

FACULTY MEETING - CLA

March 3, 2017
HALL OF SCIENCES 4

AGENDA

CALL TO ORDER: 3:15 p.m.

Chris Taylor

APPROVAL OF MINUTES

Jessica Lakin ----- pp. 4-8

DEAN'S UPDATES

Chris Taylor

ACTION ITEMS:

1. Revision to the English Major
2. Media & Communications Major & Minor
3. Film Studies Minor

Jinee Lokaneeta ----- pp. 10-75
Jinee Lokaneeta ----- pp. 76-87
Jinee Lokaneeta ----- pp. 87-97

REPORTS:

Curricular Report
Enrollment Management
Library Report

Jinee Lokaneeta----- pp. 9-97
Bob Massa ----- pp. 98-99
Chris Anderson----- pp. 100-01

FOR DISCUSSION:

Draft Review and Promotion Policy
for Non-Tenure-Track Faculty
Draft 2 of Revised Faculty Regulations
Reframing of Gen Ed

Maria Masucci ----- pp. 102-106
Rosemary McLaughlin ----- pp. 107-134
Lisa Brenner ----- pp. 135-139

**OLD BUSINESS/
NEW BUSINESS:**

ANNOUNCEMENTS:

Update on Testing Accommodations
Climate Survey
Civic Engagement Awards Nominations
Non Profit Fair Flyer
Faculty Research Series

Judith Redling
Emily Ralph ----- p. 140
Amy Koritz ----- p. 141
Amy Koritz ----- p. 142
Debra Liebowitz ----- p. 143

ADJOURNMENT

ANNOUNCEMENTS AND CONGRATULATIONS

Christopher Andrews: for co-presenting (with Craig D. Lair, Gettysburg College) a paper on informal work and labor markets entitled: "On the Bad and Ugly Elements of Nanny Ads on Craigslist," at the annual Eastern Sociological Association meeting February 23-26, 2017 in Philadelphia, PA.

Sandra Jamieson: for presenting, with **Elizabeth Kimball**, the paper "Creating and Assessing a Community of Practice," at the Annual Meeting of the Conference of Small Liberal Arts College Writing Programs (SLAC-WPA), at Swarthmore College, and for leading a day-long faculty development workshop for writing across the curriculum at Bucknell University.

Liz Kimball: for presenting "Creating and Assessing a Community of Practice" with **Sandra Jamieson** at the Conference of Small Liberal Arts College Writing Programs (SLAC-WPA), at Swarthmore College.

Minjoon Kouh: for the publication of: "Information Maximization Explains the Sparseness of Presynaptic Neural Response," in *Neural Computation* and for receiving an \$8,000 grant from the Independent College Fund of New Jersey and Verizon for the development of a set of short physics experiments using the sensors and cameras in smart phones.

Peggy Kuntz: for publication of "Michelangelo the 'Lefty': The Cappella Paolina, the Expulsion Drawings and Marcello Venusti," in *Michelangelo in the New Millennium. Conversations About Artistic Practice, Patronage and Christianity*, ed. Tamara Smithers, series editor Walter Melion, Brill Studies on Arts, Art History, and Intellectual History, vol. 14, 2016, pp. 179-209.

Thomas Magnell: for publication of "Rights and Duties," Chinese translation, trans., Zhu, Huihui, *Studies on Contemporary Chinese Values*, vol. 1, no. 1.

Patrick McGuinn: for being named to the American Enterprise Institute's Edu-Scholar Public Influence Rankings (which recognizes those who shape public discourse on education) for the seventh consecutive year. Also, for being chosen as part of a select group of 20 scholars who maxed out on syllabus points based on the number of times their work appeared on college syllabi and how often it was assigned. And for the publication of his chapter: "From ESEA to NCLB: The Growth of the Federal Role and the Shift to Accountability," in Fredrick Hess and Max Eden, ed. *Every Student Succeeds Act: What It Means for Schools, Systems, and States*. (Harvard Education Press, 2017).

Emanuele Occhipinti: for being promoted to Contributing Editor for the bibliographical journal *The Year's Work in Modern Language Studies* for the section "Novecento and the Contemporary Period," and for being selected as an official ACTFL tester, English and Italian, for the Oral Proficiency Interview-Computer (OPIC). Also for signing an agreement with The SITE (Study Intercultural Training Experience) Program for a paid internship opportunity for English-speaking teaching assistants in the schools of Lombardy, Italy. Drew is now part of a consortium

of 66 universities such as Harvard, Yale, Bowdoin, Vassar and Dickinson College, to name just a few, and is committed to send to Italy a recent graduate of Italian every year for this unique opportunity.

Jennifer Ostrega: for presenting "Student-Led Pronunciation Practice Through Song," at Columbia University's February 25, 2017 Conference on Pronunciation Pedagogy: Integrating Pronunciation into Communication Activities.

Jennifer Olmsted: for an invitation to Berlin by Friedrich Ebert Stiftung (FES) to participate in a January 2017 workshop focusing on Sustainability, Ecology, and Care.

Rebecca Soderholm: for publication in "MHR-80," of a 186-page full-color exhibition catalog edited by curator Michael Oatman and published by The Hyde Collection.

Hannah Wells: for an invitation to present a paper entitled: "Du Bois's Bones: Pragmatism, Race, and the Black Body," at the conference "The Culture of Experience: Pragmatism and Early Twentieth-Century U.S. Literature," hosted by the Center for Cultural Analysis at Rutgers.

Carol Ueland: for delivering her paper: "Recasting Lives: Biography and Censorship" on the "Slavists as Biographers and Scholars of Life-Writing" panel at the American Association of Teachers of Slavic and East European Languages Annual Conference in San Francisco, Feb. 2-5.

Courtney Zoffness: for being named the 2017 Fiction Fellow for Writing Workshops in Greece, a summer program in Thessaloniki and Thassos, offering attendees manuscript consultations for two weeks in June.

Drew University
College of Liberal Arts
Minutes of Faculty Meeting
02/03/17

Present: Sarah Abramowitz, Erik Anderson, Christopher Andrews, Lee Arnold, Brianne Barker, Susan Beddes, Jason Bishop, Marc Boglioli, Lisa Brenner, Barry Burd, Adam Cassano, Jill Cermele, Miao Chi, Graham Cousens, Stephen Dunaway, Wyatt Evans, Kimani Fowlin, Jonathan Golden, Louis Hamilton, Seth Harris, Deborah Hess, Emily Hill, Shakti Jaising, Sandra Jamieson, Jason Jordan, Hilary Kalagher, Jason Karolak, Steve Kass, Joshua Kavaloski, Marguerite Keane, Caitlin Killian, Wendy Kolmar, Amy Koritz, Jessica Lakin, Juliette Lantz, Dan LaPenta, Bjorg Larson, Seung-Kee Lee, Neil Levi, Debra Liebowitz, Yahya Madra, Maria Masucci, Rosemary McLaughlin, Christopher M. Medvecky, Joanna Miller, Scott Morgan, John Muccigrosso, Philip Mundo, Robert Murawski, Nancy Noguera, Emanuele Occhipinti, Ada Ortuzar-Young, Karen Pechilis, Michael Peglau, Patrick Phillips, Marie-Pascale Pieretti, Muriel Placet-Kouassi, Jonathan Reader, Judy Redling, Kimberly Rhodes, Raul Rosales, Alan Rosan, Susan Rosenbloom, Maliha Safri, Paris Scarano, Rebecca Soderholm, Sharon Sundue, Sara Webb, Hannah Wells, Carlos Yordan, Courtney Zoffness

Others Attending: Chris Anderson, Gamin Bartle, Sunita Bhargava, Jon Kettenring, Alex McClung, Kira Poplowski, Marti Winer, Margery Ashmun, Jody Caldwell, Rick Mikulski, Brian Shetler

The meeting was called to order at 3:16pm by Dean Chris Taylor.

Approval of Minutes: The minutes of the 12/02/2016 meeting were approved.

Introduction of New Staff:

Chris Taylor introduced **Chris Darrell**, Interim Chief Information Officer. Chris Darrell shared that he has met with many people on campus to discuss what University Technology is doing well, where there is room for improvement, and constituent expectations. Chris said it is his goal to move UT forward to meet the University's goals and objectives.

Chris Anderson introduced **Brian Shetler** as Drew's new Coordinator of Special Collections and Methodist Librarian, and said faculty members would find him to be a great resource for those wanting to incorporate special collections or archives material into course work.

Dean's Updates: Chris Taylor announced that course schedules for AY 17-18 are due to Associate Dean Jessica Lakin on Monday. He also asked for faculty members to reach out to Kira Poplowski to share great stories, internships, and accomplishments of current students or recent alumni.

Action Items:

1. Approval of Voting List: Chris Taylor directed attention to the semester's voting list and asked for changes, additions or corrections. Susan Beddes requested that ESL faculty be listed. Chris responded that that is still a point of discussion in Dean's Council, but that it will be addressed in the new version of the faculty regulations.

A motion was made to approve the list, and the list was approved unanimously.

2. Committee Elections for 2017-18: Rosemary McLaughlin asked members of the faculty to review the ballot on p. 13 of the faculty packet for the nominees for seven committees. She said an electronic ballot would be available the week of 2/6 and asked for nominations from the floor. No additional names were added to the ballot.

Reports:

Curricular Report: Emanuele Occhipinti indicated that notes were added to two policies to reflect the discussion and vote about GPA calculations at the December faculty meeting. Steve Kass asked why Theological School classes were referenced in a CLA Curricular Report, and Deb Liebowitz responded that it was due to cross-lists that need to occur for students to earn undergraduate credit. There were no other questions.

Phase I Strategic Planning Efforts: Jessica Lakin reported that Art & Science has been working diligently with the College's Working Group over the break to review conversations they had with individuals on campus and finalize their research materials. Data collection with prospective students has just begun, and Art & Science will be back on campus at the beginning of May to discuss their preliminary findings with prospective students and donors, with a final report to be delivered to the campus community in September (including data from admitted students). There were no questions.

Update on CLA Assessment Committee: Lisa Brenner reported there is a College Assessment Committee whose members include herself, Rita Keane, Deb Liebowitz, Patrick McGuinn and Alan Rosan. Lisa said that while the committee is presently ad hoc, they recommend it should be a standing committee beginning in the fall. She reviewed that thus far, assessments have been top down – primarily driven by the Dean's Office. The committee would prefer to see shared governance and ownership of assessment by faculty. Now that the Middle States periodic review is over, there is time to do a more deliberate and thorough assessment of our general education program. The process began last year, and we are presently assessing the quantitative and diversity requirements. Lisa asked for anyone teaching a diversity course to please attend a meeting on March 17th at 3:15, and announced that there will be a meeting on April 21st at 3:15 to discuss the quantitative requirement. Emails and reminders will be distributed. Lisa also shared that the committee is looking at the "big picture" of general education and how our peer and aspirant schools describe their programs; she said the Committee is working on the description and language Drew uses on its website to describe our own program.

John Muccigrosso asked if there is a plan to look at the entirety of the general education program, reviewing how it's structured and if it's achieving our goals. Deb Liebowitz responded that systematic data about general education has not existed, but that is something on which the Assessment Committee is presently working. She said that the data will almost certainly lead to the question of whether our program needs to be restructured and/or different learning objectives adopted. The overall review of the entire program will be a long-term project.

Lisa added that because we are beginning a strategic plan process, the Committee is wary of making major revisions until feedback is received from the Art & Science project and the Strategic Planning Committee. Additionally, she said the Committee wants to reflect back to the faculty what it thinks our program presently looks like and what it seems to say before efforts are undertaken to change it.

Deb closed by stating that appropriate changes can be made along the way – for example, structural conversations are already taking place with the assessment of the diversity and quantitative requirements.

Enrollment Management: Bob Massa was not present, but Chris shared that Bob welcomes questions via email. Chris then reminded faculty we are heading into yield season and thanked everyone in advance for their assistance during this very important time.

Advancement Report: Chris directed attention to Ken Alexo's report and asked that questions be emailed to Ken.

Library Report: Chris Anderson reported there are a series of workshops being held by the Reference and Research Services Department (p. 23). He also announced a new exhibit in the Methodist Archives and Main Library exploring Drew's collection of science fiction titles in the David Johnson Collection of Science Fiction and Popular Culture.

Discussion:

Campus Climate Survey: Chris announced that Emily Ralph will oversee a campus climate survey during the month of March on sexual assault, domestic violence, dating violence and stalking. The purpose of the survey is to collect data on the number of students who have experienced assault or abuse while they have been at Drew. Wendy Kolmar added that it will be a challenge to get good student participation and asked faculty members to encourage students to participate.

New Business:

Chris opened the floor for a discussion regarding what actions the University might take in order to be responsive to the recent executive order from the White House. Rosemary McLaughlin stated that she felt the University's response should not be made in a partisan fashion, but with consideration of how to help faculty and students with the ramifications of the order. She said Division IV has been hearing that the community wants to know that the University is listening and that we are all going through this challenge together. Josh Kavaloski said Division III was

appreciative of the President's timely letter affirming the University's values, but questioned if the faculty could craft a stronger statement. Jill Cermele shared that Division II would like to see the administration get in front of this issue, initiating the conversation rather than just responding to it. She said Division II questioned what resources could be made available to faculty, staff, and students. She said Hampshire College put forth a comprehensive list of resources and wondered if Drew could do something similar. Juliette Lantz reported that Division I was concerned about how to help support students as spring break nears.

Marti Winer shared that Campus Life and Student Affairs has been working on a comprehensive list of both on- and off-campus resources, and this will be the next correspondence from the Administration regarding the immigration issue. As the situation is very fluid, she noted that developing this list is challenging and ongoing. Chris also shared that Dean Sara Waldron is working on getting a panel of immigration lawyers to come to campus.

Wyatt Evans said he and others had reached out to subject experts to help understand the nuances of these executive orders. Jonathan Golden said there is a speaker from the Civil Rights Division of the DHS that they are trying to bring to campus in late February who would do a "know your rights" session. He also shared that some graduate students are participating in a letter writing campaign and suggested that as an empowering exercise for CLA students. He said he was happy to offer templates and guidance.

John Muccigrosso reiterated Division III's appreciation for President Baenninger's letter, but said he felt there needs to be a strong and clear statement that says the executive orders contradict the values of Drew as an educational institution, an institution with Methodist roots and one heavily involved in global education with a large international population on campus. Chris shared that eighty University Presidents recently signed a letter denouncing the executive orders and he said he had suggested to the President that perhaps the Annapolis Group could also take this action. He stated that he feels the greatest impact might come from signing letters or taking action as a collective group.

Faculty members continued to discuss concerns and brainstorm ideas. Suggestions included participating in peace marches, going to the airport to protest, signing petitions from professional organizations, attending lectures and listening to speakers, codifying the University's educational principles, offering assistance to students concerned about travel, tutoring refugees here in the U.S., and keeping an updated website of resources. John Muccigrosso again asked if a stronger message could come from the President's office, and if not, might it come directly from the faculty. He also asked if the faculty could be informed if the President signs a collective letter with other institutions. Chris encouraged faculty member to keep the conversation going and asked that useful information be passed on directly to Chris, Marti or Sara. He said the situation is quickly changing, but assured the faculty that colleagues around the country are building networks to be in touch with one another and Drew would continue to be as proactive as possible.

Announcements:

Committee on Faculty: Maria Masucci announced that contract renewal recommendations were approved by the University President, the Dean, and the Academic Affairs Committee of the Board of Trustees as follows:

Tenure Track Faculty: Brianne Barker, Summer Harrison and Hannah Wells

Non Tenure Track Faculty: Molly Crowther, Kimani Fowlin, Seth Harris, Jason Karolak, Sandra Keyser, Caroline Maier, Christopher Medvecky, Sangay Mishra, Muriel Placet-Kouassi, Paris Scarano, and Maria Turrero-Garcia

Commons Con: Gamin Bartle extended an invitation to the second Commons Con Instructional Technology event on February 16th. A gamification expert from Union County College will be the keynote speaker.

Civic Engagement Awards Nominations: Amy Koritz called for nominations to recognize students, faculty and staff contributing to the community outside the campus. Nominations are due by March 13th.

Community-Based Learning Classes: Amy Koritz asked that anyone thinking of offering a Community-Based Learning class next year let her know so she can assist with course development and identifying and contacting community partners.

Chris Taylor thanked Amy Koritz, Kesha Moore and the staff at the Center for Civic Engagement for the success of the two day Martin Luther King Jr. celebration. He also noted the Freedom Schools Project and encouraged faculty participation.

Drew Review: Hannah Wells asked for the submission of essays or thesis chapters for *Drew Review*. She said they are also looking for strong sophomores or juniors to be on the board, saying further information and details could be found on their website.

Faculty Research Series: Deb Liebowitz encouraged attendance at Rita Keane's talk on Thursday, February 9th. She endorsed attendance at all the Faculty Research Series events as a wonderful opportunity to hear about Drew's amazing faculty.

Photography Exhibition: Michael Peglau invited faculty members to the *Sam I Am* exhibition by Rory Mulligan.

The meeting was adjourned at 4:15pm.

