means of formal coursework.

Eligibility and Application Criteria

How to Apply

Students should consult with Drew's Drew-Duke program advisor to plan their course of study. Students apply directly to the Nicholas School to enter the MEM or MF program. Admission to the program is not automatic and is ultimately determined by Duke. See Duke's website ([Application Materials & Requirements](#)) for deadlines and a list of required materials.

Special Requirements

In addition to the materials required of all MEM and MF applicants, prospective 3-2 students must submit a statement from the Dean of the College of Liberal Arts stating that the student will be released from their final undergraduate credits in order to enroll in a 3-2 program.

In addition, at least one letter of recommendation should be from Drew's Drew-Duke program adviser and a second letter should be from another faculty member acquainted with the student's undergraduate career. If the student has had a significant amount of work experience related to his or her intended graduate program, the third letter may be from an employer.

Tuition & Financial Support

See Duke's website for current tuition rates and details on living expenses you can expect during your time at Duke.

See Financial Support on Duke's program website for details on the many scholarships, fellowships, and loans that are available, which include both need-based and merit-based forms of financial support. Admissions decisions are made independently from any applications for financial assistance.

Drew Requirements for Dual Degree Program

1. Before starting at Duke, students must complete at least 104 Drew approved credits, with at least 48 credits in residence at Drew.
2. Before starting at Duke, students must complete all Drew general education requirements.
3. Students are encouraged to complete all requirements for their major while at Drew. However, students may transfer up to 8 credits taken during their first year at Duke as electives toward their Drew major. Students pursuing this option must:

- a) Complete the Pre-Approval for Study Elsewhere form to have their Duke courses approved as electives for their major before beginning their final semester at Drew.
- b) Talk to the program and their major adviser about how they will fulfill Drew's major capstone requirement.

Students planning to transfer electives from Duke towards their Drew major should declare their intent to do so as early as possible to their Academic Advisor, Chair or Director of their major, and the 3-2 Program Advisor. Please note, not all majors may be feasible with this joint 3-2 program.

Upon successful completion of the first year at Duke (with grades of C- or higher in all courses), students in the 3-2 program will be granted their Drew B.A. degree. In other words, Drew will allow a student to transfer up to 24 upper-level credits from their first year at Duke to Drew to complete the credits for the Bachelor's degree. A student who, for any reason, earns less than a C- at Duke, or fails to complete their first year of graduate study, may return to Drew to complete the B.A. degree requirements. In such a case, transfer credit will be given for courses satisfactorily completed at Duke with a grade of C- or higher.

Minor Proposal Cover Sheet

Title of Minor: **Applied Performance**

Contact Person/Chair: **Chris Ceraso/Lisa Brenner**

Proposal is for: **New Minor**

What is the effective date for the new minor/revised minor requirements (i.e. the date after which students declaring the minor will be expected to meet the new requirements)?

November 1, 2015

Total Credits **24**

What other departments have been consulted about the proposed minor/proposed changes?

Civic Engagement

Minor Proposal Submission Checklist

Proposal includes:

Rationale

Learning Objectives

Description of New Curriculum or Curricular Changes

Comparison to Old Curriculum (for revisions)

Complete Catalogue Copy

Impact on Other Departments

Transition Plan

n/a Course proposal forms and gen ed forms for each new and/or revised course

Rationale

Applied Theatre is a broad term used by practitioners in disparate settings; nonetheless, it has some defining characteristics that separate it from more traditional forms of Western theatre: It is an "engaged, participatory theatre" that draws on the knowledge from "the fields of theatre in education...and theatre for social change... *Applied Theatre* projects always take place in communities, institutions or with specific groups...It is a theatre wedded to vital issues and one that values debate" (Thomson 14-16). The Department of Theatre and Dance formally embraced the practice of Applied Theatre in 2008 with the introduction of the course "Theatre in the Community." In this class, students created a play about the challenges of student life on a diverse college campus, which was performed for the Drew community along with facilitated workshops. The following year, Drew's Theatre Department joined forces with the Center for Civic Engagement to offer a new version of this course that brought Applied Theatre beyond our gates. Drew partnered with the Marion Bolden Center in Newark, NJ to offer a course in which Drew students work with high school students from the Newark inner city schools in a collaborative theatre-making enterprise. This course is consistently fully enrolled (often with waiting lists).

This fall marks our seventh year of this program, which has now expanded to include a summer session that has run for four straight years. Now called "Advantage Arts @Drew," the program is a real gem of the university. With the help of Advancement, we have garnered grants totaling over \$100,000. We have awarded college credit to 16 Newark high school students with full scholarships. All of the Newark students who have attended our program are either enrolled in college courses or have jobs. Through our partnership with Drew Summer College we have brought roughly 75 Newark high school students to live and study at Drew, giving them a

college preparatory experience. [See Appendix C.] We have created and performed 7 original plays and produced 9 professionally written plays: 1 full length and 8 short plays, 5 of which were commissioned specifically for the Newark students. Moreover, the program has added to the Theatre Department's already impressive profile, attracting and retaining students to our program (most specifically creating and sustaining a more diverse student body). Since the implementation of this program, we have also seen a significant increase in the number of students interning, working, or obtaining Master's degrees in the fields of Applied Theatre and Theatre Education [See Appendix B.]

This fall, 2014, at the behest of the Human Rights Committee and the Counseling Center, the Theatre Department created a new Applied Theatre course using theatre to educate students about sexual consent and to help foster a more respectful environment for the protected classes under Federal anti-discrimination laws. This course was over-subscribed and was highly esteemed by the class members, workshop participants, and evaluators--faculty, staff, and administrators alike. Lisa Brenner, who taught the course, gave a presentation about the work at the Association for Theatre in Higher Education conference this summer. The class is being offered again this fall, taught by Olivia Harris. Olivia assisted Lisa in the fall 2014; she is a Drew graduate who received her Master's in Applied Theatre at the City University of New York. Once again the class is over-subscribed. In addition, it is now a Community-based Learning course and will include off-campus workshops as well as on. We'd like to capitalize on the success of these programs by creating a minor in Applied Performance.

This minor would also feed well into Drew's MAT program, serving as a recruitment tool for the graduate program, which includes Theatre as one of the possible concentrations. Drew

undergraduates who have taken Applied Theatre courses have gone on to Drew's MAT program, and several MAT students have taken Applied Theatre courses as part of their course work and/or field work [see Appendix B]. Moreover, this minor would continue to foster the strong relationship between Theatre and the Center for Civic Engagement, which has consistently attracted and yielded top students to Drew through its Civic Scholars program. In Fall 2013, 107 students applied to the Civic Scholars program and were chosen, out of which 48 enrolled at Drew (a 44.9% yield). Perhaps more telling, in Fall 2013, 58 students were not chosen for the Civic Scholars program yet were admitted to Drew. Of these students, 31 still enrolled at Drew (a 53.4% yield). In other words, Drew values the type of student who applies to be a Civic Scholar yet does not have enough spots for all interested persons. Having another venue by which students can incorporate their interest in Civic Engagement into their college experience will likely make Drew even more attractive.

Our research also suggests that this minor would be a valuable recruitment tool for the college, as there is a growing interest in Applied Theatre nation-wide [See Appendix D]. The December 2014 issue of *American Theatre* profiled the increasing number of colleges and universities offering programs integrating theatre and civic engagement:

This selection of programs is by no means comprehensive. **Dozens of other schools as well as conservatory and ensemble training programs across the U.S. incorporate social action and civic engagement into their curricula, providing their graduates with practical and theoretical tools** that function like Brecht's "hammer"—stirring audiences, communities and even larger populations to purposeful action and

change. The 13 schools cited here vary widely in focus, but all wear the badge of activist methodology with pride. (Firestone; my emphasis).

Comments on this article cited even more programs not featured, such as Daemon College in Amherst, New York which offers a B.S. in Applied Theatre; the Healthcare Theatre program at University of Delaware; and the Trevecca Nazarene University in Nashville, Tennessee which also offers a Minor in Applied Theatre. There is also evidence of a growing interest in Applied Theatre and Theatre Education among our comparison schools: The Theatre Department at the College of St. Benedict, MN has partnered with the Education Department to offer special theatre workshops at a local elementary school; Goucher College offers an applied theatre course entitled "Community Performance for Peace, Conflict, and Dialogue." In addition, St. Michael's College offers an independent study in "Arts in Education," and Sewanee offers a major and minor in theatre with programs of study, including Teacher Education.

Finally, this minor dovetails nicely with our increasingly strong dance minor. Several notable dance companies work extensively in and with community to create social change--from famous choreographers Liz Lerman and Bill T. Jones (both MacArthur "genius grant" winners) to companies like Avodah Dance Ensemble which works in women's prisons. The 2015-6 dance guest artist for the Mellon Arts for the Common Good grant further demonstrates the possible connections between dance and civic engagement. Our new hire to our dance program, Kimani Fowlin, has experience and interest in Applied Dance and has already begun to work with us in "Advantage Arts @Drew." We have therefore created a new course entitled "Applied Performance" in anticipation of the inclusion and integration of dance in the work we have

already undertaken. We have thus also entitled the minor Applied Performance to best reflect efforts underway as well as the potential for future growth.

Works Cited:

Firestone, Lonnie. "Change By Degrees." *American Theatre*. Theatre Communications Group, 11 Dec. 2014. Web. 06 Jan. 2015.

Thompson, James. *Applied Theatre: Bewilderment and beyond*. Repr. with Corrections. ed. Oxford [u.a].: Lang, 2008. Print.

Learning Objectives

The minor in Applied Performance connects knowledge of the fields of theatre and dance with practical experience in the service of civic engagement. This program seeks to educate practitioners who can use the arts to affect positive social change. Its curriculum is designed to connect knowledge about performance with practical experience in observing, building, and exercising community-building and mentorship skills with ongoing opportunities for reflection on values and purpose.

- 1) Students can discuss the work of applied performance practitioners and scholars and relate this knowledge to their own experiential learning in this field.
- 2) Students can collaborate effectively to achieve a common goal.
- 3) Students can demonstrate leadership, facilitation, and mentorship skills.
- 4) Students can employ the techniques of theatre and dance to give voice to issues and themes of vital interest to a community.
- 5) Students can evaluate the potency of the arts in addressing issues of diversity, cultural awareness, and identity.

Description of New Curriculum or Curricular Changes

This minor would not require any new courses, but would rather demonstrate connections between existing curricula.

Complete Catalogue Copy

Requirements for the Minor (24 Credits)

I. Disciplinary core: Theatre and Dance (8 credits)

THEA 135 - Acting and Directing

Plus four credits from the following:

DANC 101 - Beginning Movement Studies

DANC 201 - Intermediate Movement Studies

DANC 220 - Movement for the Musical Stage

DANC 250 - Special Topics in Dance

DANC 350 - Special Topics in Dance

THEA 255 - Playwriting

II. Interdisciplinary: Performance and Community-Based Learning (12 credits)

1. At least four but no more than eight credits taken from among the following:

THEA 386 - Theatre in the Community: the Newark Collaboration

THEA 385 - Applied Performance: Addressing Sexual Harassment, Violence, and Discrimination through Interactive Performance.

THEA 389: Special Topics in Applied Performance

2. At least four but no more than eight credits taken from among the following:

CE 215: Community and Vocation: Colloquium on Nonprofits and the Alternative
Economy

CE 250: Leadership in Practice

ENGL 219: Community Language and Literacy

PAST 306: Selected topics in Pan-African Studies: Black and Brown Power Movements

PAST 308: Global Hip-Hop, Youth Activism, and Global Change

PSCI 316/HON/CIV S14: Social Policy and Inequality in America

SOC 314: Engendering Prison

SPAN 250: Theatre for Social Justice in the Hispanic World

SPAN 375: Community Based Learning: The U.S. Latino/a Experience

III. Internship (4 credits)

Complete two 2-credit internships or one 4-credit internship with an approved organization dedicated to Applied Theatre and Dance or an approved community partner organization desiring to employ Applied Theatre and Dance projects to fulfill its mission.

Note:

THEA 389 can be cross-listed with other Drew courses to fulfill the Interdisciplinary requirement, provided students can apply their artistic and/or literary skills to the coursework.

Impact on Other Departments

This minor would work closely with the Center for Civic Engagement. CCE has heralded the creation of this minor, as it brings more visibility and sustainability to the Center and would help to attract students to community-based learning. There is already an existing track record for collaboration between Theatre and CE: THEA 386, a CBL course has been offered for the past six years; Thea 385 is now a CE course as well. Two of the faculty members of the Theatre Department, Chris Ceraso and Lisa Brenner, have both served on various CE task forces, have taught CBL courses, and Brenner serves on the Civic Engagement committee. Theatre has also worked closely with Civic Engagement on events like the CE Award Ceremony and on fundraising and grant initiatives at Drew.

The internships would be administered through the Academic Internship Office of the Career Center and would follow their guidelines regarding credits, hours, and assessment. Approvals for internships and course work would be overseen by the Theatre Department.

Transition Plan

This minor requires no major transition, as it utilizes already existing curricula and programs. Once approved, we would immediately notify Admissions and Communications. For the present, oversight of the minor, including advising and approvals would be handled by Professor Brenner for 2015-17; followed by Chris Ceraso for 2017-19 as part of their service to the University.

APPENDICES

APPENDIX A:

2015 graduating senior Theatre Majors, number of Theatre and dance credits completed

The following are the total number of credits completed in the Department of Theatre and Dance by the entire 2015 graduating class. The data suggests that Theatre majors already take a high number of credits within the major; therefore, students should be able to easily complete both the major and the Applied Performance minor. Since the major does not offer "concentrations" but rather a well-rounded approach to Theatre Arts, adding the minor gives students an opportunity to have a breadth of knowledge while also giving them a specialty.

Andrew Barnes: 72

Kyle Biemiller: 73

Rebecca Bickley: 72 (takes into account 3 FSU credit transfer courses counted as 4 Drew credits each)

Dana Bishop: 59

Val Drake: 83

Jordon Sokol: 58

Juliana Frasca: 62

Francesca Serafina Morabito: 71

Lauren Beauzile: 69

Tom Duke: 99

Sandra Silva-Sanchez: 74

Ariana Urmston: 55

Michelle Polinsky: 78

Sam Steele: 66

Alex Logrono: 76

Catherine Spino: 76

Carina Duffy: 87 (includes several 3 credit transfer classes counted as 4 Drew credits)

Nathan Forster: 88

Dallas Haines: 72

Chelsea imbimbo: 69

Chloe Klaess: 65

Emelia Leiter: 52

Pierce Lo: 62

Molly Porter: 72

Mikeala Semexant: 62

Jordon Sokol: 62

Lucille Shames: 85

Jessie Thiele: 78

APPENDIX B: PROGRAM OUTCOMES: THEATRE IN THE COMMUNITY

In 2009, the Theatre Department initiated a new program, Theatre in the Community, in which Drew University students mentor high school students from the Newark public schools. In 2012, we expanded this program to include a summer course as well. Since implementing this program we have seen an increase in students' pursuit of jobs/graduate degrees in Theatre Education or Applied Theatre, including Drew undergraduates entering the Drew MAT program. Examples:

Geneva Lewis (CLA '11):

She graduated in December, 2013 from NYU with a masters in Educational leadership, Advocacy and Policy. She is currently interning at a nonprofit organization, Cares Inc. Freedom school a summer literacy program as the program manager.

Holly Tarnower (CLA '11):

After graduating Holly began working with "Urban Improv" in Boston, a Boal theater company that uses forum theater techniques to address many issues faced by Urban youth and to open up discussion and create a better sense of community. She was able to afford interning with them from the Patenude scholarship and was then given a paid position in the company.