Minutes respectfully submitted,

Trish Turvey

Curricular Report

February 2017

For Action:

- Changes to the English Major
- Media and Communications-New Major & Minor
- Revisions to Film, Media and Communications Minor

For Information:

New Courses:

- BCHM 300/Independent Study in Biochemistry and Molecular Biology
- CE 351/Leadership in Action II
- CLAS 101/Introduction to the Ancient Greeks & Romans
- FILM 201/ENGH 221: Film History and Theory
- MCOM 201/Documentary Practice
- MCOM 301/Media and Communication Theory and Method
- MCOM 400/Capstone
- MUS 216/Alta Voce
- PSCI 260/Selected Topics in International Relations
- PSCI 261/Selected Topics in Comparative Politics
- PSCI 262/Selected Topics in American Government and Politics

Revisions to Existing Courses:

- CE 350/Leadership in Action
 - Change in description and credits
- ENGH 121/MCOM 101/Intro to Media Studies
 - Description change and cross-list course created
- FREN 302/Current Events and Contemporary France
 - Change in title and description and adding CBL designation
- MUS 103/Introduction to Western Art Music
 - Change in title, description and frequency
- MUS 215/Chorale
 - Change in co-requisite and description
- PSCI 383/ The UN System and the International Community
 - Removing Gen Ed code [WRIT]

Revisions to Existing Major/Minor:

- Political Science
 - Changing the Writing in the Major course as fulfilling the writing in the major requirement
- International Relations
 - Changing the Writing in the Major course as fulfilling the writing in the major requirement
- Leadership for Social Action
 - Change in title, adding and deleting courses from electives list, and reducing credit hour requirements

General Education Designations:

- CLAS 101/Introduction to Ancient Greece and Rome [DVIT]
- ENGH 105/Literature of Disability [BHUM], [DVUS]
- ENGH 202/American Prose [BHUM]
- ENGH 207/Literature of the Holocaust [BHUM], [DVIT], [WRIT]

- ENGH 231/Travel Writing [WRIT]
- ENGH 232/Food Writing [WRIT]
- ENGH 240/Topics in Writing and Communications Studies [WRIT]
- ENGH 242/Gender and Communication [DVUS], [WRIT]
- ENGH 243/Intercultural Communication [DVUS], [WRIT]
- ENGH 300/Independent Study [WRIT]
- ENGH 302/Gender and American Literature [BHUM], [DVUS], [WRIT]
- ENGH 303/ Gender in Contemporary Anglophone Literature [DVIT]
- ENGH 306/Writers on Writing [BART], [WRIT]
- ENGH 307/Essays, Letters, Memoirs, and Meditations: Reading Nonfiction Prose [BHUM], [WRIT]
- ENGH 308/Gothic [BHUM]
- ENGH 311/ESS 311 Environmental Justice Literature [DVUS]
- ENGH 312/The Global City in Modern and Contemporary Fiction [BINT], [DVIT], [WRIT]
- ENGH 322/Thinking about Genre through Film [BINT]
- ENGH 341/Theories of Authorship [BHUM], [WRIT]
- ENGH 349/Writing Across the Curriculum and Peer-to-Peer Mentoring: Theory and Practice [BINT]
- ENGH 355/Transatlantic Literature: Advanced Studies [WRIT]
- ENGH 356/Anglophone Literature Post-1900: Advanced Studies [WRIT]
- ENGH 357/Prose Fiction Pre-1900: Advanced Studies [WRIT]
- ENGH 358/The Novel in the 20th Century/Modernism and Postmodernism [WRIT]
- ENGH 362/Philosophy and Literature [BINT]
- ENGH 363/Law and Literature [BINT]
- FILM 201/ENGH 221/Film: History and Theory [BART]
- MCOM 201/Documentary Practice [BART], [BINT]
- MCOM 301/Media and Communication Theory and Method [BINT], [WRMJ]
- MCOM 400/Capstone [CAP]
- MUS 216/Women's Chorus [BART]
- PSCI 260/Selected Topics in International Relations [BSS]
- PSCI 261/Selected Topics in Comparative Politics [BSS]
- PSCI 262/Selected Topics in American Government and Politics [BSS]

For Action:

Changes to English Major:

Proposal for Revision of an Existing Major: English

I. Rationale

What is the rationale for the department's proposal to revise the major at this time? Is there assessment data to support the revision? Are the revisions a response to an external review of the department? How do the revisions relate to the objectives articulated in your five-year plan? Are there external benchmarks for the major such as national association standards or comparable programs at our comparison or peer institutions which are being used in the revision?

The English Department is proposing a revision of the English major which does two things: 1) it creates a somewhat less structured major in literature that allows students more choice and flexibility while retaining the strengths of the current major; 2) it creates three emphases in the major: literature, creative writing, and Writing and Communication Studies. The three emphases will share some courses (see chart below); they will be mainly differentiated by the choices students make in a 4-5 course concentration that is at the core of their major work and in their choice of a capstone.

The Department's external review report, received in January 2016, supports our sense that our three emphasis approach to the major is common among our peer schools and also endorses our proposed revision of the major¹. In response to the reviewers' suggestions, we have added a more outward-looking learning goal and a mechanism for assessing it and have clarified and revised our approach to the seminar. We have agreed that all seminars will include a major research paper and will teach the research process, thus laying the groundwork for the capstone project. Our response to the review is included as Appendix 6. We understand that the external reviewers' report has already been provided to CAPC.

We decided to pursue revision of the major for a number of reasons which our conversations with the external reviewers have confirmed. In response to comments from our students in focus groups and exit interviews as well as informal conversations, we have opened up the structure of the English major to allow for more choice in courses included in the major, and to bring the structure of the major more in line with those at peer schools. We have also been aware that the structure of the current introductory sequence makes the major difficult for transfer students, who have to double up on requirements when they first get here in order to catch up. Our conversations have also gained some urgency both from the loss of faculty in the department, whose absence makes it harder for us to staff the current major, and from concern about enrollments in the humanities, though enrollments in English are currently strong. As of 27 November 2016, the English major is the largest in the College with 87 majors.

When beginning work on a major revision, we looked at the English Department curricula at a substantial number of our peer and aspiration schools. We learned from this research that a number of these institutions have recently added emphases to their majors (see Appendix 2). As of Fall 2016, 12 of our 15 peer institutions have at least two emphases in the English major. All have a literature emphasis; the additional emphases include creative writing, journalism, professional writing, and writing with creative and professional writing sub-options. We see substantial interest in these areas among our current and prospective students, based on the evidence of enrollments in creative writing courses and in journalism, non-fiction, essay, and writing studies and communication courses. Also, at Admissions days, we get at least as many inquiries about writing as we do about literature. We have also recently had several very strong students decide to leave Drew, because they couldn't focus in some way in writing and communication studies.

Currently, the writing minor is one of the larger minors in the College; with 30 minors, it is the 5th largest; "I am interested in English because of Creative Writing," ". . . . because of journalism," ". . . . because I want to do some kind of professional writing or communications" are the comments we hear most often from prospective students at Admissions events. The workshops we offer in poetry, short fiction, and creative non-fiction always fill as do courses in journalism and business writing, as well as such courses as "Theory and Practice of Writing Center Tutoring," the digital writing course "Blogs, Tweets, and Social Media," and "Introduction to Writing and Communication Studies" and "Introduction to Media Studies." An increasing number of Drew students participate in writing and communication internships (at locations including NPR, Fox News, NJ Magazine, CNN, MTV, and various publishers, public relations firms, media companies, and communications departments in not-for-profit organizations); the proposed revision of the major also responds to these interests. The major revision also provides support for the New York Semester on Communications and Media, which ran for the first time in Spring 2015. It seems clear that the student interest is there to support Creative Writing and Writing and Communication Studies emphases within the English major.

Of the 17 institutions on our peer list, 14 have a major, a major emphasis, or a minor in Creative Writing or Writing variously defined. Currently, we allow students to count only one writing workshop toward the English major, but students are always asking if they can count more. For all of these reasons, the option of a Creative Writing emphasis in the major seemed a logical next step. The most prominent professional association devoted to the teaching of writing, the Association of Writers and Writing Programs (AWP) defines the following mission for undergraduate writing programs: "to develop a well-rounded student in the liberal arts and humanities, a student who develops a

¹ Note that, when the major was submitted to the reviewers, it had two tracks one in literature and one in writing with the writing track subdivided into two, creative writing and writing and communication studies. When we started organizing the catalog copy, we decided that the three emphases made a simpler and more straightforward presentation of the same curriculum. These two structures are essentially the same; the three emphasis model is just slightly simpler to represent.

general expertise in literature, in critical reading, and in persuasive writing.” Given that definition of the mission of such a major, the creative writing track we propose, which surrounds a core of writing courses with literature courses that emphasize close reading and literary analysis, seems the most appropriate for a liberal arts college department.

Similarly, the Writing and Communication Studies emphasis emerges out of student demand as well as established practices in the field. The field of composition and rhetoric has been rapidly transforming from a graduate-level field to an undergraduate major spurred on by: student accomplishments in writing fellows and peer writing tutor programs (like Drew’s own writing center and writing fellows programs); the public writing students do in civic engagement projects (again, a well-established tradition at Drew); and student interest in flexible writing careers in the changing media landscape (as explored in the New York Semester on Media and Communications). Like the rest of the major, Writing and Communication Studies teaches students to attend to the writing process, careful reading, and cultural and historical contextualizing. The texts students study and produce, however, are more likely to draw from a broad public realm, such as journalism, multimedia productions, civic engagement, and professional genres. Critical approaches include theories in literacy, discourse, language, and rhetoric, as well as composing processes.

Thus we are proposing a revision of the English major that offers students the opportunity to emphasize one of three areas within the major: Literature, Creative Writing, or Writing and Communication Studies. While the new emphases in the major will, we believe, open up additional possibilities for English majors to focus their work in areas of personal and professional interest, the major remains grounded in what we have always valued: close reading, textual analysis, writing, critical thinking, information literacy, and historical and contextual arguments/approaches. These skills and approaches will be taught in the courses that all three emphases share and will underpin the learning in each.

We will also retain the English minor, retitled a Literature minor and Writing minor and create a minor in Writing and Communication Studies, which will be attractive to students majoring in other fields.

We see the new three-part major as a way of living up to our department title of “English *Language and Literatures*,” and as a way of reuniting poetic and rhetoric, which were a single field from the classical period until literature departments emerged in the nineteenth century. It should be no surprise, then, that the learning goals are the same across all areas of the major, with their emphases in careful close reading, contextualizing within culture and history, genre awareness, and skilled writing.

We are aware that a Communications major is under development. Several members of the English Department are a part of that process. We do not see that project as incompatible with the Writing and Communication Studies emphasis in the English major. We can imagine that the emphasis and a new Communications major might share some courses, but what we propose is a concentration within an English major which applies the skills of rhetorical analysis, close reading, and writing that are central to an English major. We expect that the Communications major will appeal to many students who imagine a career in communications industries, but that the English major with the Writing and Communication Studies emphasis will appeal to others who are attracted by the greater attention to writing and rhetoric in dialogue with reading that the English major will offer. We hope to move forward with the three-emphasis major after long delay. We are entirely open to future conversations about the relationship between the English major and any future Communications major and to seeing these two programs develop and evolve in dialogue with each other.

II. Learning Objectives

How has the department defined its learning objectives? How do the major revisions address these objectives and more fully implement them?

The seven learning outcomes for the new major are listed below. The department has revised and streamlined the outcomes to be appropriate for the three emphases and has added an additional outcome at the urging of our external reviewers. These skills are introduced in clearly identified courses early in the major, developed and practiced in most 200- and 300-level courses. Mastery is demonstrated in the seminars and capstone where these

outcomes will be regularly assessed. The paragraph which introduces the outcomes articulates the broad values which underpin the major and which inform our advising of majors.

Revised Statement and Learning Outcomes

As English majors, students read widely, engaging with many kinds of texts from multiple periods, geographical areas, genres, and literary traditions. Within the major, students choose a specific emphasis as their focus and develop their skills and knowledge through in-depth exploration within that emphasis. Through the major, students develop flexibility of thought, attentiveness to language, an ability to engage with the world around them, and to understand difference (gender, race, class, ability, religion, nation), capacities which they may apply in almost any area of study or employment after college. Upon completion of the major, students will particularly demonstrate the following:

Close Reading: In their reading of a text, students demonstrate attentiveness to language, technique, structure, cultural/historical reference, and forms and genres.

Range of Approaches: Students use critical frameworks to open texts in different ways.

Historicizing: Students analyze texts in relation to the historical period and culture in which they were produced.

Writing: Students write clearly and flexibly, using writing to develop and express ideas, to construct narratives, to connect with multiple audiences, and as a tool for thinking.

Information Literacy. Students can find, evaluate, and engage with sources using disciplinary research tools.

Synthesizing: In creating their own arguments, students draw on a variety of texts, scholars, and/or theories and place them into conversation with each other.

Value of the Major. Students are able to articulate the value of the analytical and critical skills they have learned as majors for engaging with larger social realities.

III. Proposed Changes to the Curriculum

The chart below gives an overview of the revised major in comparison to the current major. Below the chart is a specific explanation of each of the new emphases.

CURRENT English Major (44 credits)		Proposed English major with a Literature Emphasis (44 credits)		Proposed English Major with a Creative Writing Emphasis (44 credits)		Proposed English Major, with a Writing and Communication Studies Emphasis (44 credits)	
Introductory Sequence						ENGH 240 Intro to Writing & Communication Studies	4
ENGL 150	4	ENGH 150 (multiple topics)	4	ENGH 150 (multiple topics)	4	ENGH 150 (multiple topics)	4
ENGL 210 (2) WM	2	ENGH 210 (4) WM	4	ENGH 210 (4) WM	4	ENGH 210 (4) WM	4
ENGL 250-253 (8 cred)	8	---		---		---	
Electives -- 6 additional intermediate or upper-level credits	6	Electives—12 credits, at least 4 upper-level.	12	Electives—12 credits in literature, at least 4 upper-level	12	Electives – 8 credits in literature, at least 4 of which are upper-level	8
Upper-level courses	16	Upper-level literature	16	Upper-level CW Workshops	16	Intermediate or UL Writing & Communication Studies courses	16
Seminar	4	Seminar	4	Seminar	4	Seminar	4
Capstone	4	Capstone	4	Capstone	4	Capstone	4
Total Credits	44		44		44		44
<i>Among the above, 10-credit concentration; at least two courses upper-level</i>		---		---		---	
Must also include 2 pre-1800 courses; 6 credits of methods and approaches.		Must include 2 pre-1900 literature or language courses		Must include 1 pre-1900 literature or language course		Must include 1 pre-1900 literature or language course	

Minor		Minor -- Literature		Minor – Creative Writing		Minor – Writing and Communication Studies	
ENGL 150	4	ENGL 150	4	1 intermediate or upper-level elective in literature	4	ENGL 140 - Intro to Writing & Communication Studies	4
4 Lit electives	16	4 Literature electives, at least 2 UL	16	4 Upper-Level CW Workshops	16	4 Writing & Communication Studies Courses, at least 2 UL	16
	20		20		20		20

A. Literature emphasis

The Literature emphasis is a revision of the existing English major. In this revision, we have retained the broad objectives of the former version of the major, because these have been effective. However, we have opened up the structure of the major, so that there are fewer requirements specified. This revised structure allows students to progress to advanced work more quickly and better accommodates transfer students. With this revised structure, we are also able to offer reliably, with our diminished faculty numbers, the courses that students need to fulfill their major requirements. Below are the principal changes we have made in the major. These were all originally proposed as part of the revision of the major, but the process of getting permission to submit the major has been so protracted that we have already proposed to CAPC as appropriate and/or implemented the majority of these changes.² They are listed below to summarize them in one place; changes that have already been approved by CAPC are indicated.

1. **Fewer Specific Requirements.** Where the existing major used specified course requirements (historical courses, approaches courses etc.) to direct students to study the key areas of the discipline, this more flexible major will ask students to use our learning outcomes to shape their majors in discussion with advisers.
2. **Drop the Concentration in the Literature major.** The existing English major asks students to select a concentration of three courses that will create coherence in the major. We have found the concentration is too often constructed after-the-fact and is not working as we had hoped. This principle is being replaced with the option of one of three emphases. We will, in addition, ask students to begin their capstones by writing a reflective essay about what gives their majors coherence, an essay that will also be an excellent assessment tool.
3. **Revision of ENGL 150/Literary Analysis.** ENGL 150 is the current gateway course to the major. The course will continue to be the gateway, emphasizing basic skills in close reading. It will however in future be structured around specific themes, so that each 150 would center on a different theme (e.g. "Literature of War," "Ghosts," "Literature and Justice," "Representing the Holocaust," "Mysteries, Heroes, and Villains"). We hope a variety of intriguing themes might attract more students to these introductory courses and therefore to the English major.
4. **Drop ENGL 250-253 as a major requirement (approved by CAPC Fall 2016).** We can no longer staff this requirement and we have found, through focus groups and interviews, that it has been a barrier to some students continuing in the major; designed for sophomore year, it is also the course that causes the most difficulty for students trying to transfer into the English major. This course has been replaced with 4-credit historical courses which will particularly emphasize historicizing, one of our learning outcomes. The requirement that students take a course before 1900 will, we expect, direct many student into the earlier courses in this sequence, but the courses themselves will not be required.
5. **Increase the number of credits in ENGL 210/Writing in the Major (Approved by CAPC, Spring 2014)** from 2 to 4 in order to devote more time to teaching fundamental skills in reading criticism and theory. Our

² We began developing the revised major in 2013, anticipating a review in spring 2014, which the Dean's Office failed to get scheduled. When we finalized the major for submission in the spring of 2015, we were told that we could not submit it until we had a department review. That review was finally scheduled in the fall of 2015, with the reviewers' report received in early 2016.

experience with students in the 2-credit version of 210, as well as our assessment of papers from the approaches and capstone courses, have made it clear to us that we need more emphasis on these skills earlier in the major. The expanded 210 will create such a space.

6. **Drop the approaches course requirement (Approved by CAPC, Spring 2015).** Courses which cover various literary approaches will continue to be available as an option in the curriculum, but students will be encouraged, rather than required, to take them. Understanding of a range of critical approaches and careful reading of criticism will be an emphasis in ENGH 210, the seminar, and the capstone
7. **Change the pre-1800 requirement to pre-1900 (Approved by CAPC, Spring 2015).** This requirement is designed to insist that students study some literature before the 20th century. However, in light of the retirement and non-replacement of Nicky Ollman, Peggy Samuels, and Frank Occhiogrosso, who taught 18th century literature, Renaissance and 17th century, and Shakespeare/Renaissance Drama respectively, we cannot offer enough curriculum before 1800 to support this requirement. We feel a pre-1900 requirement continues the spirit of the previous requirement while being more practical to implement as we do have two nineteenth-century specialists in the department (Hannah Wells and Wendy Kolmar).
8. **Drop most 2-credit courses and 2-credit options (Approved by CAPC Fall 2015).** The vast majority of courses in the English major will now be 4 credits only. Without 2-credit modules from the 250s to balance both faculty and student loads, it is impractical to teach a significant number of 2-credit courses. We retain this option for the “intensive reading of a single text” courses, for which we feel the 2-credit option has worked particularly well.

B. Proposed Creative Writing Emphasis. The Creative Writing emphasis offers students the opportunity to spend significant time developing their writing through an emphasis made up of 4 upper-level writing workshops. Students emphasizing creative writing will take four upper-level workshops in poetry, short fiction, or creative non-fiction. The capstone project would be a creative writing rather than a literary critical project. Literature courses are included as electives in this emphasis to help writers build their skills as analytical and critical readers, skills which are essential to the development of their own creative writing.

Proposed Writing and Communication Studies Emphasis. Students focusing in Writing and Communication Studies will examine more deeply writing as a means of communication, exploring the complex interplay of audience, purpose, and genre, and the ways these shape writing across multiple contexts from personal writing and social media to public and professional writing. In addition to the sequence shared by all majors, students in this emphasis will also take ENGL 140, Introduction to Writing & Communication Studies, as a means of introducing them to the particular framework of this field as well as four upper-level writing studies courses chosen in consultation with the adviser.

c. Provide complete revised catalogue copy for the new major exactly as you wish it to appear in the next catalogue and in the online catalogue.

See Appendix 1 for catalog copy

Please see the attached spreadsheet for all course changes. We have included in the curriculum only courses that we can offer within a 6-semester rotation with existing staffing.

Course Numbering:

The table below shows the structure of course numbering in the new, three-emphasis major. When we set about proposing a revised major, we had a major dilemma as far as course numbers, since most ENGL course numbers have been used, especially in the 300s. To create a system for numbering courses in the new major out of the remaining ENGL numbers would have made no sense. After a conversation with the Dean’s Office and the Registrar. It was agreed that creating a new alpha for English made the most sense. So all courses in the new major will use the designation ENGH. That new alpha allows us to implement the systematic numbering system below, in which it is possible to tell what emphasis a course belongs to by the number assigned to it.