She writes, "It is literally a dream come true to go to work every day and act, sing and improvise while also working with Urban youth and really touching upon issues that I'm so passionate about. It was working with you and really learning about this method and my absolutely amazing, life changing experience working with the kids from Newark that made me really want to make this my life and career and I feel so incredible fortunate and fulfilled doing what I do every day."

Christina Kosyla (CLA '11, Masters in Educational Theatre, NYU):

Teaches religion and drama at Stuart Country Day School, where she also serves as director of the Upper School fall play.

Olivia Harris (CLA '10, MA in Applied Theatre, CUNY):

9th Grade Student Advocate, TRUCE Media and Art, Harlem Children's Zone. Works one-on-one and in groups with 9th grade students who attend the TRUCE after-school arts program to help them set and meet academic, personal, and wellness goals in order to set them up to be college, career, and life ready. This includes facilitating the Young Women's Group, assisting Teaching Artists in theatre and writing, liaising with schools and parents, and mentoring the young people. Also works as a Lead Story Coach for the Moth, and a Teaching Artist for Arts For All and Bond Street Theatre. Olivia has also been a Teaching Artist with Voices UnBroke, the Voice and Motion Players, and numerous projects for the CUNY MA program in Applied Theatre. Recently assisted Professor Lisa Brenner in teaching the Applied Theatre course at Drew University. She states, "My work with the inaugural Newark collaboration allowed me to see the breadth of theatrical work being done with teens, and helped me discover my own passion for working with high school students. It was truly transformative in all aspects of my life, and directly led me to my current work."

Nicolette Lynch (CLA '13):

Assistant Teaching Artist, American Place Theatre.

Charlotte Drover (CLA '13):

Teaching Artist, in the Southside of Chicago with Lookingglass Theatre.

Brent Rivers (CLA '11, MAT '13):

English Teacher at Robbinsville High School.

Alec MacPherson (CLA '12):

American Conservatory Theater in San Francisco, the company's first Education Department fellow. Alec does dramaturgical work creating study guides for our high school matinees and works as an assistant teaching artist for ACT's high school residencies.

Zandalee Monteros (MAT '16)

Participated in the spring 2015 course and served as a Drucker Fellow for summer 2015.

Stephanie Weymouth (MAT '15)

Participated in both the spring and summer 2014 courses.

Madeline Marasa (CLA '13, MAT '14) participated in both the spring and summer 2013 courses.

Kelley Blessing (CLA '11, MAT '12):

Currently works at a Theatre Director and Teacher at University Heights Charter School and as a Teaching Artist for Playwrights Theatre of New Jersey.

Allysa Battaglia (CLA '11, MAT '12)

Anthony Capasso (CLA '11, MAT '12)

Erik Perry: (MAT '10)

Participated in the spring 2010 course.

APPENDIX C: SAMPLE MEDIA COVERAGE:

Drew's partnership with Newark has received substantial media coverage over the years, both on Drew's website and brochures and in the local papers. Here is a recent article in the Daily Record:

Drew theater programs expand horizons for inner-city youths

CRAIG DIETEL, Special to the Daily Record 8:48 a.m. EDT August 3, 2015

MADISON – Students from the Newark Public School District's Marion Bolden Student Center were among those who performed "My'dentity," a series of one-act plays, to a full house Wednesday in the Directing Lab, a black box theater at the Dorothy Young Center for the Arts at Drew University.

The short vignettes featured strong messages about family, real world struggles, self-discovery and reflections on life in a high-tech age.

During one play set in cyberspace, three students took the stage. One played a tweet from Twitter, another Facebook status, and the third an Instagram post. Together, they tried to figure out who and what they were.

For the actors — inner-city high school students from as close as Newark and as far as Harlem — the production marked the end of the Summer College program as well as the Theatre Arts Summer program.

The Summer College program, now in its ninth year on Drew's campus, pairs each high school student with a Drew University student mentor and offers the younger person in each pair guidance on the college admissions process as well as a taste of college life. After a week of living on campus and learning the differences between college and high school, the students spent three weeks in Drew's Theatre Arts Summer Program and prepared for Wednesday's show.

This summer's group of 16 students stayed in Haselton Hall, a dormitory, and sampled a plethora of courses during the week of Summer College. For 17-year-old Dennis "Dionysus" Rodriguez of Harlem, those included archaeology, writing, biology, and neuroscience. Any student who become a freshmen at Drew would receive credits for taking the classes.



(Photo: Keith A. Muccilli/Staff photographer)

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Rodriguez was paired with Bella Dapilma, a junior at Drew.

“Coming into this summer program, I was never one to think that highly of myself,” Rodriguez said. “Bella was always the one who pushed me.”

The program, he added, helped him understand that he “has a certain power in this world that is unlike (that of) any other person.”

“This is not high school,” he said. “Every problem, issue or trial and tribulation you went through in high school will not matter in college. This is just the next book in the series of life.”

Dapilma, 21, of Brooklyn, participated in the Summer College program just after her freshman year of high school and is now a second-year mentor.

“The program actually made me want to attend Drew,” she said. “It made me realize college isn’t inaccessible to people because of where they live or where they went to (high) school.”

She also came to the conclusion that it is possible to be in a bucolic, peaceful setting and still thrive.

Artspower, which sponsors both programs, comprises Lisa Brenner, Chris Ceraso and Rodney Gilbert, who teach classes at Drew, as well as Marion Bolden instructors Michelle Morgan and Tobias Truvillion.

Brenner, co-director of Artspower, said the theater program — modeled after The 52nd Street Project in Manhattan, which links youngsters and adolescents from Hell’s Kitchen with theater professionals — is offered at Drew every fall, spring, and summer. Ceraso and Gilbert had participated in The 52nd Street Project.

Neither program requires past experience with the arts, according to Brenner.

“But if you have a passion for the arts, Mr. Gilbert will find something for you,” said Rodriguez, who played “He” in “Marathon and Mucilage” by Chris Ceraso. In fact, this play was written for Rodriguez.

During the three-week Theatre Arts Summer Program, the students who prepared for “My’dentity” had full days starting at 9 a.m., when they caught their bus at the Marion Bolden Center, and ending at 3 p.m.

Drew students interested in mentoring in the Summer Program must be at least a sophomore and have a certain number of credits in theater. Both the high school students and college student mentors say the program does more than teach about the value of getting a college education. It makes them all a kind of family.

“We exchanged phone numbers, emails, AIM accounts, you name it,” Rodriguez said, adding they’ll all be in touch for years to come.

APPENDIX D: RISING POPULARITY OF APPLIED THEATRE IN COLLEGE CURRICULA:

APPROACHES TO THEATRE TRAINING: ART FOR WHOSE SAKE? | EDUCATION | FEATURE | JANUARY 2015 DECEMBER 11, 2014 4 COMMENTS

Change By Degrees

Can theatre for social change be taught? Here's a roundup of theatre-studies programs where arts activism is on the syllabus.

BY [LONNIE FIRESTONE](#)

Bertolt Brecht once said, “Art is not a mirror held up to reality, but a hammer with which to shape it.” The college and university programs below are innovatively merging theatre and social-justice initiatives with the intention to do just that. This selection of programs is by no means comprehensive. Dozens of other schools as well as conservatory and ensemble training programs across the U.S. incorporate social action and civic engagement into their curricula, providing their graduates with practical and theoretical tools that function like Brecht’s “hammer”—stirring audiences, communities and even larger populations to purposeful action and change. The 13 schools cited here vary widely in focus, but all wear the badge of activist methodology with pride.

City University of New York
M.A. in Applied Theatre



CUNY

grad student Michael Pantone in a piece based on the 1899 newsboys and girls strike, performed as part of the Minimum Wage Day of Action in 2013. (Photo by Chris Vine)

The [City University of New York](#) (CUNY) has become a standard-bearer for socially conscious artists in training. The applied theatre M.A. at [CUNY's School of Professional Studies](#), the first of its kind in the U.S., is an ensemble-based program that promotes theatre as an instrument for social change. Chris Vine, the academic director, was formerly the education director of Creative Arts Team (CAT), a youth-empowering theatre organization that now partners with CUNY. In a recent project at the university, graduate student Michael Pantone led a performance piece based on the 1899 strike of newsboys and newsgirls that marked the 2013 Minimum Wage Day of Action.

According to Michael Wilson, the program's assistant director, student productions and community projects at CUNY have led directly to post-degree careers. "We employ many students and alumni at Creative Arts Team, and we've just started an apprenticeship program." He adds, "Our graduates are education directors—they run their own grant-giving projects. They take their student productions and tour them around the country."

University of California–Los Angeles The Skoll Center for Social Impact Entertainment

The newly launched Skoll Center for Social Impact Entertainment at [UCLA's School of Theater, Film and Television](#) is open to both undergrad and graduate students at the university. The center's \$10-million endowment from philanthropist and Participant Media founder Jeff Skoll will enable UCLA TFT students to examine fundamental issues in American and global societies. The Skoll Center for SIE emphasizes three pillars to advance the power of entertainment and performing arts to inspire social change: research; education and special initiatives; and public programming and exhibitions.

Dean Teri Schwartz notes, "We believe that the work of this center will inspire, motivate and galvanize scholarly and creative works from our students, faculty and entire UCLA-TFT community around the power of story to inspire social change and to make a difference in the world." One noteworthy initiative among many at the Skoll Center is an interdisciplinary class called "Engage L.A.: Social Impact Storytelling." The course will focus on critical issues in Los Angeles, Schwartz explains. "We believe in the power of performing arts education to nurture and develop a new generation of diverse artists and scholars who will use their stories, their creative works and research to make a difference."

University of San Francisco

Performing Arts and Social Justice Major

The [PASJ major](#), as it's known at USFCA, seeks to confront injustice through artistic expression. With concentrations in theatre, dance and music, the program encourages students to channel their talents toward activism through a variety of media. All three concentrations require students to create a yearlong original work that engages the community and ties in social action themes. This year, a student production of Christine Evans's play *Snow Falling Bird* confronted the experiences of Middle Eastern refugees.

"We strive to offer the knowledge and skills that will educate our students to become better persons, not just better artists," says Roberto Varea, USFCA's theatre program coordinator. A recent production of Brecht's *The Good Person of Szechwan*, he notes, was developed "in collaboration with a community of ex-offenders and survivors of violent crime." Adds Varea, "Our performance and community exchange course has had successful partnership with the San Francisco County Jail and pairs our students with inmates placed in their restorative justice program."

University of Southern California

M.A. in Applied Theatre Arts

Augusto Boal's Theatre of the Oppressed sits at the core of the applied theatre arts master's program within USC's [School of Dramatic Arts](#), and it informs every facet of the curriculum, from coursework to performance. Professor Brent Blair, director of the master's program, has cultivated partnerships and travel opportunities that enrich his students both as humanitarians and as artists. Among such opportunities are fully funded month-long international externship residencies in various countries, most recently India.

The program also embraces its local community, Los Angeles, as a center for social-justice work. One of the most valuable workshops available to Blair's students is an internship project with Los Angeles High School for the Arts. Last year, students spent nine months in residency working on themes of discrimination with urban Los Angeles youth. Blair also oversaw an undergraduate partnership with a branch of the United World Congress. "Our students created a project with local street vendors challenging current laws prohibiting licensing or legalization of this necessary economic practice," Blair says. "For the street vendors, being their own boss was an exceptionally vital option to begin to take back ownership of their lives, their pocketbooks and their safety."

Cal Poly Pomona

B.A. in Theatre Education and Community

Community service and partnerships are essential to the theatre program at [Cal Poly Pomona](#), which features a required course in community-based theatre. Each year, the community partner varies, providing a wide breadth of outreach and engagement opportunities that cover a range of social issues. Among recent partners was First Responders, an amalgam of firefighters, paramedics and emergency room personnel. Program chair Bernardo Solano has helped foster a long-term relationship with Cornerstone Theater Company and is writing a full-length play for Cornerstone about first responders, based on class materials.

Professor Solano notes that his students dedicate themselves quite fully to their artistic projects because they select the topics that motivate and propel them. “Last year we had two students who were so inspired by the [community-based theatre] course that they created their own project with the LGBTQ community on campus and made it their senior project. It culminated in a production in which they acted alongside members of the LGBTQ community.”

Lesley University

M.A. in Arts, Community and Education

[Lesley University](#) of Cambridge, Mass., has a master’s program that offers theatre studies as an area of specialization, providing its graduate students with the training to create social change through art. Focused on professional development as well as creative expression, the program places an emphasis on developing concrete skills in grant writing, arts administration, networking, arts-based research and community advocacy. Elective courses are encouraged to further tailor each student’s interests and artistic goals.



Professor Danielle Georges with a class at Lesley University.

According to program director Priscilla Sanville, graduates of the M.A. program pursue careers across a spectrum of community engagement, “from traditional performance to gallery showings to youth-delivered street performance, to film festivals, storytelling and poetry slams. This program reaches into the community, and the goal is to create social change in diverse communities.”

University of Minnesota–Minneapolis M.A./Ph.D. in Theatre Historiography

The theatre department at the University of Minnesota has become a sought-out destination for young artists, from the B.F.A. actor-training program at the Guthrie Theater to the [M.A./Ph.D. program](#) in theatre historiography. This graduate program explores the many dimensions through which theatre (and performance in general) has had social, cultural and political consequences throughout history. Field seminars for graduate students include “Performance and Political Modernity” and “Avant-gardes,” among other courses.

Professor Sonja Kuflinec, an expert on performance and social change, aims to give her students “an understanding of how histories get made” as well as “the ability to ask what stories are not being told.” Kuflinec, who specializes in how theatre facilitates encounters between youth in conflict zones like the Balkans and Israel-Palestine, adds that her students must have “the capacity to build authentic long-term relationships and to understand that theatre is not the answer to every social problem.” Quoting organizer Ella Baker, she notes, “Your task is sometimes to *not* do, but to see what others are already doing. ‘Offer a light and the people will find their way.’”

New York University’s Tisch School of the Arts Minor in Applied Theatre

At [Tisch School of the Arts](#), applied theatre is predicated on taking theatre practice outside of traditional theatre spaces and into other arenas, such as “education, medicine, political activism, community work and social services,” according to the program’s online description. A notable facet of the applied theatre minor is that it encourages students to take their performances into neighborhoods around New York City. One recent student production, *Exposed Brick*, was performed as a traveling play through the Lower East Side; it addressed the history of immigration and gentrification in Lower Manhattan.

Rosemary Quinn, associate chair for theatre studies, who oversees the program, noted that the tools needed for social justice are commensurate with those needed to be a theatremaker—both depend, she says, on “listening skills, facilitation skills, ability to assess problems, practice in making clear choices, and a strong sense of one’s own moral compass.”

Sarah Lawrence College

M.F.A. in Theatre/Training Program in Theatre Outreach

[Sarah Lawrence](#), in Bronxville, N.Y., is home to a dynamic theatre program led by Obie Award winner and Sarah Lawrence alumnus Dan Hurlin. The theatre M.F.A. at

the college offers an outreach training program that utilizes art as a means to address societal issues. Its foundational course, “Methods of Theatre Outreach,” instructs students on engaging with various communities, particularly in cross-cultural settings. This hands-on experience aims to give M.F.A. graduates the tools for arts production as well as social change.

At the helm of the theatre outreach program are professors Allen Lang and Shirley Kaplan, who have written and directed new work for their students. Their most recent piece—a collaboration with the Hudson River Museum based on themes of self-acceptance—has had performances at the museum and at public schools in Yonkers, N.Y. Under Lang and Kaplan’s guidance, the program has confronted socially charged topics such as bullying and ethical behavior on social media.