Course Numbers	Type of Course included in this range
----------------	---------------------------------------

100-119	Introductory courses (major and non-major), topics, gender/ethnic literature, language, rhetoric
120-129	Introductory Film, Media Studies
130-139	Introductory Creative Writing
140-149	Introductory Writing Studies
150	Literary Analysis (gateway for major)
151-159	Introductory Literature
199	Introductory CBL courses
200-219	Intermediate literature, topics, gender/ethnic literature
220-229	Intermediate Film, Media Studies
230-239	Intermediate Creative Writing
240-249	Intermediate Writing Studies Courses
250-259	Intermediate Literature Period Courses
260-269	Intermediate Theory, Approaches,
280-289	Intermediate Off-Campus Programs Courses
299	Intermediate CBL Course
300	Independent Study
301-319	Upper-level topics, literature, ethnic/gender
320-329	Upper-level film, media studies
330-339	Upper-level Creative Writing
340-349	Upper-level Writing Studies
350-359	Upper-level Period/Genre Courses
360-369	Critical Theory, Methods and Approaches
370-379	Seminars
380-389	Upper-level Off-campus Courses
399	Upper-level CBL Courses
400	Capstone
410/411	Specialized Honors in English

IV. Impact on Other Departments

How will other departments be affected by the revision of this major? Will the proposed major depend on courses from other departments? Will the proposed major offer courses that might be cross-listed by other departments? Will the proposed major have a significant impact on enrolments in other departments/programs? Have you consulted with these departments and worked with them to ensure that their programs will not be adversely affected but this major revision? Does the proposed major offer increased possibilities for interdisciplinary collaboration?

The revision of the English major will not significantly change the relationship of our curriculum to that of other departments. We currently allow students to count one course from a department other than English toward their majors (e.g. a literature in translation course from a language department, a WGST or Pan Af course, a theatre history or playwriting course). These are often courses that link a student's minor to the major, but this practice does not create a major demand for any particular course. The English Department has a number of faculty who are either jointly appointed in other programs or who teach regularly for them. The revision of the major will not alter our connections or commitment to Environmental Studies, Women's and Gender Studies, Humanities, Film and Media Studies, World Literature, Civic Engagement, the Baldwin Honors Program, or the MAT program, though our reduced staffing levels have had an impact on how frequently English can participate in some of these programs. The Writing Studies emphasis will likely expand connections with the curriculum in Film, Media, and Communication Studies. We are dropping only one course that is counted in another program; the Literary Translation course, on the rare occasion it has been offered, counts as an elective in the World Lit minor.

V. Transition Plan

Provide a detailed transition plan indicating how juniors and seniors enrolled in the current major will be able to complete the requirements for the current major.

Because we are dropping rather than adding requirements, students who are currently pursuing the English major will have no trouble completing the existing major (or transitioning to the new major if they prefer). We will continue to offer the courses that students need to complete the current major or to offer appropriate substitutions. Some students, in anticipation of this major revision, are already working on the four-course concentrations that would serve the Creative Writing or Writing and Communication Studies emphasis with the understanding that those courses would become a minor should the major revision fail to pass.

Class of 2017: Option to complete current major or new major

Class of 2018 and after: All students completing new major

VI. Revision of Minor

The department will offer three minors: Literature, Creative Writing, and Writing and Communication Studies, as outlined in the table above. Each is 20 credits. The English minor (now called the Literature minor) and the Creative Writing minor are essentially unchanged; the Writing and Communication Studies minor is added, follows a similar model, and is made up of the courses which students might choose to complete the Writing and Communication Studies emphasis in the English major. Students may select one emphasis as a major and complete a minor in one of the other two emphases, as long as they observe the limit on the number of courses that can be counted in both a major and a minor. We currently have many students completing an English major with a writing minor, and we expect that this will continue to be the case and that students will choose to combine these major and minor options in various ways.

For current English minors and Writing minors, there is no change in the requirements; they will be able to complete their minors as planned with no adjustments.

VII. Assessment Plan (See Appendix 5)

The English Department has an established process and practice of assessment retreats in December and May in which department members read together and score capstone papers or other student work. Our plan is to assess two or three of our seven learning outcomes each academic year, so that we will cycle through all of them every three years. We will look at selected seminar papers as well as all capstone papers at the end of each year to see how well our graduating majors are achieving the learning outcomes we have articulated. Our results on these

papers will guide our choice of areas for formative assessment. When we are dissatisfied with the mastery of a learning outcome our students demonstrate in capstone and seminar papers, we will look, at our next retreat, at selected student work from courses in which that particular outcome is introduced and practiced. In this way, we will identify the sites earlier in the curriculum where we could strengthen students' experience with the particular outcome. The curriculum alignment matrix (see Appendix 3) will guide us in our selection of courses for formative assessment.

The reflective essay we are introducing in the capstone will, we believe, give us a valuable site for assessing the broader learning goal focused on the value of the major, which we have added at the urging of our external reviewers. This essay, combined with our exit interviews, will likely also direct us in selecting other sites for assessment in the major.

VII. Course Proposals

Attach complete course proposal forms for each new and revised course included in the revised major.

See Attached spreadsheet.

Appendix 1: Catalogue copy

ENGLISH (44 credits)

As English majors, students read widely and write extensively, engaging with many kinds of texts from multiple periods, geographical areas, genres, and literary traditions. Within the major, students choose a specific emphasis (Literature, Creative Writing, or Writing Studies) as their focus and develop their skills and knowledge through in-depth exploration within that emphasis. Through the major, students develop flexibility of thought, attentiveness to language, an ability to engage with the world around them, and to understand difference (gender, race, class, ability, religion, nation), capacities which they may apply in almost any area of study or employment after college. Upon completion of the major, students will particularly demonstrate the following:

Close Reading: In their reading of a text, students demonstrate attentiveness to language, technique, structure, cultural/historical reference, and forms and genres.

Range of Approaches: Students use critical frameworks to open texts in different ways.

Historicizing: Students analyse texts in relation to the historical period and culture in which they were produced.

Writing: Students write clearly and flexibly, using writing to develop and express ideas, to construct narratives, to connect with multiple audiences, and as a tool for thinking.

Information Literacy. Students can find, evaluate, and engage with sources using disciplinary research tools.

Synthesizing: In creating their own arguments, students draw on a variety of texts, scholars, and/or theories and place them into conversation with each other.

Value of the Major. Students are able to articulate the value of the analytical and critical skills they learned as majors for engaging with larger social realities.

All English majors complete the required courses listed below and then select one of three emphases for their major: Literature, Creative Writing, or Writing and Communication Studies.

- ENGH 150/ Literary Analysis (4)
- ENGH 210/ Writing in the Discipline of English (4)
- One Seminar chosen from among the following (4):
 - ENGH 370 Seminar: Literary Studies, Pre-1900
 - ENGH 371 Seminar: Major Pre-1900 Author
 - ENGH 372 Seminar: Advanced Post-1900 Literary Studies
 - ENGH 373 Seminar: Major Post-1900 Author
- ENGH 400/ Capstone (4)

Courses taken outside the department

Students may include in any emphasis, with the approval of their advisers, up to 8 credits from among the following:

- 4 credits in literature from a foreign language department;
- 4 credits of internship

LITERATURE EMPHASIS

At least two courses in the major must include consideration of texts written before 1900.

- 3 courses (12- credits) electives, at least 1 course (4 credits) at the upper-level
- 4 upper-level literature courses (16 credits)

CREATIVE WRITING EMPHASIS

At least one course in the major must include consideration of texts written before 1900.

- 3 courses (12 credits) electives in literature, at least 1 course (4 credits) at the upper-level
- 4 upper-level writing workshops chosen from among the following (16 credits):
 - ENGH 330 Creative Nonfiction Workshop
 - ENGH 331 Nonfiction Writing Workshop: Articles
 - ENGH 332 Short Fiction Workshop
 - ENGH 333 Poetry Workshop
 - ENGH 334 Advanced Fiction Workshop
 - ENGH 335 Advanced Poetry Workshop

WRITING AND COMMUNICATION STUDIES EMPHASIS

At least one course in the major must include consideration of texts written before 1900.

- ENGH 240/Introduction to Writing and Communication Studies (4)
- 2 courses (8 credits) of intermediate and upper-level literature electives, at least one course (4 credits) of which is upper-level
- 4 intermediate and upper-level writing studies courses (16 credits)

The English Department offers three minors:

Literature (20 credits):

- ENGH 150 (4)
- 4 literature courses, at least 2 of which are upper-level (16)

Creative Writing (20 credits):

- 4 upper-level workshops chosen from among the following (16):
 - ENGH 330 Creative Nonfiction Workshop
 - ENGH 331 Nonfiction Writing Workshop: Articles
 - ENGH 332 Short Fiction Workshop
 - ENGH 333 Poetry Workshop
 - ENGH 334 Advanced Fiction Workshop
 - ENGH 335 Advanced Poetry Workshop
- 1 elective (4)

Writing and Communication Studies (20 credits):

- ENGH 240 Introduction to Writing and Communication Studies (4)
- 4 Writing Studies courses (at least 2 of which are upper-level) (16)

Required Courses:

ENGH 150 Literary Analysis
ENGH 210 Writing in the Discipline of English
ENGH 370 Seminar: Literary Studies, Pre-1900

ENGH 371 Seminar: Major Pre-1900 Author
ENGH 372 Seminar: Advanced Post-1900 Literary Studies
ENGH 373 Seminar: Major Post-1900 Author
ENGH 400 Capstone

Literature Courses

ENGH 101 Western Literature I
ENGH 102 Western Literature II
ENGH 103 Gender and Literature
ENGH 105 Literature of Disability
ENGH 106 African American Literature
ENGH 107 Indigenous Environments: Literature and Film
ENGH 108 US Multi-Ethnic literature
ENGH 115 Topics in Literary Studies
ENGH120/FILM 101 Introduction to Film Analysis
ENGH 121/MCOM 101 Introduction to Media Studies
ENGH 201 Intermediate Selected Topics in Literature
ENGH 202 American Prose
ENGH 204 Environmental Writing and Eco-Criticism
ENGH 206 Nature Writing
ENGH 207 Literature of the Holocaust
ENGH 220 Contemporary Transnational Cinema
ENGH 241 History and Structure of the English Language
ENGH 248 History of Rhetoric
ENGH 250 The Medieval Period: Mapping the Anglo-American Literary Tradition
ENGH 251 The Renaissance: Mapping the Anglo-American Literary Tradition
ENGH 252 19th British Literature: Mapping the Anglo-American Literary Tradition
ENGH 253 20th British Literature: Mapping the Anglo-American Literary Tradition
ENGH 254 American Literature Pre-1900: Mapping the Anglo-American Literary Tradition
ENGH 255 American Literature Post-1900: Mapping the Anglo-American Literary Tradition
ENGH 256 Anglophone Literature Post-1900: Mapping the Anglo-American Literary Tradition
ENGH 257 Shakespeare
ENGH 300 Independent Study
ENGH 301 Advanced Topics in Literary Study
ENGH 302 Gender and American Literature
ENGH 303 Gender and Globalization in Contemporary Anglophone Fiction
ENGH 304 Sexuality and Gender in 19th-Century Literature and Culture
ENGH 305 Advanced Studies in Ethnic American Literature
ENGH 306 Writers on Writing
ENGH 307 Essays, Letters, Memoirs, and Meditations: Reading Nonfiction Prose
ENGH 308 Gothic
ENGH 309 Food Justice and U.S. Literature [CBL]
ENGH 311 Environmental Justice Literature
ENGH 312 The Global City in Modern and Contemporary Fiction
ENGH 313 Human Rights and Narrative
ENGH 318 Old ENGLISH
ENGH 322 Thinking about Genre through Film
ENGH 323 Cinema and Social Justice
ENGH324/WGST 301 Filming American Feminisms
ENGH 325/WGST 325 Gender and Film
ENGH 341 Theories of Authorship
ENGH 350 Medieval or Renaissance Literature: Advanced Studies
ENGH 351 British Literature of the 18th and 19th Centuries: Advanced Studies

ENGH 352 British Literature Post-1900: Advanced studies
ENGH 353 American Literature Pre-1900: Advanced Studies
ENGH 354 American Literature Post-1900: Advanced Studies
ENGH 355 Transatlantic Literature: Advanced Studies
ENGH 356 Anglophone Literature Post-1900: Advanced Studies
ENGH 357 Prose Fiction Pre-1900: Advanced Studies
ENGH 358 The Novel in the 20th Century/Modernism and Postmodernism
ENGH 360 Contemporary Critical Theory and Practice
ENGH 361 Marx, Nietzsche, Freud
ENGH 362 Philosophy and Literature
ENGH 363 Law and Literature
ENGH 364 Intensive Reading of a Single Text Pre-1900
ENGH 365 Intensive Reading of a Single Text Post 1900
ENGH 366 Advanced Topics in Criticism and Theory
ENGH 380 London Semester Interdisciplinary Colloquium
ENGH 383 British Political Drama
ENGH 384 Studies in British Literature: London Literature
ENGH 400 Senior Capstone in English
ENGH 410 Specialized Honors I
ENGH 411 Specialized Honors II

Creative Writing Courses

ENGH 204 Environmental Writing and Eco-Criticism
ENGH 206 Nature Writing
ENGH 230 Topics in Creative Writing Workshop
ENGH 248 History of Rhetoric
ENGH 300 Independent Study
ENGH 306 Writers on Writing
ENGH 307 Essays, Letters, Memoirs, and Meditations: Reading Nonfiction Prose
ENGH 318 Old ENGLISH
ENGH 330 Creative Nonfiction Workshop
ENGH 331 Nonfiction Writing Workshop: Articles
ENGH 332 Short Fiction Workshop
ENGH 333 Poetry Workshop
ENGH 334 Advanced Fiction Workshop
ENGH 335 Advanced Poetry Workshop
ENGH 341 Theories of Authorship

Writing and Communication Studies Courses

ENGH 121/MCOM 101 Introduction to Media Studies
ENGH 140 Introduction to Writing and Communication Studies
ENGH 141/ LING 101 Language, Communication and Culture
ENGH 202 American Prose
ENGH 204 Environmental Writing and Eco-Criticism
ENGH 206 Nature Writing
ENGH 231 Travel Writing
ENGH 232 Food Writing
ENGH 240 Intermediate Topics in Writing and Communication Studies
ENGH 241 History and Structure of the English Language
ENGH 242 Gender and Communication
ENGH 243 Intercultural Communication
ENGH 244 Introduction to Journalism
ENGH 245 Interpreting and Making the News

ENGH 246 Business Communication
ENGH 248 History of Rhetoric
ENGH 249 Theory and Practice of Writing Center Tutoring
ENGH 299 Community Language and Literacy [CBL]
ENGH 300 Independent Study
ENGH 306 Writers on Writing
ENGH 307 Essays, Letters, Memoirs, and Meditations: Reading Nonfiction Prose
ENGH 314 Food Justice and U.S. Literature [CBL]
ENGH 318 Old ENGLISH
ENGH 330 Creative Nonfiction Workshop
ENGH 331 Nonfiction Writing Workshop: Articles
ENGH 340 Topics in Rhetoric, Writing, and Communication
ENGH 341 Theories of Authorship
ENGH 342 Theory and Practice of Media Communication
ENGH 343 Advanced Journalism
ENGH 344 Rhetorics of the Workplace/Professional Communication
ENGH 345 19th-Century Rhetorics from the Margins
ENGH 346 Blogs, Tweets, and Social Media: The Art of Digital Communication
ENGH 349 Tutoring Writing across the Curriculum: Theory and Practice
ENGH 361 Marx, Nietzsche, Freud
ENGH 380 London Semester Interdisciplinary Colloquium
ENGH 386 Theories and Effects of Media Communication
ENGH 387 NY Semester on Communications and Media Colloquium

Appendix 2. English Majors at Peer Institutions

Institution	English Literature Major	Creative Writing		Writing Studies/Journalism/Prof. Writing	
		Minor	Major	Minor	Major
Allegheny College, PA	X	X	Emphasis		Emphasis (journalism)
Augustana College, IL	X	X	x		Emphasis
Eckerd College FL	Literature	x	x		
Goucher College, MD	X	X	concentration		concentration
Hampshire College, MA	Literature				
Illinois Wesleyan, IL	X		Concentration		Concentration
Juniata College, PA	X				X
Lake Forest College, IL	x		Track		
Lewis and Clark, OR	X		Concentration		
Ohio Wesleyan, OH	x				Concentration
Southwestern University, TX	X				
Susquehanna University, PA	X		X	x	Editing and publishing
University of Puget Sound	X		focus		
Ursinus College, PA*	X	x			
Washington and Jefferson College, PA	x			x	Concentration, Professional Writing
	15	5	9	2	8

Based on the Peer Institution list provided by the Office of Institutional Research, the table above indicates which of our peer institutions offer two majors or some version of a multiple emphasis major on the model we propose. Of the 15 comparison institutions, 12 offer at least two tracks or emphases in the major.