Virginia Tech

M.F.A. in Directing and Public Dialogue

[Virginia Tech’s M.F.A. program](#) provides professional training for theatre directors, covering a variety of performance styles that students can tailor to their interests. What separates Virginia Tech from comparable directing M.F.A. programs is its emphasis on creating community partnerships alongside productions. The artist as an “engaged citizen” is the program’s focus, leading students to pursue projects that merge theatre and social justice. A one-on-one tutorial-based curriculum lets graduate students approach their work from a variety of backgrounds and disciplines. How does this format facilitate social change? Susanna Rinehart, associate professor and chair of theatre and cinema, says the program gives students space to “develop a passion, a voice and an artistic vision; directing skills in conventional and non-conventional theatre spaces; leadership strategies for the development of an ensemble of theatre artists; and grounding in theory and analysis of human interaction—personal, social and political.”

University of Texas at Austin

M.A., M.F.A. and Ph.D. in Performance as Public Practice

Taking performance into public spheres is the central focus of the M.A., M.F.A. and Ph.D. graduate programs at the [University of Texas](#). To that end, the curriculum incorporates numerous courses in the study of pedagogy, historiography, public policy, performance analysis, ethnography and dramaturgy, as well as theatre practice

itself. To deepen their studies further, students learn second and third languages. The rigorous program enables students to pursue positions as scholars, artists and teachers. Professor Charlotte Canning, who heads the graduate program, has seen her students embrace activist roles “around a range of issues, from incarceration to LGBTQ rights to reproductive rights to immigration to race.” The multidisciplinary approach is intended “to think about the larger contexts in which performance occurs.” UT also offers an M.F.A. program in drama and theatre for youth and communities.

Brandeis University’s International Center for Ethics, Justice and Public Life

Minor in Creativity, the Arts and Social Transformation

Within Brandeis’s International Center for Ethics, Justice and Public Life is a groundbreaking program called [Peacebuilding and the Arts](#). A leader in for social justice programming among university campuses, Brandeis created Peacebuilding and the Arts to give artists working in conflict zones a toolkit for enacting positive change. Students are encouraged to document their work and share their productions with colleagues and peers. The school’s new minor (Creativity, the Arts and Social Transformation) offers students a multivalent education across the arts, humanities and social sciences, combined with internship opportunities with a variety of organizations.



Students in Brandeis’s Peacebuilding in the Arts program. (Photo by David Weinstein)

As professor Cynthia Cohen, the program's director, sees it, art can be as effective as diplomacy. "The arts are well-suited to peace-building because they can reach beneath people's defenses, and encourage people to open their minds to new ideas and their hearts to people who have been adversaries." She adds, "Through their beauty and their composition, the arts support us to face circumstances that might otherwise be impossible to countenance."

The New School for Liberal Arts's Eugene Lang College

B.A. in Theatre

At the [New School](#) in New York City, civic engagement is a university-wide priority, so it's fitting that the theatre department places emphasis on the role of artist as citizen. Theatre program coordinator Zishan Ugurlu believes that the arts are among the most powerful conduits of social change. Last spring, Ugurlu conceived and directed a student production titled *Marathon Dancing: Letters to Wall Street in an Era of Wonderful Nonsense*, based on Horace McCoy's novel and its film adaptation "They Shoot Horses, Don't They?" and the economic crisis of 2008. The program also produced *From the Fire*, a musical commemoration of the 1911 Triangle Shirtwaist Factory fire on that tragic event's 100th anniversary. The production went on to perform at the 2011 Edinburgh Fringe Festival, where it won awards for best musical, best music and best new production.

Integrally involved in her students' theatre practice, Ugurlu spearheaded a prison program entitled "Rehabilitation Through the Arts." The program included workshops with inmates at Sing Sing Correctional Facility as well as with ex-prisoners. Eugene Lang College's theatre department also partners with the I Have a Dream Foundation, which helps enable children in low-income communities achieve higher education.

Curricular Report

October 2015

For Action:

1. Applied Performance Minor
2. 3-2 Drew-Duke Program

For Information:

New Courses:

- BIOL 105/Exercise Physiology
- MUS 370/Recital
- MUS 232/Music and the Soundscape of Film [BHUM], [BART], [BINT]
- HIST 350/History of American Journalism
- PSCI 232/Selected Studies in Political Theory

Revisions to Existing Courses:

CE 215/Community and Vocation: Colloquium on Nonprofits and the Alternative Economy

- Change title to The Non-Profit Sector
- Description Change

HIST 313/Atomic Power & American History

- Change title to The Atomic Bomb & American History

MUS 223/Introduction to Conducting

- Change in prerequisite (change MUS 102 or equivalency, MUS 103 and permission of instructor)

MUS 246/Counterpoint

- Change in prerequisite (change MUS 227 or permission of the instructor)

MUS 105/Improvisation

- Change in number of credits (change to 0 or 2 credits)

PSCI 332/Selected Studies in Political Theory

- Change title to Advanced Topics in Political Theory

PSCI 240/United States Foreign Policy

- Course will count in IR and American Politics, Government, and Policy subfields

ART 400/Selected Studio Projects

- Change title to Senior Studio I
- Description change
- Change restrictions

ART 402/Advanced Studio Projects

- Change title to Senior Studio II
- Description change
- Change restrictions

ART 104/Two-Dimensional Design

- Change title to Light, Color & Design

New Minors:

- Applied Performance

General Education Designations:

- BIOL 105/Exercise Physiology [BNS], [QUAN]
- MUS 232/Music and the Soundscape of Film [BHUM], [BART], [BINT]

New Course Descriptions:

BIOL 105/Exercise Physiology

Physical activity is important in our daily lives. The impact of environment, diet and nutrition, age, gender, and body composition is critical to human performance. This course is an introduction to the physiological responses and adaptations of humans to physical activity. Considerable emphasis is given toward understanding how the body functions during exercise and adapts to long-term training. Topics related to neuromuscular, pulmonary, cardiovascular functions, and bioenergetics during resistance and aerobic training will be presented. Factors affecting these organ systems during exercise, such as altitude, environmental pollution, performance enhancing drugs and malnutrition will be discussed. Does not meet requirements for major or minor in biology.

HIST 350/History of American Journalism

This course explores the development of American journalism in all media over three centuries. Topics covered include the colonial press and its role in the American Revolution, the rise of the partisan press, ethnic newspapers, “yellow journalism”, investigative reporting, popular magazines, public relations, radio and television news, the “alternative press”, coverage of the Vietnam War and Watergate, the portrayal of journalists in other media (such as film), and the rise of Web journalism.

MUS 370/Recital

This course is intended for students in their junior or senior years who are enrolled in private instrumental or vocal instruction and will be performing a recital. Students may choose to perform a half recital for 2 credits, or a full recital for 4 credits.

MUS 232/Music and the Soundscape of Film

In the words of American film director David Lynch, “half the film is picture, the other half is sound; ... they’ve got to work together.” In this course we will explore the soundscape of film and the role that music plays within that soundscape. The goal is to analyze how what we hear interacts with what we see when we watch a film. Students will learn basic listening/viewing skills by exploring the relationship between music and sound, sound and narrative, music and film form, and music and film style. Then, to understand how technology has influenced the role of sound in film, we will survey the most prominent technological developments from the early years of the twentieth century to the current day. Coursework consists of a class presentation, quizzes on readings/viewings, and writing assignments building to a final paper based on a specific film soundscape. The lab is for the screening of films. No prior knowledge of music or film is necessary.

PSCI 232/Selected Studies in Political Theory

A study of topics in political theory, varying from semester to semester as the department may direct. May be repeated for credit as topic changes.

Progress Report

February 20, 2009 to August 31, 2015

	<u>Goals</u>	<u>Gifts</u>	<u>Pledge Balances</u>	<u>Deferred</u>		<u>Total</u>
				<u>Irrevocable</u>	<u>Revocable</u>	
Capital	\$22,000,000	\$12,207,962	\$1,367,271	\$525,000		\$14,100,233
<i>Ehinger Center</i>	\$8,300,000	\$7,406,444	\$599,778			\$8,006,222
<i>THK Reading Room</i>	\$850,000	\$918,529	\$58,234			\$976,763
<i>Hall of Sciences</i>	\$8,000,000	\$1,810,967	\$708,009	\$525,000		\$3,043,976
<i>Athletics</i>	\$4,000,000	\$238,213	\$1,250			\$239,463
<i>Other Capital</i>	\$850,000	\$1,833,809				\$1,833,809
Endowment	\$32,500,000	\$12,236,563	\$1,090,526	\$3,268,774	\$7,337,831	\$23,933,694
<i>Scholarships/Fellowships</i>	\$15,000,000	\$5,850,414	\$838,081	\$403,565	\$3,529,831	\$10,621,891
<i>Internships</i>	\$3,000,000	\$844,708	\$106,496	\$50,000	\$100,000	\$1,101,204
<i>Professorships</i>	\$2,500,000	\$25		\$375,000		\$375,025
<i>Programs</i>	\$12,000,000	\$5,541,416	\$145,949	\$2,440,209	\$3,708,000	\$11,835,574
Restricted	\$9,500,000	\$20,176,660	\$1,272,064	\$63,890	\$185,000	\$21,697,614
Unrestricted	\$16,000,000	\$13,415,809	\$398,955	\$5,000	\$49,000	\$13,868,764
<i>Annual Fund</i>	\$9,000,000	\$7,788,824	\$398,955	\$5,000	\$49,000	\$8,241,779
<i>MEF</i>	\$7,000,000	\$5,626,985				\$5,626,985
Grand Total	\$80,000,000	\$58,036,994	\$4,128,816	\$3,862,664	\$7,571,831	\$73,600,305



Gifts by Funding Area
February 20, 2009 to August 31, 2015

	<u>Gifts</u>	<u>Pledge Balances</u>	<u>Deferred</u>		<u>Total</u>
			<u>Irrevocable</u>	<u>Revocable</u>	
College of Liberal Arts	\$21,096,805	\$1,378,948	\$378,565	\$3,891,831	\$26,746,149
Drew Theological School	\$11,497,293	\$189,476	\$482,000	\$65,000	\$12,233,769
Caspersen School of Graduate Studies	\$1,864,943	\$333,249		\$3,000,000	\$5,198,192
Library	\$4,144,958	\$131,091			\$4,276,049
Athletics	\$1,158,987	\$185,361			\$1,344,348
University	\$18,274,008	\$1,910,691	\$3,002,099	\$615,000	\$23,801,798
Grand Total	\$58,036,994	\$4,128,816	\$3,862,664	\$7,571,831	\$73,600,305



FY15 - FY16 Gifts

July 1, 2015 to August 31, 2015

	<u>FY16</u>			<u>FY15</u>			<u>FY15 Final</u>
	<u>YTD Received</u>	<u>Goal</u>	<u>% to Goal</u>	<u>YTD Received</u>	<u>Goal</u>	<u>% to Goal</u>	
Total Philanthropic Commitments	\$853,807	\$12,000,000	7%	\$1,000,794	\$12,000,000	8%	\$12,640,777
Total Cash & Irrevocable Deferred Gifts	\$294,327	\$9,000,000	3%	\$863,301	\$9,000,000	10%	\$10,070,060



Annual Fund Report
July 1, 2015 to August 31, 2015

	<u>Cash</u>	<u>Pledge Balance</u>	<u>Total</u>	<u>Goal</u>	<u>% to Goal</u>	<u>Average Gift</u>
FY16	\$27,890	\$115,853	\$143,743	\$1,300,000	11%	\$538
FY15	\$58,358	\$169,845	\$228,203	\$1,250,000	18%	\$812
Increase (Decrease) from FY15	(\$30,468)	(\$53,992)	(\$84,460)			(\$274)
Increase (Decrease) Percentage	(52%)		(37%)			(34%)

<u>Participation (All Funds)</u>								
FY16					FY15			
	Percentage	# of Donors	Goal	Donors Needed	Percentage	# of Donors	Result	Donors Needed
CLA	1%	143	28%	3,537	1%	133	26%	n/a
DTS	1%	41	21%	767	1%	29	16%	n/a
CSGS	1%	27	17%	339	2%	28	15%	n/a



PRESTIGIOUS SCHOLARSHIPS

For full details and many other opportunities, see the Dean's Office Website and contact Louis Hamilton (lhamilto@drew.edu) or Ellen Whiteman (ewhiteman@drew.edu).

Students interested in the following should notify Louis Hamilton or Ellen Whiteman and begin working on the applications immediately.

Internal Deadlines:

Nov. 30 – **Carnegie Endowment Junior Fellows**

Seniors

Carnegie Endowment for Peace, Washington D.C. Salaried post-baccalaureate fellowship researching and writing in the areas of the Environment, Energy, and International Affairs (Middle East and Asia requiring strong Arabic and Chinese respectively).

Dec. 14 – **Goldwater Scholarship**

Sophomores, Juniors

Undergraduate scholarship for students interested in pursuing a research career in the sciences.

Jan. 15 – **Rootbert Fund**

Freshmen, Sophomores, Juniors, Seniors

Undergraduate to graduate scholarship for students who are motivated by religious and spiritual values.

Jan. 20 – **Boren Scholarship**

Freshmen, Sophomores, Juniors, Seniors

Study abroad scholarship for programs not located in the Western Europe, Canada, Australia or New Zealand. Funded through the National Security Education Program, recipients of the scholarship are expected to work in the Federal Government after graduation.

Feb. 1 – **Beinecke Scholarship**

Juniors

The nominee must be a junior and should represent superior standards of intellectual ability, scholastic achievement and personal promise. Preference will be given to students who are planning to attend graduate school in the arts, humanities, and the social sciences.

Drew Review

Please consider nominating research papers written by your students this Fall for the *Drew Review*. The deadline for submissions this semester is November 1st. Students need to send their papers directly to drewreview@drew.edu, and Faculty should send a letter nominating the paper to the same address. You can also encourage students currently enrolled in your courses for this semester to write their papers with the goal of submitting them to next year's Review. Please contact Ed Baring if you have any questions.

Drew Admissions Events Fall 2015

October 10

Drew On the Road Philadelphia

Hosted by the Agnes Irwin School

Prospective student will engage in interviews with Drew alumni. Along with their parents, they will interact with senior admissions staff and faculty. A panel of alumni, faculty and staff will share Drew stories and answer parent questions.

October 15-16

Hosting 24 Mid-Atlantic High School College Guidance Counselors at Drew University

24 high school college guidance counselors from Philadelphia, Baltimore and DC will get an in depth and detailed look at Drew University. They will have dinner with senior leadership and the president, speak with students, listen to a faculty panel, attend classes and take a tour.

October 18th

Focus On Science

Focus on the Arts

Focus on the Humanities and the Social Sciences

Prospective students and their families will spend the morning of this open house program focusing on a concentrated area of interest and engaging with faculty within that area. The president and senior vice president will open the day and a young alumni panel will close out the day.

October 24

Drew on the Road Baltimore/DC area

Homewood Suites Hotel in Columbia, MD

Same as October 10

November 5, 6

Make Your Day Visits

Given the teacher convention holiday for NJ public school students during this time period, we will host "Make Your Day" visits where prospective students will be given the opportunity to attend class, have lunch with a current Drew student, speak to a faculty member in their area of interest and take a tour.

November 7

Discover Drew Open House

Prospective students and their families will engage with faculty and senior leadership and take sample classes. Rob Franek, C'93 and publisher of the Princeton Review will open the day after a welcome by the president and panels of Drew staff and a current students will close out the day.