Appendix 3. Alignment Matrix for English Major Curriculum

Course	Close Reading	Histori-izing	Range of Approaches	Writing	Info Lit	Synthe-sizing	Value of major
ENGH 101/Western Literature I	I	I					
ENGH 102/Western Literature II	I	I					
ENGH 103/Gender and Literature	I		I				
ENGH 105/ Literature of Disability	I		I			I	
ENGH 106/ African American Literature	I	I					
ENGH 107/ Indigenous Environments: Literature and Film	I			I			
ENGH 108/ US Multi-Ethnic Literature	I				I		
ENGH 115/ Topics in Literary Study							
ENGH 120/FILM 101 Introduction to Film Analysis	I		I				
ENGH 121/MCOM 101 Introduction to Media Studies							
ENGH 140/ Introduction to Writing and Communication Studies	I	I	I	I		I	
ENGH 141/Language, Communication and Culture			I			I	
ENGH 150/ Literary Analysis	I			I			I
ENGH 201/Intermediate Selected Topics in Literature							
ENGH 202/ American Prose	P	I		P			
ENGH 204/ ESS 281 / Environmental Writing and Ecocriticism	P			P			
ENGH 206/ESS 281 / Nature Writing	P		I	P			
ENGH 207/Literature of the Holocaust	P	I					
ENGL 210/Writing in the Discipline of English	P		I	P	I	I	
ENGH 220/ Contemporary Transnational Cinema	P	I		P			
ENGH 230/Topics in Creative Writing	P			P			
ENGH 231/ Travel Writing	P			I			
ENGH 232/ Food Writing	P			I			
ENGH 240/ Intermediate Topics in Writing and Communication Studies	P		I	P			
ENGH 242/Gender and Communication			I	P		I	
ENGH 243/Intercultural Communication			I	P			
ENGH 244/ Introduction to Journalism				P	I		
ENGH 245/Interpreting and Making News	I	I	I				
ENGH 246/Business Communication				P			
ENGH 248/History of Rhetoric							
ENGH 249/Theory and Practice of Writing Center Tutoring	P		I	P			
ENGH 250/ The Medieval Period: Mapping the Anglo-American Literary Tradition	P	I				I	

Course	Close Reading	Histori-izing	Range of Approaches	Writing	Info Lit	Synthe-sizing	Value of major
ENGH 251/ The Renaissance: Mapping the Anglo-American Literary Tradition	P	I				I	
ENGH 252/ 19th-Century British Literature: Mapping the Anglo-American Literary Tradition	P	I				I	
ENGH 253/ 20 th -Century British and Anglophone Literature: Mapping the Anglo-American Literary Tradition	P	I				I	
ENGH 254/ American Literature, Pre-1900: Mapping the Anglo-American Literary Tradition	P	I				I	
ENGH 255/ American Literature, Post-1900: Mapping the Anglo-American Literary Tradition	P	I				I	
ENGH 256/ Anglophone Literatures, Post-1900	P	I				I	
ENGH 257/Shakespeare	P	I				I	
ENGH 299/Community Language and Literacy [CBL]							
ENGH 300/ Independent Study in Literature							
ENGH 300/ Independent Study in Writing							
ENGH 302/ Gender and American Literature	P		P	P		P	
ENGH 303/ Gender and Globalization in Contemporary Anglophone Fiction	P	P	P	P		P	
ENGH 304/Sexuality and Gender in 19th-Century Literature and Culture	P	P	P				
ENGH 305/Advanced Studies in Ethnic American Literature	P	P	P				
ENGH 306/ Writers on Writing	P		P	P			
ENGH 307/Essays, Letters, Memoirs, and Meditations: Reading Nonfiction Prose	P	P					
ENGH 308/ Gothic	P		P			P	
ENGH 309/ESS 381/ Food, Justice, U.S. Literature	P		P			P	
ENGH 311 / ESS 381/ Environmental Justice Literature	P		P		P	P	
ENGH 312/ The Global City in Modern and Contemporary Fiction	P	P		P		P	
ENGH 313/Human Rights and Narrative							
ENGH 318/ Old English	P	P					
ENGH 322/ Thinking about Genre through Film	P	P	P				
ENGH 323/ Cinema and Social Justice	P				P	P	
ENGH 324/ Filming Feminisms		P	P			P	
ENGH 325/Gender and Film							
ENGH 330/Creative Nonfiction				P			
ENGH 331/Nonfiction Writing: Articles				P			
ENGH 332/Short Fiction Workshop				P			
ENGH 333/ Poetry Workshop				P			

Course	Close Reading	Histori-izing	Range of Approaches	Writing	Info Lit	Synthe-sizing	Value of major
ENGH 334/ Advanced Fiction Workshop				P			
ENGH 335/ Advanced Poetry Workshop				P			
ENGH 340/ Topics in Rhetoric, Writing, and Communication							
ENGH 341/ Theories of Authorship	P	P			P	P	
ENGH 342/Theory and Practice of Media Communication				P		P	
ENGH 343/Advanced Journalism				P	P		
ENGH 344/Rhetorics of the Workplace/Professional Communication			P	P	P		
ENGH 345/19 th -Century Rhetorics from the Margins							
ENGH 346/ Blogs, Tweets, and Social Media: The Art of Digital Communication							
ENGH 349/ Writing Across the Curriculum [variable credits-1-4 credits]	P		P				
ENGH 350/Medieval and Renaissance: Advanced Studies	P	P	P			P	
ENGH 351/British Literature of the 18th and 19th Centuries: Advanced Studies							
ENGH 352/British Literature Post-1900: Advanced studies							
ENGH 353/ American Literature Pre-1900: Advanced Studies							
ENGH 354/ American Literature Post-1900: Advanced Studies							
ENGH 355/ Transatlantic Literature: Advanced Studies							
ENGH 356/ Anglophone Literature Post-1900: Advanced Studies							
ENGH 357/ Prose Fiction Pre-1900: Advanced Studies							
ENGH 358/ The Novel in the 20th Century/Modernism and Postmodernism	P	P				P	
ENGH 360/ Contemporary Critical Theory and Practice			P			P	
ENGH 361/ Marx, Nietzsche, Freud							
ENGH 362/ Literature and Philosophy	P		P			P	
ENGH 363/ Law and Literature	P		P		P	P	
ENGH 364/ Intensive Reading of a Pre-1900 Text	P		P				
ENGH 365/ Intensive Reading of a Post-1900 Text	P		P				
ENGH 366/Advanced Topics in Criticism and Theory	P		P			P	
ENGH 370/Advanced Pre-1900 Literary Studies: Seminar	M	M	P	P	P	P	

Course	Close Reading	Histori- cizing	Range of Approaches	Writing	Info Lit	Synthe- sizing	Value of major
ENGH 371/Major Pre-1900 Author: Seminar	M	M	P	P	P	P	
ENGH 372/ Advanced Post-1900 Literary Studies: Seminar	M	M	P	P	P	P	
ENGH 373/Major Post-1900 Author: Seminar	M	M	P	P	P	P	
ENGH 380/British Experiential Research colloquium		P	P	P	P		
ENGH 383/ British Political Drama	P	P	P				
ENGH 384/ London Literature	P	P	P				
ENGH 386/ Theories and Effects of Media Communication			P	P			
ENGH 387/ New York Semester on Communications & Media Colloquium	P					P	
ENGL 400/Capstone	M	M	M	M	M	M	M

Appendix 4. Current Course Numbers Being Dropped Entirely

The courses listed below, by their current catalog numbers, have been dropped from the curriculum completely. The attached spreadsheet shows the how all courses being retained have been renumbered in the new curriculum.

Current Courses Being Dropped

ENGL 105 - Topics in American Ethnic, Immigrant, or Regional Lit.
ENGL 108 - Latino/a Literature
ENGL 202 - Selected Topics in Literature & Language II
ENGL 203 - Selected Topics in Literature & Language III
ENGL 204 - Interdisciplinary Studies in Literature & Language
ENGL 205 - Studies in American Ethnic or Immigrant Literature I
ENGL 206 - Studies in American Ethnic or Immigrant Literature II
ENGL 207 - Interdisciplinary Studies in American Ethnic or Immigrant Lit
ENGL 208 - Studies in Anglophone or World Literature
ENGL 209 - Interdisciplinary Studies in Anglophone or World Literature
ENGL 211 - Oral Interpretation of Literature
ENGL 212 - Spoken Word
ENGL 217 – Writing about Photography
ENGL 219 – Advance Composition: Variable Theme
ENGL 220 - History and Structure of the English Language
ENGL 261 - Cultural Studies
ENGL 278 – Literary Translation
ENGL 306 - Advanced Interdisciplinary Studies in Literature and Language
ENGL 308 – Advanced Studies in Anglophone Literature
ENGL 310 – Human Rights and Literature
ENGL 320 - Advanced Studies in History of the Language
ENGL 323 - Approaches to Literature: Genre
ENGL 325 - Approaches to Literature: Intertextual
ENGL 326 - Approaches to Literature: Cultural
ENGL 326R - Approaches to Literature: Cultural Recitation
ENGL 327 - Approaches to Painterly Literature
ENGL 333 - Approaches to Literature before 1800: Genre
ENGL 334 - Approaches Pre-1800: Biographical
ENGL 335 - Approaches to Literature before 1800: Intertextual
ENGL 336 - Approaches to Literature before 1800: Cultural
ENGL 337 - Approaches Pre-1800: Word/Image
ENGL 351 - Advanced Studies in British Literature of the 17th or 18th Century
ENGL 354 - Advanced Studies in American Literature to the Civil War
ENGL 355 - Advanced Studies in American Literature from the Civil War to World War I
ENGL 356 - Advanced Studies in American Literature of the 20th Century
ENGL 357 - Advanced Studies in Literature of the 20th Century
ENGL 361 - Studies in Pre-1800 Poetry: Seminar
ENGL 362 - Studies in Pre-1800 Fiction: Seminar
ENGL 363 - Studies in Pre-1800 Drama: Seminar
ENGL 371 - Studies in Poetry: Seminar
ENGL 372 - Studies in Fiction: Seminar
ENGL 373 - Studies in Drama: Seminar
ENGL 376 – Shakespeare on Film

Appendix 5. English Department Assessment Plan –

1. Statement of Values and Learning Outcomes for Revised major

As English majors, students read widely and write extensively, engaging with many kinds of texts from multiple periods, geographical areas, genres, and literary traditions. Within the major, students choose a specific emphasis (Literature, Creative Writing, or Writing Studies) as their focus and develop their skills and knowledge through in-depth exploration within that emphasis. Through the major, students develop flexibility of thought, attentiveness to language, an ability to engage with the world around them, and to understand difference (gender, race, class, ability, religion, nation), capacities which they may apply in almost any area of study or employment after college. Upon completion of the major, students will particularly demonstrate the following:

Close Reading: In their reading of a text, students demonstrate attentiveness to language, technique, structure, cultural/historical reference, and forms and genres.

Range of Approaches: Students use critical frameworks to open texts in different ways.

Historicizing: Students analyse texts in relation to the historical period and culture in which they were produced.

Writing: Students write clearly and flexibly, using writing to develop and express ideas, to construct narratives, to connect with multiple audiences, and as a tool for thinking.

Information Literacy. Students can find, evaluate, and engage with sources using disciplinary research tools.

Synthesizing: In creating their own arguments, students draw on a variety of texts, scholars, and/or theories and place them into conversation with each other.

Value of the Major. Students are able to articulate the value of the analytical and critical skills they learned as majors for engaging with larger social realities.

2. Curriculum Alignment Matrix (for new curriculum):

Course	Close Reading	Historicizing	Range of Approaches	Writing	Info Lit	Synthesizing	Value of major
ENGH 101/Western Literature I							
ENGH 102/Western Literature II							
ENGH 103/Gender and Literature							
ENGH 105/ Literature of Disability							
ENGH 106/ African American Literature							
ENGH 107/ Indigenous Environments: Literature and Film							
ENGH 108/ US Multi-Ethnic Literature							
ENGH 115/ Topics in Literary Study							
ENGH 120/FILM 101 Introduction to Film Analysis							
ENGH 121/MCOM 101 Introduction to Media Studies							
ENGH 140/ Introduction to Writing and Communication Studies							

Course	Close Reading	Histori-izing	Range of Approaches	Writing	Info Lit	Synthe-sizing	Value of major
ENGH 141/Language, Communication and Culture			I			I	
ENGH 150/ Literary Analysis	I			I			I
ENGH 201/Intermediate Selected Topics in Literature							
ENGH 202/ American Prose	P	I		P			
ENGH 204/ ESS 281 / Environmental Writing and Ecocriticism	P			P			
ENGH 206/ESS 281 / Nature Writing	P		I	P			
ENGH 207/Literature of the Holocaust	P	I					
ENGL 210/Writing in the Discipline of English	P		I	P	I	I	
ENGH 220/ Contemporary Transnational Cinema	P	I		P			
ENGH 230/Topics in Creative Writing	P			P			
ENGH 231/ Travel Writing	P			I			
ENGH 232/ Food Writing	P			I			
ENGH 240/ Intermediate Topics in Writing and Communication Studies	P		i	P			
ENGH 242/Gender and Communication			I	P		I	
ENGH 243/Intercultural Communication			I	P			
ENGH 244/ Introduction to Journalism				P	I		
ENGH 245/Interpreting and Making News	I	I	I				
ENGH 246/Business Communication				P			
ENGH 248/History of Rhetoric							
ENGH 249/Theory and Practice of Writing Center Tutoring	P		I	P			
ENGH 250/ The Medieval Period: Mapping the Anglo-American Literary Tradition	P	I				I	
ENGH 251/ The Renaissance: Mapping the Anglo-American Literary Tradition	P	I				I	
ENGH 252/ 19th-Century British Literature: Mapping the Anglo-American Literary Tradition	P	I				I	
ENGH 253/ 20 th -Century British and Anglophone Literature: Mapping the Anglo-American Literary Tradition	P	I				I	
ENGH 254/ American Literature, Pre-1900: Mapping the Anglo-American Literary Tradition	P	I				I	
ENGH 255/ American Literature, Post-1900: Mapping the Anglo-American Literary Tradition	P	I				I	
ENGH 256/ Anglophone Literatures, Post-1900	P	I				I	
ENGH 257/Shakespeare	P	I				I	
ENGH 299/Community Language and Literacy [CBL]							
ENGH 300/ Independent Study in Literature							

Course	Close Reading	Histori-izing	Range of Approaches	Writing	Info Lit	Synthe-sizing	Value of major
ENGH 300/ Independent Study in Writing							
ENGH 302/ Gender and American Literature	P		P	P		P	
ENGH 303/ Gender and Globalization in Contemporary Anglophone Fiction	P	P	P	P		P	
ENGH 304/Sexuality and Gender in 19th-Century Literature and Culture	P	P	P				
ENGH 305/Advanced Studies in Ethnic American Literature	P	P	P				
ENGH/ENGH 306/ Writers on Writing	P		P	P			
ENGH/ENGH 307/Essays, Letters, Memoirs, and Meditations: Reading Nonfiction Prose	P	P					
ENGH 308/ Gothic	P		P			P	
ENGH 309/ESS 381/ Food, Justice, U.S. Literature	P		P			P	
ENGH 311 / ESS 381/ Environmental Justice Literature	P		P		P	P	
ENGH 312/ The Global City in Modern and Contemporary Fiction	P	P		P		P	
ENGH 313/Human Rights and Narrative							
ENGH/ENGH 318/ Old English	P	P					
ENGH 322/ Thinking about Genre through Film	P	P	P				
ENGH 323/ Cinema and Social Justice	P				P	P	
ENGH 324/ Filming Feminisms		P	P			P	
ENGH 325/Gender and Film							
ENGH 330/Creative Nonfiction				P			
ENGH 331/Nonfiction Writing: Articles				P			
ENGH 332/Short Fiction Workshop				P			
ENGH 333/ Poetry Workshop				P			
ENGH 334/ Advanced Fiction Workshop				P			
ENGH 335/ Advanced Poetry Workshop				P			
ENGH 340/ Topics in Rhetoric, Writing, and Communication							
ENGH 341/ Theories of Authorship	P	P			P	P	
ENGH 342/Theory and Practice of Media Communication				P		P	
ENGH 343/Advanced Journalism				P	P		
ENGH 344/Rhetorics of the Workplace/Professional Communication			P	P	P		
ENGH 345/19 th -Century Rhetorics from the Margins							
ENGH 346/ Blogs, Tweets, and Social Media: The Art of Digital Communication							
ENGH 349/ Writing Across the Curriculum [variable credits-1-4 credits]	P		P				

Course	Close Reading	Histori-izing	Range of Approaches	Writing	Info Lit	Synthe-sizing	Value of major
ENGH 350/Medieval and Renaissance: Advanced Studies	P	P	P			P	
ENGH 351/British Literature of the 18th and 19th Centuries: Advanced Studies							
ENGH 352/British Literature Post-1900: Advanced studies							
ENGH 353/ American Literature Pre-1900: Advanced Studies							
ENGH 354/ American Literature Post-1900: Advanced Studies							
ENGH 355/ Transatlantic Literature: Advanced Studies							
ENGH 356/ Anglophone Literature Post-1900: Advanced Studies							
ENGH 357/ Prose Fiction Pre-1900: Advanced Studies							
ENGH 358/ The Novel in the 20th Century/Modernism and Postmodernism	P	P				P	
ENGH 360/ Contemporary Critical Theory and Practice			P			P	
ENGH/ENGH 361/ Marx, Nietzsche, Freud							
ENGH 362/ Literature and Philosophy	P		P			P	
ENGH 363/ Law and Literature	P		P		P	P	
ENGH 364/ Intensive Reading of a Pre-1900 Text	P		P				
ENGH 365/ Intensive Reading of a Post-1900 Text	P		P				
ENGH 366/Advanced Topics in Criticism and Theory	P		P			P	
ENGH 370/Advanced Pre-1900 Literary Studies: Seminar	M	M	P	P	P	P	
ENGH 371/Major Pre-1900 Author: Seminar	M	M	P	P	P	P	
ENGH 372/ Advanced Post-1900 Literary Studies: Seminar	M	M	P	P	P	P	
ENGH 373/Major Post-1900 Author: Seminar	M	M	P	P	P	P	
ENGH 380/British Experiential Research colloquium		P	P	P	P		
ENGH 383/ British Political Drama	P	P	P				
ENGH 384/ London Literature	P	P	P				
ENGH 386/ Theories and Effects of Media Communication			P	P			
ENGH 387/ New York Semester on Communications & Media Colloquium	P					P	
ENGL 400/Capstone	M	M	M	M	M	M	M

3. Assessment Plan and Schedule:

Assessment Plan

The English Department has an established process and practice of assessment retreats in December and May in which department members read together and score capstone papers or other student work. Our plan is to assess

two of our six learning outcomes each academic year, so that we will cycle through all of them every three years. We will look at selected seminar papers as well as all capstone papers at the end of each year to see how well our graduating majors are achieving the learning outcomes we have articulated. Our results on these papers will guide our choice of areas for formative assessment. When we are dissatisfied with the level of mastery of a learning outcome our students demonstrate in capstone and seminar papers, we will look, at our next retreat, at selected student work from courses in which that particular outcome is introduced and practiced. In this way, we will identify the sites earlier in the curriculum where we could strengthen students' experience with the particular outcome. The curriculum alignment matrix will guide us in our selection of courses for formative assessment.

At each retreat, we follow the scoring exercise with a conversation about whether or not we are satisfied with the results and how we might adjust what we are doing in class content, pedagogy, assignments, or other exercises to strengthen the students learning in these areas. These conversations result in syllabus revisions, adjustments in advising, or the development of more focused assignments.

Assessment Schedule:

May 2015: Read and Score Capstone and Selected Seminar Papers using Rubric
SLO's: Close Reading, Synthesizing

December 2015: Read and score papers from courses which teach the skills we found weakest in the senior papers we scored in May 2015. We will select courses in which these skills are supposed to be introduced and practiced. We will read and score selected student assignments from these courses.

May 2016: Read and Score Capstone and Selected Seminar Papers
SLO's: Historicizing, Information Literacy

December 2016: Read and score papers from course which teach the skills we found weakest in the senior papers we scored in May 2015. We will select courses in which these skills are supposed to be introduced and practiced. We will read and score selected student assignments from these courses.

May 2017: Read and Score Capstone and Selected Seminar Papers
SLO's: Approaches, Writing

December 2017: We will have our first capstone essays at this point, so will read and score them focusing on the Value of the Major learning outcome. In addition, we may read and score papers from course which teach the skills we found weakest in the senior papers we scored in May 2015. We will select courses in which these skills are supposed to be introduced and practiced. We will read and score selected student assignments from these courses.

2018 and Beyond: Continue cycle in subsequent years following the same structure.

English Assessment Rubric

	Basic	Developing	Proficient
Close Reading	In their reading of a text, students demonstrate basic comprehension of the language of the text and can describe the structure of a particular text.	Can analyze complex texts, attending to the whole text and the relationships among various parts of the text. Can apply close reading skills to a variety of texts.	In their reading of a text, students demonstrate attentiveness to language, and analyze the text in terms of technique, structure, and forms and genres.
Historicizing	Asks about the historical location of a text.	Can describe the features of a text that emerge from its historical/ cultural location.	Students independently analyze texts in relation to the historical period and culture in which they were produced.
Range of Approaches	Students can approach a text using a single critical framework identified and explained by the instructor.	Students works more ably with several instructor- assigned critical approaches and can use them to approach a text.	Students can identify appropriate critical frameworks for approaching a text and can use them to open texts in different ways.
Writing	Students can write clearly and can construct a basic argument about literature in their writing	Students can write clearly and use writing to develop and express ideas and construct arguments. Students begin to demonstrate a sense of the audience(s) and of genres used in the discipline.	Students write clearly and flexibly for multiple audiences using appropriate genres. They use writing to develop and express ideas, to construct arguments and/or narratives, and as a tool for thinking and reflection.
Information Literacy	Students can find a relevant critical or historical source with guidance from the instructor or a librarian.	Students can find relevant sources using major disciplinary research tools and evaluate which is most appropriate and useful for their work.	Students can independently find, evaluate, and engage with sources using disciplinary research tools.
Synthesizing	Students can place two or three assigned texts in conversation.	Students can place several texts in conversation with at least one critical or theoretical source.	In creating their own arguments, students draw on a variety of texts, scholars, and/or theories and place them into conversation with each other.
Value of the Major	Students can begin to describe how skills learned in the major are relevant to engaging social realities.	Students can articulate some ways in which major skills may be relevant to engaging social realities.	Students can articulate the value of analytical and critical skills learned in the major to engage with social realities in multiple ways.

Appendix 6: English Department Response to External Reviewers' Report and Deans' Visit

Date: 29 February 2016

To: Dean Christopher Taylor, Associate Dean Debra Liebowitz

From: Wendy Kolmar, Chair, Department of English

Subj: Response to the Report of External Evaluators

The English Department appreciates the time that Deans Taylor and Liebowitz took to meet with the Department on February 5. This memo, written in consultation with all members of the Department, follows up on that conversation and responds to the recommendations articulated in the report we received from the external reviewers who visited campus November 16 and 17, 2015. We also very much appreciate the engaging conversations we had with Profs. Goldsmith, Hanstedt, and Montemorano during their visit and the careful reflections and thoughtful recommendations contained in their report.

We are gratified by the ways in which the review recognizes and commends the strengths of the Department and its curriculum as well as the “exemplary dedication” and excellence in teaching and research of its members. We also very much appreciate the reviewers’ support of our vision of the department and their encouragement to be bolder in our articulation of our core values to our students, prospective students, and colleagues.

In response to the recommendations of the reviewers, we plan to:

- Revise the mission and goals for the new major to articulate the “more ambitious set of outcomes” we discussed with the reviewers and then consider the implications of these revised goals for the curriculum as a whole. We appreciate the Dean’s readiness to support a campus visit by Paul Hanstedt, now scheduled for September 9, during which he would help us think about how to assess these “more qualitative” goals.
- Submit the proposal for a revision of the English major to CAPC by the end of the Spring 2016 semester. We take the reviewers’ general lack of comment on our proposal for a two-emphasis major to mean that they saw it as an entirely appropriate proposal for a department such as ours. As it looks much like majors at their institutions and at the majority of our peer institutions, we take their response as encouragement to move forward with our proposal.
- Discuss possible revision and reimagining of both the seminar and the capstone for the major. We have already begun these discussions and are excited by some of the possibilities that have emerged thus far. We plan to incorporate new proposals for these courses into the major proposal we submit to CAPC.
- Explore with Prof. Hanstedt, and in our own conversations, the possibilities for kinds of assignments other than papers that might be used to assess our more qualitative learning outcomes and give our students the opportunity to demonstrate learning in a variety of different modes.
- Continue in any way possible to support the untenured members of the English Department to find a reasonable balance between teaching, research, and service.
- Participate in the conversation about the development of a Communications major. We were glad to welcome Lisa Lynch as a member of the department. We see many ways in which we can collaborate with a Communications program but we are also attentive, as we hope the Deans are, to the reviewers’ cautions about such a program. We trust that our participation in this process will be both invited and welcomed and that Drew can develop a communications program that is true to the spirit and practice of the interdisciplinary liberal arts.

We hope that the College and the University will take seriously and act on the reviewer’ recommendations with regard to future staffing for the Department. We are excited by the Dean’s suggestion that it might be possible to hire faculty in both fiction and non-fiction in the relatively near-term. We appreciate the reviewers’ suggestion that, with such hires, we could develop an undergraduate creative writing program of real distinction, one that would bring substantial recognition to Drew and would draw students to the institution. We are also very enthusiastic about Dean Taylor’s suggestion that we consider locating the next director of Pan-African Studies in the English Department as the hire in one of these two fields. The reviewers pointed to a lack of diversity in the department faculty, a situation we are very aware of. Over the past 10-15 years, seven of the eight faculty of color we have been able to hire have left the department for a variety of reasons, primarily either personal reasons or other job offers. We are committed to making every effort to address the department’s diversity in our next hires and a collaboration with Pan-African Studies would be a welcome advance in this direction.

We hope the Dean’s Office and Dean’s Council will also take seriously the reviewers’ recommendation with regard to the position in 20th/21st-century American Literature. We entirely understand that we are not the only department with significant staffing needs and realize that our needs and the reviewers’ recommendations will have to be considered in the context of the similarly pressing needs of other College departments. However, the field of 20th/21st-century American Literature is essential in any contemporary English department; courses in this area are very often the ones that draw students to the department. We trust that the Deans office will heed the reviewer’s

caution against assuming that coursework in this area can be cobbled together by other members of the department picking up bits of it. Both Summer Harrison and Hannah Wells do teach courses with substantial 20th-century American literature components, but they both also have significant other curricular commitments (Summer to ESS; Hannah to 19th century American and African American literatures, the fields she was hired to teach) that mean we cannot expect them to cover the full-range of this curriculum. While the English department is notable for the multiple fields covered by each of its members, we do also believe that, particularly for majors, it is crucial to have faculty who are deeply immersed in scholarship in the areas they teach at the upper-level. The need for this position has also become more obvious to us as we have tried to staff our 2016-2017 courses. For example, this spring we have 80 students enrolled in upper-level literature courses. Next year, with a larger number of junior and senior majors than this year, we are only able to offer a total of 60 seats in upper-level courses. This shortfall – not the only one we expect to experience -- should make the department's urgent need for this position clear.

We have also had preliminary conversations with the theatre department and are enthusiastic about the possibility of a future joint hire in drama. Such a hire would allow us to provide regular offerings in Shakespeare at the intermediate and upper-level, as well as in other areas of dramatic literature, which we have not been able to do since Frank Ochiogrosso's retirement several years ago. These are popular courses with students, particularly with the many students who double major in theatre and English.

Finally, we would urge the Dean's Office to take the lead in developing a statement on what constitutes appropriate and adequate service for faculty. This is at the moment, as the reviewers noted, an area of significant concern and uncertainty. As we discussed in our meeting, this statement needs to be clear and needs to recognize and value the many and varied ways in which faculty contribute to the department, College, and University over the course of their careers.

Again, we appreciate the opportunity for conversation with the Dean's Office about the future of the Department. We trust that the Dean's Office shares with us "the genuine belief in the potential of the Department" so clearly articulated by the reviewers.

NEW Course Number	OLD Course #	Course Title	Status of Course (Courses labeled "Existing" or "Renumbered" may have minor changes to the language of the title or description)	Course Description	Counts for Maj/Min	Cross-List	Gen Ed (Designations in red are new)
ENGH 101	ENGL 101	Western Literature I	Existing	In this course, students read and analyze selected works in the Western literary tradition from ancient to early medieval periods. Approaches may vary from a survey of works from Homer to Augustine, to a topical approach such as a study of justice and individual choice represented in the works, to a genre approach such as a study of epic.	X		BHUM, WRIT
ENGH 102	ENGL 102	Western Literature II	Existing	In this course, students read and analyze selected works in the Western literary tradition from the High Middle-Ages to the modern period. Approaches may vary from a survey of works from Dante to Woolf, to a topical approach such as a study of power represented in the works, to a genre approach such as a study of prose narrative.	X		BHUM, WRIT
ENGH 103	ENGL 103	Gender and Literature	Existing	An introduction to questions of how gender, as it intersects with race, class, and sexuality, shapes literary texts, authorship, readership, and representation. Most often organized thematically, the course may focus on such issues as creativity, subjectivity, politics, work, sexuality, masculinity, or community in works chosen from a variety of periods, genres, and areas.	X (ENGL & WGST)	WGST 103	BHUM, DVUS

ENGH 104	ENGL 104	Sexuality and Literature	Existing	This course examines how sexuality is articulated and mediated through literature and such modes of cultural production as film and two-dimensional art. Attention will be paid to specific iterations of sexuality and the labels that attend them (e.g., gay, lesbian, bisexual, transsexual) as well as to theories of sexuality. The course may also consider how sexuality intersects with ethnicity, nation, science, and politics.	X (ENGL & WGST)	WGST 104	BHUM, DVUS
ENGH 105	New course -- previously taught as topics	Literature of Disability	New	This course seeks to demonstrate the social functioning of literature through an examination of the way in which disability is deployed in narratives. The syllabus includes texts well-known for their portrayals of disability, as well as examples from popular culture, and recent texts that seek to reinvent disability as a literary trope. The class pays attention to disability theory and the history of the disability rights movement in connection with close reading of the relevant texts.	X		BHUM, DVUS
ENGH 106	ENGL 106	African American Literature	Existing	A study of the writers in the African American literary tradition from the beginning of the nineteenth/twentieth century to the present. Through a variety of genres, students examine the work of selected writers in light of their historical time and place, major themes, conclusions about the nature of black experience, and their contributions to this literary tradition and to the American literary canon. We will pay close attention to particular movements in this tradition, such as the Harlem Renaissance, protest literature, the Black Arts movement, and contemporary directions in the literature since 1970s.	X		BHUM, DVUS

ENGH 107/ESS	New course -- previously taught as topics	Indigenous Environments: Literature and Film	New	This course examines contemporary indigenous literature and film using an environmental lens to explore the ways these texts help us understand past and present issues like displacement, resource extraction, and toxic exposure. Texts include fiction and poetry by authors like Louise Erdrich, Linda Hogan, and Simon Ortiz as well as such films as <i>Smoke Signals</i> , <i>The Return of Navajo Boy</i> , and <i>Zapatista</i> . Although the focus will be mainly on Native American contexts, the course will also engage with global texts to consider how environmental injustice is perpetuated by globalization and transnational economic policies.	X		BHUM, DVUS (gen ed approved for topic course)
ENGH 108	New course -- previously taught as topics	US Multi-Ethnic literature	New	This course introduces students to literary works by U.S. authors of color (African American, Latino/a, American Indian, Asian American, and Arab American, among others) from the twentieth-and twenty-first centuries. Through encounters with fiction, poetry, drama, and essays, students will think through issues like what it means to be "American," how "othering" is accomplished and resisted, the links between land and cultural memory, and the connections between art and politics. By examining the social, historical, and political contexts of these works, students reflect on themes like poverty, art, citizenship, family, education, the American dream, identity, religion, and immigration.	X		BHUM, DVUS
ENGH 115	ENGL 115	Topics in Literary Studies	Existing	This course explores a special topic or area not regularly taught in the curriculum and likely to be of particular interest to non-majors. Topics might include: supernatural fiction and fantasy, detective fiction, popular culture, graphic novel.	X		BHUM

ENGH120	ENGL 109	Introduction to Film Analysis	Existing	How do films invite us to emotionally identify with characters? How has cinema cultivated or challenged gendered and racialized ways of seeing? How does economics of the film industry influence the form and content of movies? This course will engage with such critical debates within film studies and thereby give students the tools to closely analyze and write about cinema. In addition to working with excerpts, each week students will watch and discuss in class a new feature-length film. Primary texts include a range of international films—from early silent shorts to more recent feature-length productions by directors like Alfred Hitchcock and Agnes Varda.	X	FILM 101	BHUM, BINT
ENGH 121	ENGL 110	Introduction to Media Studies	Existing	This course then offers an overview of the history, technological changes, and cultural and critical significance of contemporary media, including print, electronic media (radio, television, film), and digital ("new") media (internet, social media, mobile media, digital games). We will explore the forms and function of media, media and its relationship to information and communication, and the intersections of media and culture.	X	MCOM 101	BINT
ENGH 141/LING 101	ENGL 112	Language, Communication and Culture	Existing	An introduction to the field of linguistics, examining both formal properties of languages (morphology, syntax, phonetics and phonology) and the history, variation, and cultural dimensions of language. Topics include language and gender, language and ethnicity, language and social structure, as well as the role of language and its various forms of transmission in the construction of individual and cultural identity.	X	LING 101	BSS, BHUM

ENGH 150	ENGL 150	Literary Analysis	Existing	This course immerses students in the art of close reading, exploring topics as varied as intimacy and isolation, war stories, justice, ghosts, and the Holocaust. Students learn to pay close attention not just to what a text communicates, but how: its linguistic textures, imagery, narrative patterns, structure, and genre. English 150 also gives students sustained practice as writers of literary criticism, whose interpretations are based on textual evidence and move fluidly between the voice of the author and the voice of the interpreter. By the end of the course, students should be able to read and write about a literary text with insight and authority.	X		BHUM
ENGH 201	ENGL 201	Intermediate Selected Topics in Literature	Existing	This course allows students to explore a special topic or area not regularly taught in the curriculum.	X		BHUM
ENGH 202	New	American Prose	New	This course provides a survey of American fiction and prose writing with a focus on form, genre, and history. Topics may include the American novel, the short story, creative nonfiction, American Gothic, historical fiction, or prose works of a particular period or by a particular author. Specific content and time frame vary depending on the instructor.	X		BHUM
ENGH/ESS 204	ESS 204, previously offered as a topics course in English	Environmental Writing and Eco-Criticism	New	This course introduces ecocriticism, the study of literature and the environment, alongside American environmental writing. With readings ranging widely from traditional nature writing to multi-ethnic U.S. fiction, the course addresses questions such as: How does environmental writing both reflect and shape values and attitudes about the human relationship with our environment? What kinds of questions does ecocriticism raise and how do different ecocritical strains approach literary, philosophical, and ethical questions in different ways? How is our understanding of the physical environment impacted by discourses of nature, race, gender, class, and location?	X	ESS 204	BHUM, DVUS, WRIT Gen eds approved for topics course)

ENGH /ESS 206	New	Nature Writing	Existing	This course examines key texts in the tradition of writing about the natural world. Focusing on creative non-fiction by twentieth/twenty-first century U.S. writers, as well as some fiction and poetry, the course explores such questions as: What is “nature”? What is the role of writing in the human relationship with the environment? How do race, gender, and class impact perspectives on nature? In this blended literature/creative writing course, students will use close reading strategies along with an examination of historical / biographical context to better understand these texts’ contributions to nature writing and then write their own creative non-fiction.	X Engl and Ess	ESS 206	BHUM WRIT DVUS
ENGH 207		Literature of the Holocaust	New	In this course, we will examine a range of writings—memoir, fiction, and philosophy, poetry and plays—as well as film and graphic novels, that emerge out of and reflect upon the Holocaust. We will explore the Holocaust from the perspectives of those who lived through these events—perpetrators, victims, and bystanders—and through readings of texts by and about those born in its aftermath, whose lives have nevertheless been shaped by it. Throughout, we will try to grasp how various writers and artists have struggled to come to terms with events that many regard as beyond all human comprehension.	X Engl		BHUM, WRIT, DVIT
ENGH 210	ENGL 210	Writing in the Discipline of English	Existing	In this course, students will study the discourse conventions of English and practice the skills necessary for writing and reading in the discipline. The course will include instruction in MLA style, advanced library research, and bibliographic skills, as well as an introduction to reading literary criticism.	X		WM

ENGH 220	ENGL 239	Contemporary Transnational Cinema	Existing	The films chosen for this class are contemporary examples of “transnational” cinema, i.e., cinema that finds reception and distribution beyond its country of origin. Growing global interconnectedness has resulted in the expansion of a transnational market and audience for films. By closely analyzing a range of contemporary films from Argentina, Brazil, China, Iran, India, Germany, Spain, South Africa, and the United States, students will explore how these films’ narrative styles reinforce or challenge the form of cinematic storytelling popularized globally by Hollywood cinema. This class will train students to watch and write about films by placing them in cultural and historical context.	ENGH, MCOM, FILM		BINT DVIT, WRIT
ENGH 230	ENGL 213	Topics in Creative Writing Workshop	Existing	A creative writing workshop in creative non-fiction, poetry, or fiction, that focus on a particular theme, sub-genre, or problem. Topics could include writing that engages with the public sphere; occasional poetry (poetry that is composed for a particular occasion or is meant to be delivered to a particular person); interart poetry that engages with the visual arts, music, or vocal performance; writing that engages with a particular place such as New York City or the Drew campus; writing that combines genres or works intertextually; writing that engages with new media.	WI		WRIT
ENGH 231	New	Travel Writing	New	We are always traveling somewhere and those journeys provide excellent material for travel writing, but writing about travel deepens the experience of the journey, requiring a little research and careful reflection and allowing us to make connections that we could not make whilst still in motion. Some travel writing strives to make the unfamiliar and strange accessible to readers, but it may also render the seemingly familiar strange and new, allowing writer and readers to see things differently. Students will read a variety of forms of travel writing (from nineteenth-century travel essays to	X		WRIT

				contemporary blogs and travel guides), and they will write about their own travels in a variety of different forms, which may include a class travel blog.		
ENGH 232	New	Food Writing	New	Writing about food invites students to practice the art of description and to understand the relationship between writing and experience, language and desire. From cookbooks, magazines, and websites to restaurant reviews, cultural guides, and television shows, the role of food writing is to inform, but also to foster curiosity and to create a desire in readers to experience what the writer describes. In this way, perfecting the art of food writing also strengthens aspects of the writer's craft that may be used in other persuasive contexts. Students will explore the role of audience, purpose, and context as they read a variety of forms of food writing and practice food writing in print and digital formats.	X	WRIT

ENGH 240	ENGL 111	Introduction to Writing and Communication Studies	Existing	At the heart of both Writing Studies and Communication Studies is the study of language and the complex ways we shape and are shaped by the written and spoken word. From the personal to the professional, written and spoken texts are driven by the message the author/speaker wishes to send, the needs and expectations of the audience being addressed, and the genre and medium selected for that message. This course will study the history, theory, and practical applications of writing and communication from classical rhetoric to social media, and from the arts to professions as diverse as advertising, journalism, public relations, and the law. We will also consider the ways technologies have changed writing and communication.	X		WRIT, BINT
ENGH 241	ENGL 220	History and Structure of the English Language	Existing	A study of the development of English from Anglo-Saxon to its present status as a “global” language. The development of English is placed within the framing social, political and economic contexts of its speakers. May also examine the historical development of theories attempting to explain English, its styles, dialects, and literatures.	X	LING 220	
ENGH 242	New	Gender and Communication	New	This course explores the relationship between gender and communication, including gendered communication behaviors in single and mixed gender groups in both familiar and professional relationships; the impact of cultural expectations and socialization in the development of gendered communication, and the role of language itself in this process; and the complicating impact of race, nationality, and class on expectations for gendered communication. Students will be introduced to theories of gender and communication and to feminist rhetorics.	X	WGST 242	DVUS, WRIT