November 12

Breakfast with NYC Independent School College Guidance Counselors

Hosted by the United Nations International School, New York City

College counselors from the top independent schools in all five boroughs will meet with senior admissions staff to have an in depth and detailed look at Drew.

November 14

Drew on the Road Long Island

Long Island Marriott

Same as October 10

November 21

Drew On the Road Boston

Hosted by Noble & Greenough School

Same as October 10

News from the University Library
CLA Faculty Meeting
October 9, 2015

Kornitzer Prize Competition

Drew Faculty and Alumni authors are eligible for the ninth Béla Kornitzer Awards in recognition of outstanding *nonfiction* books published in 2013, 2014 or 2015. Separate awards, including monetary prizes of \$2,000, honor Faculty and Alumni authors. A faculty prize committee will select the winners, to be announced at the Friends of the Library Gala, on January 30, 2016.

Please send or bring submissions including: Book, letter of nomination, and reviews if available to:

Dr. Linda E. Connors
Interim Dean of the Libraries
Drew University Library
Madison, NJ 07940

Submitted books will be added to the University Archives Faculty and Alumni Collection. The submission deadline is October 15, 2015.

If you know of alumni who have published nonfiction books within these guidelines, please encourage them to apply.

The Kornitzer Award was established in 1992, by Alicia and George Karpati, to honor the achievements of Mrs. Karpati's brother, Béla Kornitzer, as a journalist and author in Hungary and the United States. The Library maintains a special collection related to Mr. Kornitzer's books and career. For further information about the Kornitzer awards, contact the Library at 973-408-3471.

Conversations on Collecting

On Wednesday November 11, Chris Taylor, Dean of the College, will discuss "Postal and Currency Propaganda: Collecting the Philatelic and Numismatic History of Third Reich and the Shoah." Stamps, postcards, banknotes and coins were used by the Nazi regime as tools for spreading its message and ideology and for controlling Jews and other targeted populations. As the generation that experienced the Nazi regime and the Shoah firsthand passes away, it becomes increasingly critical to document even this seemingly ephemeral evidence of Nazi propaganda

and control. Chris Taylor will share examples from his collection. Library Pilling Room, 4-5 p.m.

Library Dean Search

The search committee will be conducting off-campus interviews in mid-October and on-campus interviews with finalists in early November. The on-campus interviews will provide opportunities for faculty, staff and students to meet the candidates. The expectation is that a selection would be made before Thanksgiving with the the new dean beginning early in the New Year.

Linda E. Connors
Interim Dean of the Libraries

Friday, October 23
12PM
Brothers College 217

**Giandomenico
Sarolli**

Fall
2015

Tuesday, November 10
4PM
Brothers College 218

**Louis
Hamilton**

Faculty Research Series

Thursday, February 4
4PM

**Allan
Nadler**

Spring
2016

Tuesday, March 22
12PM

**Jennifer
Olmsted**

Thursday, April 21
4PM

**Ebenezer
(Obiri) Addo**

DREW

The Center for Civic Engagement presents

FREE WORKSHOP

ORGANIZING FOR CHANGE

Learn to have an impact on pressing social issues that matter to you. Practice concrete skills including strategic planning, power mapping, grassroots organizing and getting your message out. Learn core advocacy skills: media strategies, relationship building, policy analysis and more. Identify strategies for making change and finding allies.

Saturday, October 17th

10:00 AM to 4:00 PM

Drew University, Seminary 101

Includes breakfast and lunch!

An interactive, high-energy, non-partisan workshop led by Wellstone Action

Space limited! Register now!

<http://www.drew.edu/cce/>



D4D on the Road

Wellstone

STUDENT SUCCESS WORKSHOPS

with Danielle Boeninghaus, Student Success Specialist

BETTER PREPARATION ... LESS ANXIETY

WEDNESDAYS ON 9/30, 10/28, 12/9 4:30-5:30 IN EC 109

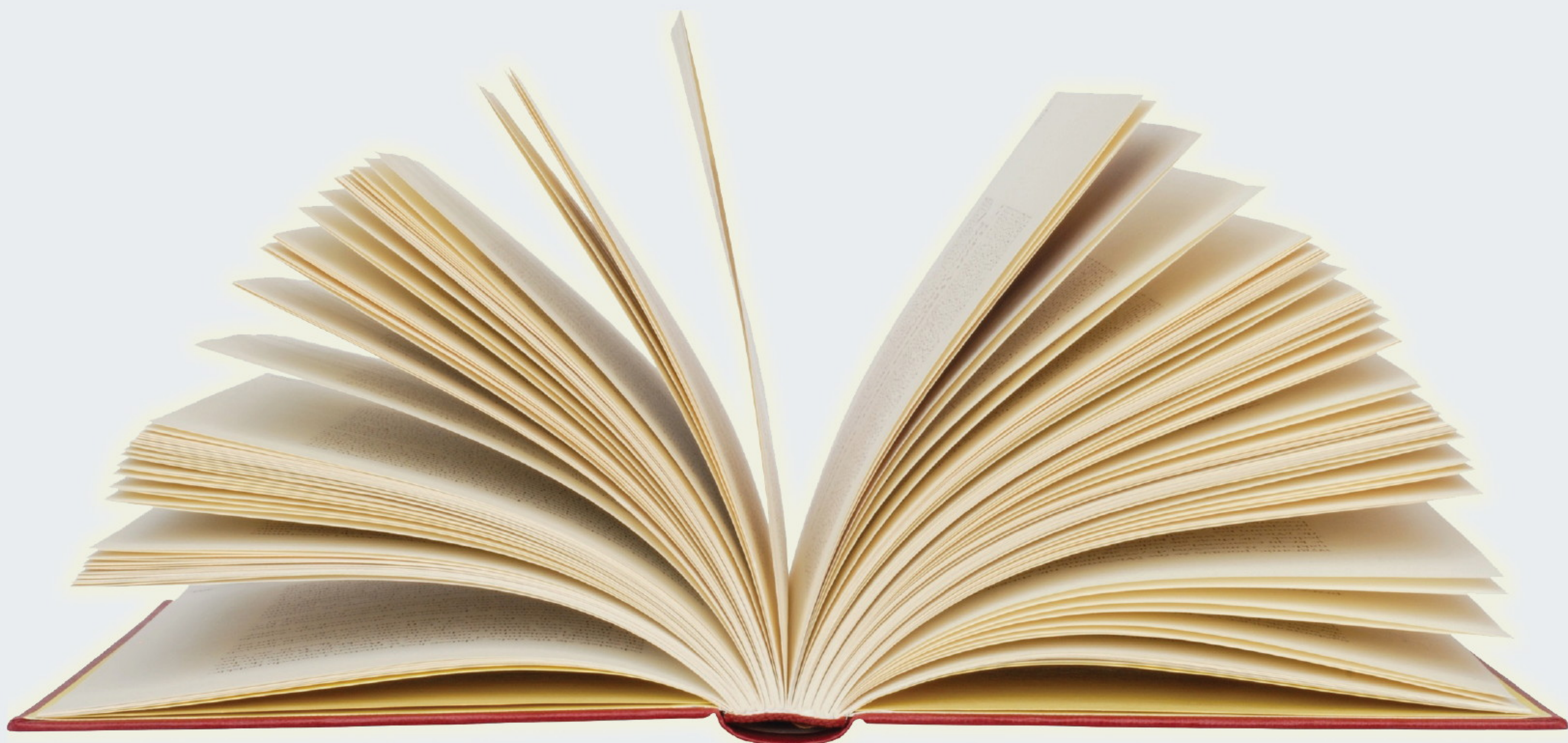
THROUGH PARTICIPATION IN THIS WORKSHOP, STUDENTS WILL LEARN A VARIETY OF STRATEGIES TO MAKE THE MOST OF THEIR TIME AND TO MEET THEIR ACADEMIC AND PERSONAL GOALS. THE "FIVE DAY TEST PREP" PLAN WILL BE TAUGHT ALONG WITH VARIOUS EFFECTIVE TEST TAKING SKILLS.

RSVP: DANIELLE BOENINGHAUS P: 973-408-3514 E: dboeninghaus@drew.edu (WALK-INS WELCOME)

HOW TO MAKE THE MOST OF YOUR TEXTBOOK

WEDNESDAYS ON 10/14, 11/11 4:30-5:30 IN EC 109

STUDENTS WILL BE INTRODUCED TO SEVERAL APPROACHES TO NOTE-TAKING. DAVID MILLBROOK'S TEXT-MAPPING SKILLS WILL ALSO BE DISCUSSED. ANNOTATION AND OTHER COMPREHENSION BUILDING SKILLS WILL BE COVERED.



Announcements from INTO New York at Drew University

Faculty Workshops: We'd like to plan some workshops for faculty on working with international students, but first, we'll need some feedback from you. Possible topics include:

- cultural differences
- engaging international students in group work and discussion
- working with second language writers
- strategies for making classroom language more accessible to second language learners

Which topics or issues would be most useful to you? What other suggestions do you have for faculty workshops? Please share your ideas with Susan Beddes (sbeddes@drew.edu).

International Education Week: November 15-21 is International Education Week. International Student and Scholar Services will be organizing a calendar of activities throughout the week. If your department will be participating in IEW with an event, please contact Ashley Martins (amartins@drew.edu) and we'll be happy to publicize your event.

The Center for Internships and Career Development

October 2015 Events

Wed, Oct 7 - 11 AM - 2 PM - BC Patio

Cider on the Patio

Stop by and learn about the Pre-Law track, Pre-Law advising and the Pre- Law Society at Drew with Lisa Layne, Coordinator of Pre-Professional Development.

Wed, Oct 7 - 4:30 PM - 5:30 PM - LC 28

De-mystifying the Job Search Process

Learn how to invest time and energy effectively to methodically plan, prepare for, and implement strategies to help YOU identify careers best suited to your values and competencies.

Tues, Oct 13 - 12 PM - 1:3- PM - EC 145

Graduate School Career Exploration Workshop

Workshop on career exploration during, and after graduate school focusing on academia-related career options. Topics to be covered: Networking skills, developing professional relationships within, and outside of the graduate-school world, resumes, CVs, and cover letters.

Tues, Oct 13 - 4:30 PM - 5:30 PM - LC 28

Write a Resume that's Right for You

Customizing a resume each and every time is a key strategy in developing YOUR best-fit career. Learn how to carefully read job descriptions, become savvy at resume-speak, and develop the best possible resume for each application you invest your time and energy in

Wed, Oct 21 - 4:15-5:45 PM – BC-218

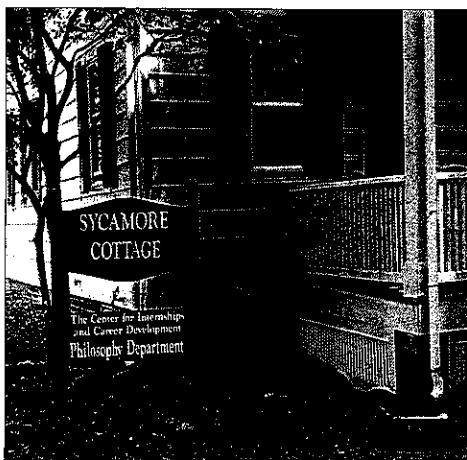
Resume and Interview Tips: The Corporate Perspective from PNC Bank

Are you planning a job or internship search? Would you like to know how to write a winning resume and prepare for a successful interview? Get the corporate perspective from representatives of PNC Bank. Job search tips along with information on their full-time management training program and summer internship program will be covered.

Wed, Oct 28 - 4:30 PM - 5:30 PM - LC 28

Writing for Graduate School Applications

Learn how to invest your time and energy effectively in doing graduate school search, finding your best-fit schools, and writing customized applications, including the Personal Statement, the Statement of Purpose, writing samples, and resumes.



Career Center Drop-In Hours

No appointments needed at these times:

Tuesday, Thursday 12pm-1pm

Internship Information: MWF: 3pm to 4pm

Sycamore Cottage -career@drew.edu -973-408-3710

Like us on Facebook and follow us on Twitter!!

Sturgis Standard Code of Parliamentary Procedure

Summary:

Basic Rules of Precedence:

1. When a motion is being considered, any motion of higher precedence may be proposed, but no motion of lower precedence may be proposed.
2. Motions are considered and voted on in reverse order to their proposal. The motion last proposed is considered and disposed of first:

Common Motions in Order of Precedence:

LANGUAGE		Interrupt Speaker?	Second Needed?	Motion Debatable?	Vote Needed?
Privileged Motions: Motions of urgency entitled to immediate consideration.					
1. *Adjourn the meeting.	I move that we adjourn.	NO	YES	YES**	MAJORITY
2. *Recess the meeting.	I move that we recess until...	NO	YES	YES**	MAJORITY
3. Questions of Privilege (Noise, temperature, etc.)	I raise the question of privilege....	YES	NO	NO	Decided by presiding officer
Subsidiary Motion: Motions which alter the main motion, or delay or hasten its consideration.					
4. Postpone temporarily	I move we table the motion..	NO	YES	NO	MAJORITY
5. Close debate	I move to close debate and vote immediately.	NO	YES	NO	TWO THIRDS
6. *Limit or extend debate	I move that the debate on this question be limited to...	NO	YES	YES**	TWO THIRDS
7. *Postpone to a certain time	I move we postpone this matter until...	NO	YES	YES**	MAJORITY
8. *Refer to committee	I move we refer this matter to committee.	NO	YES	YES**	MAJORITY
9. *Amend	I move that we amend this motion by...	NO	YES	YES**	MAJORITY
Main Motions: Motions bringing substantive proposals before the assembly for consideration and action.					
10. * Main motions and restorative main motions	I move that....	NO	YES	YES	MAJORITY

The following motions can be offered whenever they are needed and have no order of precedence. They should be handled as soon as they arise.

LANGUAGE		Interrupt Speaker?	Second Needed?	Motion Debatable?	Vote Needed?
Incidental Motions: Motions that arise incidentally out of the business at hand. They relate to matters incidental to the conduct of the meeting.					
1. Appeal a decision of the chair	I appeal the chair's decision.	YES	YES	YES	MAJORITY
2. Suspend the rules	I move to suspend the rules and...	NO	YES	NO	TWO THIRDS
3. Point of Order	I rise to a point of order	YES	NO	NO	Decided by presiding officer
4. Raise a question relating to procedure.	I rise to a parliamentary inquiry.	YES	NO	NO	Decided by presiding officer
5. Withdrawal of a motion	I move to withdraw my motion.	YES	NO	NO	MAJORITY
6. Separate a multi-part question for voting purposes	I move division on the question.	NO	NO	NO	MAJORITY

*Can be amended

**Debatable if no other motion is pending.

Note: General Consent is a way of saving time by avoiding votes on routine or non controversial matters. After a motions has been moved and seconded the presiding officer may ask if there are any objections. If anyone objects, a vote must be taken on the action. If there are no objections, the matter has been decided by general consent. The presiding officer may also propose actions by general consent without any motion. If anyone immediately objects, the question must be stated and voted on in the usual way

DREW

Center for Academic Excellence



**KEEP
CALM
AND
GET A
TUTOR**

**The Center is open from
10am to 10pm on Mondays—Thursdays
and 10am to 9pm on Fridays**



Get tutoring in:

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Languages

History

Art History

Anthropology

Latin and Classics

Politics

Economics

Biology

Chemistry

Neuroscience

Philosophy

Music

Sociology

To schedule an appointment

go to our website:

drew.mywconline.com

Contact us by:

Phone: (973) 408-3617

Email: subtutoring_cla@drew.edu



Scan Me!!