ENGH 243	New	Intercultural Communication	New	This course explores the relationship between language, culture, and communication, inviting students to understand different verbal and nonverbal communication practices and expectations (including their own), identify barriers to communication, and strengthen their ability to communicate across cultures and cultures. Topics may include the impact of worldview and ethnocentrism; World Englishes and translation; the role of nonverbal cues; and the impact of educational context, culture shock, acculturation, and ethical issues. Students will also explore research in nonverbal communication such as personal appearance, touch, space, body language, gestures, eye contact, use of time, facial expressions, olfaction, and body adornment/alteration.	X		WRIT, DVUS
ENGH 244	ENGL 216	Introduction to Journalism	Existing	An introduction to the fundamentals and procedures of operating a newspaper. Emphasizes gathering news and writing clear, vigorous copy. Studies layout, editing, feature and editorial writing, and copy-editing as well as the ethics and responsibilities of journalism.	X		WRIT
ENGH 245	New	Interpreting and Making the News	New	An exploration of the creation and impact of mass media news and the tensions created by the increasing merging of news and entertainment, the rise of profit-driven news media, the traditional role of the news industry to inform citizens, and the impact of users' ability to select which news to view via the internet. Topics include how advertising revenue influences the entertainment component of the "news," how the profit-margin influences what is considered newsworthy, how partisan and "fake" news shows influence the public conception of events, and how the increasing amount of readily available information influences the public conception of events, different perceptions among different cohorts, and the degree of truth in news reports.	X		

ENGH 246	ENGL 215	Business Communication	Existing	This course will teach students to create, review and present a variety of documents for different audiences in a typical business environment. Students will learn to analyze audiences, set objectives and prepare documents -- memos, research reports, status reports, internal and external letters, talk points, presentations, marketing communications and project plans and timelines -- that they will likely be asked to produce, review or analyze during a business career.	X	BST	WRIT
ENGH 248	ENGL 221	History Of Rhetoric	Existing	Rhetoric, most typically defined as “the art of persuasion,” has had a variety of descriptions based on the describer and his or her historical context. This class will study the changing definitions of rhetoric from 5th-century B.C. Greece to contemporary American culture and why those changes took place. Students will also be asked to analyze rhetoric’s relation to politics, religion, law and cultural identity from antiquity to the present day.	X		BHUM
ENGH 249	ENGL 214	Theory and Practice of Writing Center Tutoring	Existing	This course introduces students to composition and tutoring theory and pedagogy. A writing intensive course, “Theory and Practice” combines readings in composition studies with a practicum that allows student to directly engage and interrogate the ideas and pedagogies they encounter. A significant portion of the course involves working directly with writers from a variety of disciplines. After successfully completing the class, students will be invited to apply for “writing fellow” and “writing tutor” positions in the Writing Center.	X		BINT, WRIT

ENGH 250	ENGL 250	The Medieval Period: Mapping the Anglo-American Literary Tradition (Hala)	Existing	Through an examination of representative Anglo-Saxon, Celtic, Norman-French and ENLTish texts, this course explores the dynamic relations among author, reader, theme, form, culture and intertextuality. It traces the development of ENLTish manuscript literature from its oral story-telling beginnings up to the advent of printing. Special attention will be given to the rise of literacy and its impact on narrative and poetry. Authors/texts may include: Beowulf, Arthurian romance, Marie de France, The Tain, Sir Gawain and the Green Knight, medieval drama, and of course, Chaucer.	X		BHUM
ENGH 251	ENGL 251	The Renaissance: Mapping the Anglo-American Literary Tradition	Existing	Through an examination of representative texts from the Renaissance period in Britain, this course explores the dynamic relations among author, reader, theme, form, culture and intertextuality. Major topics include: the emergence of a new kind of self taking on authority and autonomy, the transition to a culture that legitimizes pleasure, the move from coterie and court audiences to a national audience, shifts in media from manuscript to print, the explosion of new voices in the first modern revolution, the breaking of images.	X		BHUM
ENGH 252	ENGL 252	19th-century British Literature: Mapping the Anglo-American Literary Tradition	Existing	Through an examination of representative texts from nineteenth-century British literature, this course teaches students to think historically about literature through tracing a set of key concepts such as author, reader, theme, form, culture, and intertextuality. With attention to work from both the Romantic and Victorian periods, the course considers how writers redefined the role of writers, readers, and texts in a world being rapidly transformed by industrialization, technology, science, labor unrest, women's enfranchisement, imperialism, and expanding literacy.	X		BHUM

ENGH 253	ENGL 253	20th British Literature: Mapping the Anglo-American Literary Tradition	Existing	Through an examination of representative texts from Britain and its former colonies in the twentieth century and beyond, this course examines the dynamic relations among author, reader, theme, form, culture and intertextuality. Readings may include such authors as Conrad, Yeats, Woolf, Joyce, Lawrence, Beckett, Auden, Larkin, Pinter, Churchill, Quin, Ballard, Rushdie, Winterson, Carter, Naipaul, Coetzee, Achebe, Ngugi and others. Colonialism, war, cities, gender and sexuality, popular culture, science and technology, globalization, language and consciousness may feature as historical and thematic concerns.	X		BHUM
ENGH 254	ENGL 254	American Literature Pre-1900: Mapping the Anglo-American Literary Tradition	Existing	Through an examination of representative texts from the founding of the US to the turn of the twentieth century, this course explores the dynamic relations among author, reader, theme, form, culture, and text in America. Throughout, it emphasizes the transnational roots of American literature, exploring the multiplicity of contexts from which a national literature emerges. Topics include literary nationalism, Native American protest literature, race, slavery and freedom, the gothic, transcendentalism, gender and sexuality, the novel, realism, urbanization, and US imperialism. Authors may include Paine, Jefferson, Brown, Wheatley, Irving, Apess, Emerson, Thoreau, Poe, Hawthorne, Stowe, Douglass, Melville, Whitman, Dickinson, James, Chesnutt, Twain, Gilman, and Du Bois.	X		BHUM

ENGH 255	ENGL 255	American Literature Post-1900: Mapping the Anglo-American Literary Tradition	Existing	Through an examination of representative texts from post-1900 American literatures, this course teaches students to think historically about literature in the US through tracing a set of key concepts such as author, reader, theme, form, culture, and intertextuality. Topics include naturalism, modernism, the Great Depression, the Harlem Renaissance, race, war, the Beat Generation, the Cold War, New Journalism, multiculturalism, civil rights, class, gender, sexuality, postmodernism, technology, ethics, immigration, and the US diaspora. Authors may include Anderson, Cather, Frost, Eliot, Fitzgerald, Steinbeck, Faulkner, Wright, Ellison, Hemingway, Hughes, Williams, Lowell, Miller, Morrison, Rich, Plath, DeLillo, and Pynchon.	X		BHUM
ENGH 256	New	Anglophone Literature Post-1900: Mapping the Anglo-American Literary Tradition	New	Through an examination of representative post-1900 texts from English-speaking nations of Africa, the Caribbean, and South Asia, this course explores the dynamic relations among author, reader, theme, form, culture, and intertextuality. Topics include the decline of European colonialisms, the rise of post-colonial cultures, Cold War and post-Cold War politics, migration, urbanism, and transnational feminism. Writers may include Jean Rhys, Jamaica Kincaid, Rabindranath Tagore, Vikram Seth, Michael Ondaatje, Doris Lessing, and Ama Ata Aidoo. Students will also explore how these literatures interact with post-colonial cinemas.	X		BHUM
ENGH 257	ENGL 276	Shakespeare	Existing	A study of representative texts from Shakespeare's three major genres: the comedies, tragedies, and history plays. In addition to close reading of individual plays, the course will try to situate Shakespeare within the cultural, political, and social contexts of Elizabethan and Jacobean London and will consider ways in which the playwright, widely popular in his day, was intent on speaking both to power and the people.	X		BHUM

ENGH 299	ENGL 299	Community Language and Literacy [CBL]	Existing	This course introduces students to theories of literacy and language as social practice, examining how literacy is affected by economic change in dynamic interplay with social, cultural, and linguistic difference. These dynamics shape the messages children receive in schools, the ways that families interact with one another, and the rhetoric by which we define things like intelligence, achievement, and individual worth. We will take a special look at how communities are pushed and pulled by many languages at once, recognizing that our sense of “normal” around English monolingualism is a convenient myth. The course places special interest in non-school literacies, those that are grown and nurtured within communities often outside the radar of mainstream testing and credentialing mechanisms. After training, and with ongoing reflection, students spend one evening a week as conversation partners and literacy tutors with adult English language learners at the Neighborhood House in Morristown.	X		WRIT, OCE
ENGH 300	ENGL 300	Independent Study	Existing	A tutorial course with meetings by arrangement and oral and written assignments. Students who wish to pursue independent study must offer for approval of the instructor a proposal on a topic not covered in the curriculum. Joint proposals by two or more students may be submitted.	X		WRIT
ENGH 301	ENGL 301	Advanced Topics in Literary Study	Existing	Advanced study of particular literary subjects, topics, problems, or methodologies. Might also focus on an author or group of authors, a genre, or a critical approach. Topic varies with instructor and semester.	X		

ENGH 302	New	Gender and American Literature	New	<p>This course investigates literary representations of gender and sexuality in the twentieth- and twenty-first centuries. Through encounters with novels, graphic fiction, poetry, and essays, as well as some visual art and films, students will consider provocative issues like the relationship between gender/sex and power, the links between violence and inequality, and the connections between art and politics. Attending to gender, sexuality, race, class, nationality, religion, and environment as categories of analysis, students will reflect on beauty and the body, immigration and citizenship, feminisms and women’s movements, home and identity, and creativity and social change.</p>	X -- ENGL and WGST	WGST 302	BHUM, WRIT, DVUS
ENGH 303	New	Gender and Contemporary Anglophone Literature	New	<p>This course examines late twentieth-century and early twenty-first century Anglophone fiction that theorizes the relationship between gender and the social and economic processes that have come to be known as ‘globalization.’ How do writers like Tsitsi Dangarembga, Arundhati Roy, Hanif Kureishi, and Mohsin Hamid depict the production of masculinities and femininities in the context of growing economic inequality within and between nations? How are their literary explorations in conversation with the philosophical perspectives offered by Immanuel Wallerstein, Anne McClintock, Joan Acker, Barbara Ehrenreich and others? Finally, what does contemporary Anglophone fiction—primarily literature, but also film— bring to current debates about social inequality as well as to longstanding questions about the relationship between aesthetics and politics?</p>	X	WGST 303	DVIT

ENGH 304	ENGL 304	Sexuality and Gender in 19th-Century Literature and Culture	Existing	<p>Through reading of nineteenth-century novels, poetry, prose, theoretical texts, and visual images, this course will explore the complex and shifting understandings of gender and sexuality in the period. Among the topics considered will be the construction of heterosexuality and heterosexual marriage; marriage resistance and the 'new women'; constructions of dominant and deviant masculinities and femininities; homosocial and homosexual love and homosexual panics; prostitution and the disciplining of female sexuality, suffrage and the campaigns for women's autonomy; as well as the codes, narratives, and images through which these are represented. The course will also ask how gender and sexuality have been deployed by twentieth/twenty-first century critics as lenses for reading the literature and culture of this period and how those approaches have shifted over time in dialogue with other critical approaches.</p>	X -- ENGL and WGST	WGST 304	BHUM DVUS DVIT WRIT
ENGH 305	ENGL 305	Advanced Studies in Ethnic American Literature	Existing	<p>This course offers intensive study in American ethnic literatures at the advanced level: African American, Asian American, Latino/a, American Indian, Jewish, and Caribbean literatures, among others. Instructors may select particular emphases for these areas of study, which can include a focus on chronological or thematic approaches or on the development of a particular genre, such as poetry, novel, short fiction, autobiography, or drama. Central to the study of these literatures is a consideration of the unique aspects of ethnic cultures in the United States that inform various American ethnic literary traditions. Course may be repeated for credit.</p>	X		DVUS

ENGH 306	New	Writers on Writing	New	In addition to novels, poems, plays, and essays, most major literary figures, at some point in their careers, have also reflected on the art of writing. This course focuses on what authors have had to say about their craft. Texts ranging from critical studies to book reviews, interviews, and letters will be read alongside primary texts by those same authors, as we try to learn from the masters, both in theory and in practice	X		BHUM, BART
ENGH 307	New	Essays, Letters, Memoirs, and Meditations: Reading Nonfiction Prose	New	In this course, students will explore various forms of the genre of nonfiction prose from letter to essay, travel writing to confessional, and memoir to meditation. The course provides an historical overview of the various forms and their emergence as an area of scholarly interest, and explores the ways nonfiction writers create narrative personae, subtly persuade readers to their perspective, and help to compose the identities of the peoples and cultures about whom they write. Authors may include Montaigne, Addison, Hazlitt, Butler, Steel, Johnson, Lamb, Emerson, Thoreau, Orwell, Mary Kingsley, D.H. Lawrence, Paul Theroux, Adrienne Rich, Joan Didion, Richard Rodriguez, Virginia Woolf, James Baldwin, and Bill Bryson.	X		BHUM, WRIT
ENGH 308	New	Gothic	New	This course examines the Gothic – a genre which explores the macabre, the supernatural, the uncanny. Through a series of dark tales that flirt with the supernatural, the course tracks the Gothic's recurrent features and themes, asking how and why it manages to speak the "unspeakable." Why does the Gothic emerge with particular intensity at times of cultural crisis? How and why might it function as a vehicle for social critique? Throughout the course, contemporary critical approaches to the Gothic provide students with a variety of tools for reading these texts.	X		BHUM

ENGH 309/ESS 309	Previously taught as topics	Food, Justice, and U.S. Literature	New	This course examines the intersection of food, justice, and twentieth-century U.S. literature in order to understand how ideas about food's biological, environmental, and social meanings have shaped and been shaped by traditions of American writing and discourses of race, class, gender, and citizenship. Using a broad range of creative, informational, and critical texts, students explore urgent issues like farmworkers' rights, food insecurity, animal ethics, advertising, cultural foodways, globalization, and food justice/sovereignty. This is a Community-Based Learning course that combines academic and experiential learning as students investigate local food needs and participate in local efforts promoting food justice.	X--ENGL & ESS	ESS 309	BHUM DVUS CBL (Gen eds approved for topics course)
ENGH 311 / ESS	Previously taught as topics	Environmental Justice Literature	New	This course investigates the ways literary works have responded to environmental injustice in the U.S., focusing especially on the connection between environmental and social oppression. Since environmental injustice has a disproportionate impact on women, low-income populations, and people of color, this course examines the ways multi-ethnic literary texts represent the environment in order to understand how the exploitation of nature is linked to the exploitation of people. Students will explore literary responses to environmental justice issues like globalization, working conditions, food, factory farming, water rights, health equity, toxic waste, and the mining of natural resources.	X	ESS 311	DVUS

ENGH 312	New	The Global City in Modern and Contemporary Fiction	New	Speaking of the rapid urbanization of our world over the last forty-fifty years, Mike Davis points out that cities are growing by 60 million people per year. What is urbanization and how might we understand the growing cities of our time? This class will contextualize contemporary urbanization by looking at how twentieth- and twenty-first-century texts represent urban centers from London to Lagos. Writers may include Jacob Riis, Virginia Woolf, Rohinton Mistry, Frantz Fanon, Mike Davis, and David Harvey. Students will consider how their writing is in conversation with films theorizing modernization and urbanization—from <i>Modern Times</i> to <i>District 9</i> .	X		BINT, WRIT, DVIT
ENGH 318	New	Old ENGLISH	New	In this course students will achieve a basic proficiency in the English language of the 7th to 11th centuries—the language of <i>Beowulf</i> —as well as an overview of the varieties of texts written in Old English, and will be initiated into the study of Anglo-Saxon culture. The syllabus includes an introduction to the grammar, reading of basic prose, and ultimately poetry.	X		
ENGH 322	Previously offered as approaches course	Thinking about Genre through Film	New	What is a genre? How do assumptions shaped by genre inform our interpretation of literary and film texts and structure our experiences of those narratives? This course will explore these questions through reading film and genre theory and through viewing classic and contemporary films in such genres as film noir, melodrama, romance, and the western.	X		BINT

ENGH 323	ENGL 238	Cinema and Social Justice	Existing but revised description	What is the role of cinema in social justice struggles? How does political climate affect cinematic culture and vice versa? What is the significance of independent media, and how do we understand the relationship between media and democracy? This class will address some of these questions by closely analyzing and contextualizing films by Errol Morris, Michael Moore, Vittorio de Sica, Ken Loach, and others. Drawing on film and media theory, students will examine films' political claims and assess their social implications. One of the eventual goals will be to imagine what a revolutionary cinema might look like in the era of the Internet.	X		DVIT
ENGH 324 / WGST 301	ENGL 324	Filming American Feminisms	Existing	Through examination of documentary and fiction films, this course will explore the development of thinking about women, gender, and feminism after 1900. The course will think simultaneously about the evolution of feminist thought in the twentieth century and about how film has engaged with, represented, supported, disseminated, and critiqued those developing ideas. Readings in feminist theory of the period will be put in dialogue with a wide range of films from silents to Hollywood blockbusters to independents and documentaries made with explicitly feminist purposes.	X	WGST 301	DVUS, BINT, WRIT
ENGH 330	ENGL 311	Creative Nonfiction Workshop	Existing	A workshop with weekly round-table editing sessions, offering writing and reading assignments in established and innovative nonfiction forms, this course emphasizes expressive writing-the personal and informal essay, autobiography and biography, the character sketch, vignette, narrative, and prose lyric.	X		WRIT

ENGH 331	ENGL 312	Nonfiction Writing Workshop: Articles	Existing	A workshop with weekly round-table editing sessions, offering writing and reading assignments in established and innovative nonfiction forms, this course emphasizes the factual article as a literary form. Students will gain practice in assembling facts (research and interviewing procedures) and in shaping informative, lively articles, editorials, and critical reviews.	X		WRIT
ENGH 332	ENGL 313	Short Fiction Workshop	Existing	A workshop with weekly round-table editing sessions and discussion of student manuscripts, this course emphasizes exercises in characterization, setting, dialogue, and narration. Students will incorporate these elements of fiction into complete stories by the end of the course.	X		WRIT BART
ENGH 333	ENGL 314	Poetry Workshop	Existing	A workshop with weekly round-table editing sessions, this course emphasizes practice in elements of the poet's craft, focusing particularly on the language of emotion and the uses of metaphor. Students explore traditional verse patterns and work on developing their own imaginative perception and style.	X		WRIT BART
ENGH 334	ENGL 315	Advanced Fiction Workshop	Existing	This course is a workshop for students wishing to develop a sophisticated fiction writing vocabulary and a vigorous exploration of literature via the study and creation of it. The course will be made up of creation classes on specific issues of craft, such as point of view, character development, and dialogue. Students will read full novels and story collections and be expected to use skills gleaned from these texts in their own work. The course will push students past the "write what you know" paradigm; key to this course will be developing research and observational skills in order to create and appreciate literature beyond their own experience.	X		WRIT BART

ENGH 335	ENGL 316	Advanced Poetry Workshop	Existing	An advanced course in the art of poetry for students who have completed an introductory creative writing workshop. Focused on advanced strategies for developing poets, including metrics, prosody, traditional formal schemes, imitations, radical revisions, experimental poetry, sequences, and the longer lyric.	X		WRIT BART
ENGH 340	New	Topics in Rhetoric, Writing, and Communication	New	This course focuses on theoretical exploration of specific topics in rhetoric, writing, or communication. Examples include feminist rhetorics, political rhetoric and communication, argumentation and advocacy, the role of language in advertising. Topic varies by semester	X		
ENGH 341	New	Theories of Authorship	New	Questions of authorship have challenged scholars throughout history. From discussion of the various authors of Genesis and who wrote the plays attributed to Shakespeare, to concerns about plagiarism and fabrication of data, the topic raises questions at the heart of academia: what constitutes creativity? What do we mean by "originality"? Can there even be such a thing as an "author" in these postmodern times? What are the ethical responsibilities of authors? What are the implications of plagiarism detection software and honor codes? The forms of collaboration made possible by the internet and required in business and the multi-authored articles in fields of science and medicine provide another level of complexity. In this course, students will explore the broad topic of authorship and use theory to interrogate specific cases where authorship or originality was in question.	X		BHUM, WRIT

ENGH 342	New	Theory and Practice of Media Communication	New	This course will introduce students to the forms, limitations and potentials of writing and content for various media. Topics include: news, feature, and opinion writing for print and online media outlets; an introduction to social media and blogging; public relations writing and web content; ad copy and copywriting; and a basic introduction to radio and television scripting. The course will also introduce students to Associated Press style and basic media/news ethics.	X		
ENGH 343	ENGL 318	Advanced Journalism	Existing but revised description	This course focuses on intermediate and advanced interviewing skills, profile writing, news writing, and feature and opinion writing. Students will learn about covering breaking news and long-term projects; writing for web news outlets and packaging the news for contemporary media; and storytelling through photography and video. Students will also practice analyzing news sources and writing styles and learn the rights and responsibilities of journalists through the NJ Sunshine Law, Open Public Records Act and Freedom of Information Act.	X		WRIT
ENGH 344	New	Rhetorics of the Workplace/Professional Communication	New	This course takes a critical approach to the discourses people use at work. Students will identify, analyze, and critique particular forms of talk and writing, paying particular attention to their role in enforcing distinctions of class, power, and mobility, and other economic forces. We will examine the changing rhetoric of work in the modern era, for example, taking into consideration the texts that emerged from the union movement of the nineteenth century to the present, the campaign for workplace safety, or the relationships between rhetorics of work and feminism. Other topics may include work in the context of neoliberal and globalizing forces. We will examine the operations of languages that characterize writing in a range of professions including legal, medical, corporate, pharmaceutical, and financial. Rhetorical and	X		

				literacy theorists such as Burke, Brandt, Rose, or Olbrechts-Tyteca will frame our analysis. Students will conduct original research into a particular workplace or set of discourses.			
ENGH 345	New -- offered as topics	19th-Century Rhetorics from the Margins	New	The nineteenth-century United States gave birth to many of the social and political movements that are familiar to us today, including those advocating for the rights of workers, women, African Americans, and native peoples. The purpose of this course is to open up textual study of the period by examining the ways that people who would not have “counted” in fact creatively and persuasively asserted their own agency and advocated for change. We will study genres such as speeches and public address, newspapers and periodicals, and poetry and fiction that spoke to their political and social contexts. Students will learn to historicize texts and to analyze them using some key concepts from rhetorical theory. We will also spend time in on-campus and regional archives, locating original primary sources and considering the role of the archive in constructing the past. The course will culminate in students’ own original research project.	X		

ENGH 346	ENGL 241	Blogs, Tweets, and Social Media: The Art of Digital Communication	Existing	<p>This course will explore the relationship between audience, purpose and text in a cross section of electronic formats, including tweets, blogs, Facebook posts, discussion groups, text messages, and various social media and curation sites. Students will develop criteria for evaluating each form of writing, find examples, assess what makes them effective (including questions of ethics and responsibility), consider the decoding skills they demand from readers, and practice the form ourselves. The course will also explore broader social, ethical, and philosophical issues raised by these media and consider the positive and negative aspects of various forms of online communication. Students are not expected to be familiar with all forms of social media before entering the course, although some of the class writing will be in these formats, and students will be asked to develop a coherent online presence (or brand).</p>	X		WRIT BINT
ENGH 349	ENGL 349	Writing Across the Curriculum and Peer-to-Peer Mentoring: Theory and Practice	Existing	<p>This course introduces students to writing and tutoring theory and pedagogy, with a focus on writing in various disciplines and genres. Topics include the writing process, audience, and purpose; language acquisition and writing-based learning disabilities; writing in a non-native language; multimodal writing; collaborative writing; revision and editing; and discipline-specific discourse and practices, such as citation. Discussion focuses on the role of the course-embedded writing Fellow, including issues of authority, expertise, facilitated peer review, and working one-on-one. The course combines readings and discussion with a practicum that allows student to directly engage and interrogate the ideas and pedagogies they encounter. A significant portion of the course involves working directly with writers from a variety of disciplines.</p>	X		BINT, WRIT

ENGH 350	ENGL 350	Medieval or Renaissance Literature: Advanced Studies	Existing, revised description	This course offers in-depth study of a particular author, genre, theme, or topic from the Middle Ages and/or Renaissance. Such topics/authors as: the 14th century, allegory, medieval/Renaissance drama, Renaissance poetry or prose are possible. Includes an introduction to the use of specialized critical and secondary materials pertinent to the topic. As a writing intensive course, this course asks students to develop their literary critical writing through assignments that will ask students to put their own analyses of the materials in dialogue with the critical traditions associated with the topic	X		WRIT
ENGH 351	ENGL 352	British Literature of the 18th and 19th Centuries: Advanced Studies	Existing, revised description	This course offers in-depth study of a particular author, genre, theme, or topic from the nineteenth century in Britain. Topics might include Romantic or Victorian poetry, the development of the novel, reading publics and the rise of popular literature, as well as a particular author or group of authors, Austen, Dickens, the Brontes, Eliot, Tennyson, Browning. The course might also explore literary responses to and representations of the French Revolution, industrialization, secularization, empire, or women's emancipation. As a writing intensive course, this course asks students to develop their literary critical writing through assignments that place primary texts in dialogue with the work of literary and cultural critics.	X		WRIT
ENGH 352	ENGL 353	British Literature Post- 1900: Advanced studies	Existing, revised description	This course offers in-depth study of a particular author, genre, theme, or topic from the twentieth century. It might explore particular questions raised by the relationship of poetics and politics or the underexplored histories of British avant-gardes (perhaps with a focus on poetry) or the novel of ideas; it might focus on Scottish and Irish writing, or examine how British literature treats issues of class, race, and gender. The course is writing intensive and will therefore include assignments that both	X		WRIT

				develop students' analytical and research skills and foster dialogue with literary critical debates and traditions.			
ENGH 353	ENGL 354	American Literature Pre-1900: Advanced Studies	Existing -- revised title & description	This course offers in-depth study of a particular author, genre, theme, or topic from pre-1900 American literature. Topics include the early American novel, American autobiography, slavery and its aftermath, transcendentalism, realism, and US imperialism. Authors may include Emerson, Douglass, Melville, Whitman, Dickinson, Twain, Chesnutt, and James.	X		WRIT
ENGH 354	ENGL 355	American Literature Post-1900: Advanced Studies	Existing -- revised title & description	This course offers in-depth study of a particular author, genre, theme, or topic from post-1900 American literatures. Topics include the study of major authors; naturalism, modernism, the Beat Generation, multiculturalism, graphic novels, postmodernism; covering fields such as women's literature, ethnic literatures, immigrant literature, queer literature; or contextualizing historical eras such as the Great Depression, World War I, World War II, the Cold War, civil rights, the twenty-first century. As a writing intensive course, this course asks students to develop their literary and analytical writing through close reading, engaging literary theories and scholarship, and developing critical approaches to the study of literature and culture.	X		WRIT

ENGH 355	New	Transatlantic Literature: Advanced Studies	New	This course examines the literary and cultural exchanges between Great Britain, Europe, Africa, and the Americas that shaped the development of both British and American literature. Reading work by authors who lived in multiple countries, or drew influences and formative experiences from a life of travel, exploration, slavery, or forced migration, it grapples with such questions as: How have national histories shaped our understanding of literature? How does the history of transatlantic exchange inform the way we read and understand “national” literatures? And how have contemporary voices reflected upon this complex and still resonant legacy? Authors may include Aphra Behn, Olaudah Equiano, Daniel Defoe, Herman Melville, C.L.R. James, Frantz Fanon, Sam Selvon, and Jamaica Kincaid.	X		WRIT
ENGH 356	New	Anglophone Literature Post-1900: Advanced Studies	New	This course offers in-depth study of global English-language literatures of the twentieth- and twenty-first centuries. Topics include: Globalization and World-Systems analysis; Old and New Imperialisms; transnational conceptions of race, gender, sexuality; the relationship between literature and global audio-visual media. Authors may include: Jamaica Kincaid, Kazuo Ishiguro, Amitav Ghosh, Chimamanda Ngozie Adichie, and others. As a writing intensive course, this course asks students to develop their writing through assignments that strengthen their research skills and their abilities to engage in literary-critical debates.	X		WRIT
ENGH 357	New	Prose Fiction Pre-1900: Advanced Studies	New	This course offers in depth study of prose fiction before 1900. It focus on the history of the novel in either the United States or Britain or on a genre or form: captivity narrative, romance, realism, Bildungsroman, sensation fiction, epistolary novel. It might also examine the ways in which the novel has engaged in social, cultural, or political questions, such as slavery, suffrage, democracy, the rise of the middle	X		WRIT

				class, the development of working class culture and identity, sexuality, literacy and reading.			
ENGH 358	New	The Novel in the 20th Century/Modernism and Postmodernism	New	This course explores representative narratives of the modernist movement and its postmodernist extensions. Texts will be drawn from US, British, and Anglophone traditions, but may also include works in translation from Europe and elsewhere. Authors considered could include Joyce, Woolf, Kafka, Beckett, Platonov, Lu Xun, Dos Passos, Stein, Pynchon, Ballard, Coetzee, Acker, Morrison, and Butler. Students should also expect to encounter and think through theories of modernism and postmodernism.	X		WRIT
ENGH 360	ENGL 321	Comparative Critical Theory and Practice	Existing	An exploration of a range of thinkers, movements, issues, debates, and practices in twentieth- and twenty-first century literary and cultural theory. The course examines how various theoretical discourses conceive of literature and culture, the subject and society, language and power, gender and sexuality, race and class. It might explore such schools and fields as Russian Formalism, Marxism, structuralism, deconstruction, psychoanalysis, gender studies, post-colonial, queer, and media theory, but will also to think across these artificial boundaries to examine shared problematics and intellectual heritages.	X		

ENGH 361	New	Marx, Nietzsche, Freud	New	This course explores three of the most influential, revolutionary, and controversial thinkers of the past two hundred years: Karl Marx (1818-1883), Friedrich Nietzsche (1844-1900), and Sigmund Freud (1856-1939). Much of the course is devoted to a close reading of each thinker's works. We examine what each has to say about human self-understanding, value, history, and time, and try to develop some familiarity with the terminology each developed to explain his new account of human beings and the worlds they create for themselves and each other. Contemporary relevance is also highlighted: Marx for the ongoing crisis of capitalism; Nietzsche for a world dramatically divided over values and beliefs; Freud for his reflections on the psychic costs of living in modern civilized society.	X		
ENGH 362	New	Philosophy and Literature	New	Why would a philosopher turn to a work of literature to explain him or herself? And why does literature so often deploy philosophical questions, concerns, and motifs? Is there something philosophical about literature? Or something literary about philosophy? This class will address these questions through a series of writings that illuminate key points of intersection between literature and philosophy. Authors may include Sophocles, Plato, Montaigne, Schopenhauer, Locke, Rousseau, Emerson, Dickinson, Kant, Hegel, Nietzsche, James, Du Bois, Fanon, Kafka, Pynchon, Sontag, Coetzee, and Whitehead.	X		BINT
ENGH 363		Law and Literature	New	This course considers the intersection of law and literature from an historical as well as a philosophical perspective. How are legal practices and the rhetorical logic that we associate with law represented in particular works of literature? How do these practices and systems of logic teach us to separate fact from fiction? And how does the narrative and representational logic of literature inform the law? We will address these questions through a	X		BINT

				series of historically specific focal points that demonstrate the shared terrain of literary and legal discourse.			
ENGH 364	ENGL 332	Intensive Reading of a Single Text Pre-1900	Existing	This course allows sustained concentration on a single text from a period before 1900. In some semesters, the text itself will be a long and difficult one (e.g., Milton's <i>Paradise Lost</i> , Eliot's <i>Middlemarch</i> , James' <i>Portrait of a Lady</i>). In other semesters the course will cover a more accessible literary text but that text will be viewed through the lenses of various kinds of interpretation (e.g., cultural criticism, performance theory, formalism, gender studies, deconstruction, psychoanalytical theory).	X		
ENGH 365	ENGL 322	Intensive Reading of a Single Text Post 1900	Existing	This course allows sustained concentration on a single text from after 1900. In some semesters, the text itself will be a long and difficult one (e.g., Joyce's <i>Ulysses</i> , Dubois' <i>Souls of Black Folk</i>). In other semesters the course will cover a more accessible literary text but that text will be viewed through the lenses of various kinds of interpretation (e.g., cultural criticism, performance theory, formalism, gender studies, deconstruction, psychoanalytical theory).	X		
ENGH 366	New	Advanced Topics in Criticism and Theory	New	This course offers advanced study of a specific school, area, critic(s) or question in contemporary criticism or theory. Possible topics include: postmodernism, queer theory, postcolonial theory, cultural studies, video game studies, or theories of reading.	X		

ENGH 370	ENGL 364	Advanced Pre-1900 Literary Studies: Seminar	Existing, revised description	This seminar offers close and focused study, engaged discussion, independent but shared research, and peer-supported writing among a small group of students under the mentorship of a professor. The seminar provides an opportunity for advanced exploration of a topic, text, author, or problem in literature written before 1900. Topics may include Allegory, The Fourteenth Century, Literature of Disease, Poets and Pragmatists, the American Renaissance, the Black Atlantic, American Religious Narrative, Victorian Readers and Reading, or The New Woman.	X		
ENGH 371	ENGL 365	Major Pre-1900 Author: Seminar	Existing, revised description	This seminar offers close and focused study, engaged discussion, independent but shared research, and peer-supported writing among a small group of students under the mentorship of a professor. The seminar provides an opportunity for advanced exploration of an author from a period before 1900. Topics may include Chaucer, Langland, the Gawain Poet, Shakespeare, Austen, the Brontes. Melville, James.	X		
ENGH 372	ENGL 374	Advanced Literary Studies, Post-1900: Seminar	Existing, revised description	This seminar offers close and focused study, engaged discussion, independent but shared research, and peer-supported writing among a small group of students under the mentorship of a professor. The seminar provides an opportunity for advanced exploration of a topic, text, author, or problem in literature written after 1900. Topics may include Ethnic American Writers, Queering American Literature, Modernism and Theory, Contemporary Women Writers, Digital Humanities	X		
ENGH 374	ENGL 375	Major Author, Post- 1900: Seminar	Existing, revised description	This seminar offers close and focused study, engaged discussion, independent but shared research, and peer-supported writing among a small group of students under the mentorship of a professor. The seminar provides an opportunity for advanced exploration of an individual twentieth- or twenty-first-century British, American, or Anglophone	X		

				author. Authors may include: James Joyce, W.E.B. Du Bois, Samuel Beckett, Toni Morrison			
ENGH 380	ENGL 380	London Semester Interdisciplinary Colloquium	Existing, revised description	The Colloquium, taught by the program director, offers both a collective interdisciplinary exploration of a London topic and an opportunity for each student to complete an individual research project. The project asks students to make use of the resources of London to explore a topic they have chosen in consultation with the program director and perhaps also a campus adviser. Students develop their topics through interviews, site visits, participant/observation, and the use of London libraries.	X	AHIST/HIST/PSCI/TH EA 380	OCE, BINT, DVIT
ENGH 383	ENGL 383	British Political Drama	Existing	Under the premise that all theatre has a political dimension and works its influence on audiences both overtly and subversively, this course is designed to take advantage of the huge variety of productions available in London venues (not necessarily conventional theatre spaces), with a focus on the political questions they raise for twenty-first century audiences. Because the 1960s saw big changes on the theatrical scene in Britain it is taken as a starting point, and we see what we can of the playwrights who helped form our present day theatre through the twentieth century. Because it does not operate in a vacuum, appropriate plays may be chosen from other periods and cultures that address crucial global, social and political issues. Signature of instructor required for registration.	X		BART, BHUM

ENGH 384	ENGL 384	Studies in British Literature: London Literature	Existing	For this course, students become London flaneurs, walking the streets and interpreting the signs of the city as if it were a text. Readings include a range of eighteenth-, nineteenth-, and twentieth-century writings, among them Dickens, <i>Our Mutual Friend</i> , Woolf's <i>Mrs. Dalloway</i> , <i>Waugh's Vile Bodies</i> , and <i>Ali's Brick Lane</i> . By paying close attention to both text and context, students achieve a lively appreciation of the works in and of themselves and as part of the cultural life of London.	X		BHUM
ENGH 386	ENGL 386	Theories and Effects of Media Communication	Existing	The course offers students an introduction to the critical perspectives, theories, and research methods that are central to the analysis of mass communication policy and programming, traditional and new media, interpersonal communication, and audience reception. The course will provide students with the skills to explain how and why media institutions make messages, how individuals receive and use these messages, and how these messages have typically widespread and long-term effects on cultural, social, individual, and global levels. Enrollment limited to junior or senior standing.	X	MCOM 386	WRIT, OCE

ENGH 387	ENGL 387	New York Semester on Communications and Media Colloquium	Existing	<p>The course studies the institutions and operations of advertising, communications, public relations, publishing, and media and their roles in contemporary society. We will also explore the history and ethical dimensions of the principles and practices integral to media, publishing and communications. A key component of this course is the opportunity to delve into the practical day-to-day operations of Madison Avenue, Silicon Alley, and the related institutions located in New York City. Central to the course are talks by guest speakers drawn from all fields of advertising, communications, public relations, publishing, and media. The class will also visit advertising agencies, public relations firms, digital and traditional media organizations, and publishers. Additional related activities may include attending related events, screenings, readings, museum visits, and seminars in the International Radio and Television Society and the Center for Communication. Speakers, field trips and events, and student projects explore the contemporary communication issues, such as the concentration of media ownership and conglomeration, media literacy, the increasing democratization of the information environment, and changes in the media landscape</p>	X	MCOM 387	BINT, OCE
ENGH 399		Upper-level CBL	New	<p>The course will focus on selected topics offered as shortTREC through the Center for Global Education. Topics and location of the course will vary in accordance with student interest and faculty expertise.</p>			CBL

ENGH 400	ENGL 400	Senior Capstone	Existing	The Capstone is the culmination of a student's work in the major. It offers seniors the opportunity to integrate the skills and approaches they have learned in previous classes and use them to analyze and discuss works of literature selected by the faculty and to guide further research in an area of their concentration. In addition to discussing selected common texts, each student develops an extended research project drawing on the courses they have taken as part of their concentration. Students present their research to each other and faculty members throughout the term and produce an expanded research paper. Signature of instructor required for registration.	X		Cap
ENGH 410	ENGL 410	Specialized Honors I	Existing		X		WRIT
ENGH 411	ENGL 411	Specialized Honors II	Existing		X		WRIT

Proposal for Media and Communications Major & Minor

I. Rationale

Program Description:

In this program, students investigate the formative role of media and communication on identity, society and democratic processes, and emerge with the critical and practical skills necessary to navigate the rapidly changing world of media as citizens and as professionals. Courses in more than a dozen disciplines allow students to explore aspects of media and communication from the theoretical to the practical, including media analysis and documentary production. Whether your interest is in media production, film, social media, journalism, advertising, or the impact media messages have on our lives, a degree in media and communications at Drew can help you meet your goals. Our major prepares students for graduate work or further professional training, as well as for positions in media and communications industries. This major offers unique opportunities including:

- a semester-long media seminar based in Manhattan
- facilitated internships and externships, and
- a range of programming that takes advantage of Drew's proximity to the many media organizations based in and around New York City.

Students can also take advantage of Drew's well-developed short and semester-long global studies programs, civic engagement, opportunities for independent study and research, and Drew's global network of alumni and professional connections.

What is the rationale for creating this new major?

As demonstrated below, there is demand among both prospective and existing students for a media and communications major. As well, there is interest among the faculty in creating an interdisciplinary program that will serve these students and contribute to the academic and public mission of the University. According to Robert Massa, there were 1800 inquiries per year for each of the last three admissions cycles about a communications program. Only 4 of the 1800 students who inquired actually enrolled at Drew. These students had many other options for such program with the majority of our peer institutions -- including Allegheny, University of Puget Sound, Ursinus, Southwestern, Washington and Jefferson, Ohio Wesleyan, Goucher, Hampshire, Lake Forest and Susquehanna -- having media and communications majors.

How will it contribute to the undergraduate education at Drew?

The program was created in dialogue with Drew faculty in Art, Classics, Computer Science, Economics, English, History, and Sociology, all of whom believe that the program will augment Drew's current curricular offerings. Faculty in other departments have identified courses they teach that would be appropriately cross-listed in the program while others have expressed an interest in developing courses in the area—e.g., in Business, Political Science and Math/Data Studies. This major will provide students with the skills needed to become informed citizens and ethical media producers in a rapidly changing world.

Additionally, this major situates our NY Semester Program on Media and Communications in a similarly defined major that will bring additional undergraduate student to Drew. The major will allow us to capitalize on the strength of our NY program, which will help to make our program distinct in the marketplace. Indeed, the program will benefit from and capitalize on Drew's

growing network of connections in the world of media and communications, providing a programmatic home for teaching, research and public programming that both informs this network and draws on them as a vital resource.

What evidence is there of student interest in the major?

In addition to the interest cited above from our prospective applicant pool, existing students have lobbied for a media and communications major; indeed, the Drew New York Semester in Media and Communications was created to address the needs of students who want more training in, and exposure to, the world of media and communications. For the past five years, the faculty has also attempted to accommodate students in a Film and Media minor, which has grown to 27 students. (Note: this minor does not feature the range of courses of the intended Media and Communications Major. In light of the new program, this minor is being revised and retitled as a minor in “Film Studies”). The Art department has increased its number of digital production sections from 2 to 10 over the past decade (with all sections having waitlists), indicating a strong interest in the kinds of digital production that will be a central component of the program. As well, we have had numerous special majors and minors -- for example, in documentary studies and global communication -- that reflected student’s desire to craft a communications major from existing resources. Finally, students frequently seek out media and communications internships through the office of career services, and have gotten placements at companies including CNN, MSNBC, MTV, NPR, New Jersey Magazine, Wiley, Penguin, Sony, and HBO.

Alumni have said that they wished there had been more of a focus on media and communications at Drew. During the New York Semester on Media and Communications, alumni presenters frequently remarked that they wished that they had had the opportunity to participate in the Media and Communications Semester or in a media and communications major at the University. At the same time, these alumni and other potential employers in the media and communications industry also emphasized the importance of a liberal arts approach that emphasized writing and critical thinking.

How have external benchmarks for the major such as national association standards or comparable programs at our comparison or peer institutions been used in developing this proposal?

Indicators outside of Drew support what we have noticed on campus: universities have been adding media studies programs to their curriculum, and those programs have been growing in size. Survey data collected by the National Center on Education Statistics on media studies and communications programs at universities around the US show that there are approximately 1200 such programs around the country, with 60 of those programs emerging since 2010, and an average growth of 25% in program size during the same time period. A look at available data on peer, aspirant and competitor institutions likewise shows a trend towards growth; for example, between 2010-2014, conferred degrees in Media and Communications programs increased 18.7% at Lake Forest College, 28% at Denison University, 43% at DePauw University, 2.3% at Seton Hall University, 15% at Fairleigh Dickinson University, and 431% at Rider University.

As part of the planning process for this program, we also collected data on program growth, size, age, and structure from the members of the organization of Media, Communication, and Film Studies Programs at Liberal Arts Colleges (MCFLAC), which supports media and communications programs at small liberal arts colleges. The majority of these colleges reported that 1.) their media and communications programs are growing, and 2.) these programs are among the larger academics units in the college or university, often in the top five.

Finally, we drew on research conducted by Jeff Pooley, chair of the media and communications program at Muhlenberg College. Pooley's research surveyed the academic standing of media and communications programs around the country and came to Drew for a day to share his research with Drew faculty interested in developing a program. Pooley found that institutions with a higher academic ranking tended to have "born media" programs -- interdisciplinary programs created specifically for the study of media as opposed to programs that evolved from film-based, English-based, or social-science based communications programs. This finding was influential in our decision to create a similarly 'born-media' program at Drew.

II. Learning Objectives for the Major

Program-Level Student Learning Outcomes (SLOs):

1. Students can explain and deploy theory and methods in media
2. Students create media that are responsive to audience, purpose, and genre, and that demonstrate facility with multimodal forms of production.
3. Students can explain media as a technology, whether print, digital, virtual, or other.
4. Students are able to assess and evaluate the structures and frameworks – social, cultural, economic, and political – that shape media and communications.
5. Students engage ethical questions in media production and distribution both through their choices in making media and in reflective practice on media they produce and consume.

III. Curriculum/Major Requirements

a. Outline the requirements for the major and provide a rationale for the proposed major structure and courses.

I. Required Courses (16 credits)

These core course provide the theoretical and methodological anchor for the interdisciplinary program as well as structured opportunities for in-program assessment.

- MCOM 101/ ENGH 121/ Introduction to Media Studies
- MCOM 201/ Documentary Practice
- MCOM 301/ Media and Communication: Theory and Method
- MCOM 400/ Capstone

II. Application of Learning/Experiential Learning (8 credits)

8 credits chosen from among the following in consultation with the advisor. Only 1 internship can be counted toward the major if the NY Semester is taken (ENGH 386 & 387).

(See catalog copy below for list of courses)

III. Electives (20 credits)

*Students must distribute their electives among the three areas below, choosing at least **one** course from each area. At least **three** of the courses chosen must be at the upper-level.*

Systems and Contexts

In these courses, students examine media institutions and the larger structures and frameworks – social, cultural, economic, and political - that shape media and communications

Forms

In these courses, students learn the structural elements, patterns, and formal systems that define digital, textual, and aural media, developing a critical vocabulary that informs their own media practice.

Practice

In these courses, students become producers of digital, textual, and/or aural media; they also reflect on their practice, applying the theoretical frameworks they have learned elsewhere in the major.

(See catalog copy below for list of courses)

b. Provide complete catalog copy for the major as you want it to appear in the on-line catalog and the next print catalog.

Media and Communications (44 credits)

In this program, students investigate the formative role of media and communication on identity, society and democratic processes, and emerge with the critical and practical skills necessary to navigate the rapidly changing world of media as citizens and as professionals. Courses in more than a dozen disciplines allow students to explore aspects of media and communication from the theoretical to the practical, including media analysis and documentary production. Whether your interest is in media production, film, social media, journalism, advertising, or the impact media messages have on our lives, a degree in media and communications at Drew can help you meet your goals. Our major prepares students for graduate work or further professional training, as well as for positions in media and communications industries. This major offers unique opportunities including:

- a semester-long media seminar based in Manhattan
- facilitated internships and externships, and
- a range of programming that takes advantage of Drew's proximity to the many media organizations based in and around New York City.

Students can also take advantage of Drew's well-developed short and semester-long global studies programs, civic engagement, opportunities for independent study and research, and Drew's global network of alumni and professional connections.

Program Goals

The program offers

- examination of the larger structures and frameworks – social, cultural, economic, and political – that shape media and communications
- familiarity with debates surrounding ethics in media production and distribution
- thorough grounding in media literacy, methods, and theory
- broad understanding of media technologies from print and digital to virtual reality

- multiple hands-on production opportunities in a variety of media
- professional experiences in a range of communications and media industry settings

Major Requirements (44 credits)

I. Required Courses (16 credits)

- MCOM 101/ ENGH 121/ Introduction to Media Studies
- MCOM 201/ Documentary Practice
- MCOM 301/ Media and Communication: Theory and Method
- MCOM 400/ Capstone

II. Application of Learning/Experiential Learning (8 credits)

8 credits chosen from among the following in consultation with the advisor. Only 4 credits of internship can be counted toward the major if the NY Semester is taken (ENGH 386 & 387).

- INTC 200/Internship Project (4-8)
- NY Semester on Media and Communications (8):
 - ENGH 386/Media Industries
 - ENGH 387/Media Industries Practicum
- Community-based Learning Courses including (check course listings for additional community-based courses offered on a semester by semester basis):
 - ENGH 299/Community Language and Literacy
 - THEA 385/Applied Theatre: Addressing Sexual Harassment, Violence, and Discrimination through Interactive Performance
 - THEA 386/Theatre in the Community--the Newark Collaboration

III. Electives (20 credits)

Students must distribute their electives among the three areas below, choosing at least **one** course from each area. At least **three** of the courses chosen must be at the upper-level. See semester course listing for additional course offerings.

Systems and Contexts

In these courses, students examine media institutions and the larger structures and frameworks – social, cultural, economic, and political - that shape media and communications

ANTH 104/ Cultural Diversity: Cultural Anthropology and Linguistics

BST 286/ Social Entrepreneurship: Theorizing Global Trends

CSCI 270/ Computing Technology, Society and Culture

ECON 315/ Political Economy of Race, Class and Gender

ENGH 220/ Contemporary Transnational Cinema

ENGH 238/ Cinema and Social Justice

*ENGH 242/ Gender and Communication

*ENGH 243/ Intercultural Communication

ENGH 248/ History of Rhetoric

ENGH 299/ Community Language and Literacy

ENGH 313/ Human Rights and Narrative

*ENGH 344/ Rhetorics of the Workplace/Professional Communication

ENGH 386/ Media Industries

ENGH 387/ Media Industries Practicum

HIST 326/ Popular Culture and Its Critics

SOC 202/ Sociology of Inequality

SOC 226/ Sociology of Race and Ethnicity
SOC 309/ Sociology of Mass Communications
WGST 301/ENGH 324 Filming American Feminisms

Forms

In these courses, students learn the structural elements, patterns, and formal systems that define digital, textual, and aural media, developing a critical vocabulary that informs their own media practice.

ARTH 243/ History of Photography
CHIN 350/ Selected Topics in Modern Chinese Literature and Film
ENGH 120/ Introduction to Film Analysis
ENGH 240/ Introduction to Writing and Communication Studies
*ENGH 245/ Interpreting and Making the News
*ENGH 322/ Thinking about Genre through Film
FREN 304/ Contemporary Francophone Cinema
FREN 362/ Fantasy and Reality in French Cinema (1895-present)
FREN 366/ Entertaining Crowds: Popular Culture in 19th and 20th Century France
GERM 256/ German Film in English
HIST 350/ History of American Journalism
ITAL 302/ Contemporary Italian Cinema
ITAL 308/ From Book to Screen
LING 101/ Language, Communication, and Culture
MUS 232/ Music and the Soundscape of Film
PHIL 334/ Aesthetics
RUSS 255/ Russian, Soviet and Post-Soviet Cinema
SPAN 345/ Cinematic Language: An Introduction to Spanish Filmic Discourse
SPAN 354/ Gender in Contemporary Hispanic Fiction and Film
THEA 323/ Graphic Communication for the Theatre

Practice

In these courses, students become producers of digital, textual, and/or aural media; they also reflect on their practice, applying the theoretical frameworks they have learned elsewhere in the major.

ART 104/ Light, Color, Design
ART 120/ Digital Imaging
ART 130/ Photography I
ART 220/ Digital Video
ART 230/ Photography II
ART 320/ Digital Animation
ART 330/ Photography III
BST 287/ Applied Analysis of Social Entrepreneurship
CSCI 149/ Introduction to Computer Science in JavaScript
CSCI 150/ Introduction to Computer Science in Python
CSCI 190/ Introductory Topics in Information Technology
CSCI 340/ Software Engineering
ENGH 246/ Business Communication
*ENGH 242/ Gender and Communication
*ENGH 244/ Introduction to Journalism

ENGH 331/ Non-Fiction Writing: Articles
ENGH 343/ Advanced Journalism
ENGH 342/ Theory and Practice of Media Communication
ENGH 346/ Blogs, Tweets, and Social Media: Communication in the Digital Age
ESS 302/ Geographic Information Systems
MUS 337/ Electronic Music Composition
SPCH 101/ Speech Fundamentals
SPCH 301/ Advanced Speech
THEA 135/ Acting and Directing
THEA 255/ Playwriting
THEA 355/ Advanced Playwriting

* Course proposals included with this major proposal or with the revision to the English major.

c. Provide a table showing a two-year rotation of course offering by semester with proposed instructors. (See attached)

IV. Impact on and Connections with Other Departments/Programs

Does the proposed major offer possibilities for interdisciplinary collaboration? Will the proposed major depend on courses from other departments? Will the proposed major offer courses that might be cross-listed by other departments? Will the proposed major have a significant impact on enrollments in other departments/programs?

One of the signature features of this major is interdisciplinary collaboration; as the rationale explains, it was conceived from the beginning as an interdisciplinary program facilitating collaborations among both students and faculty. We also recognize that several of the classes that we have chosen to feature in the major - for example, any production classes in art, The Sociology of Mass Communications, and some classes in the English Department -- are themselves currently at capacity. We believe that some of this class congestion will be relieved by the fact that we are hiring new, program-specific faculty for the teaching of core courses within the program itself, and faculty in other departments who will teach potential program electives. We are currently searching for a faculty member to direct the program and we are also proposing an additional hire in the area of New Media and Documentary Production to begin in the fall 2018 semester. Both of these individuals will teach core offerings in the program as well as additional electives. In addition, the Business program at Drew is currently searching for a tenure-track hire in marketing and we expect many of their courses to be included as electives in the program. Finally, the Math and Computer Science department is currently searching for two tenure-track lines in statistics/data science and we expect some of the data science courses to serve as electives in this major.

In terms of impact on department enrollments, it is expected that this major will increase enrollments in digital art and photography courses. What we cannot assess is what the impact of a new media and communications major will be on the English department. In part, this is because a major redesign of the English major is simultaneously being proposed. It seems likely that the hires the College will make in communications will teach some courses that would serve students in the writing and communication studies emphasis in the English major and that English department faculty will teach many courses that will be key to the Media and Communications major. So, while the communications and media studies major may increase the pressure on some English courses, it may also add some courses that would ease that demand.

V. Minor

If a minor will be created, detail the minor requirements and provide complete catalog copy for the new/revised minor.

Media and Communications Minor

Requirements (24 credits)

No more than 12 credits can be taken in one department. This limit excludes courses with the MCOM designation.

I. Core Courses

- MCOM 101/ ENGH 121/ Introduction to Media Studies
- MCOM 301/ Media and Communication: Theory and Method

II. Practice/Production (4 credits chosen from the following):

- MCOM 201/ Documentary Practice
- INTC 200/Internship Project (4-8)
- NY Semester on Media and Communications (8):
 - ENGH 386/Media Industries
 - ENGH 387/Media Industries Practicum
- Community-based Learning Courses including (check course listings for additional community-based courses offered on a semester by semester basis):
 - ENGH 299/Community Language and Literacy
 - THEA 385/Applied Theatre: Addressing Sexual Harassment, Violence, and Discrimination through Interactive Performance
 - THEA 386/Theatre in the Community--the Newark Collaboration

III. Electives

12 credits, at least 8 of which are intermediate or upper-level, chosen from the Form, Systems and Contexts, and Practice categories.

Systems and Contexts

In these courses, students examine media institutions and the larger structures and frameworks – social, cultural, economic, and political - that shape media and communications

ANTH 104/ Cultural Diversity: Cultural Anthropology and Linguistics

BST 286/ Social Entrepreneurship: Theorizing Global Trends

CSCI 270/ Computing Technology, Society and Culture

ECON 315/ Political Economy of Race, Class and Gender

ENGH 220/ Contemporary Transnational Cinema

ENGH 238/ Cinema and Social Justice

*ENGH 242/ Gender and Communication

*ENGH 243/ Intercultural Communication

ENGH 248/ History of Rhetoric

ENGH 299/ Community Language and Literacy

ENGH 313/ Human Rights and Narrative

*ENGH 344/ Rhetorics of the Workplace/Professional Communication

ENGH 386/ Media Industries

ENGH 387/ Media Industries Practicum

HIST 326/ Popular Culture and Its Critics

SOC 202/ Sociology of Inequality
SOC 226/ Sociology of Race and Ethnicity
SOC 309/ Sociology of Mass Communications
WGST 301/ENGH 324 Filming American Feminisms

Forms

In these courses, students learn the structural elements, patterns, and formal systems that define digital, textual, and aural media, developing a critical vocabulary that informs their own media practice.

ARTH 243/ History of Photography
CHIN 350/ Selected Topics in Modern Chinese Literature and Film
ENGH 120/ Introduction to Film Analysis
ENGH 240/ Introduction to Writing and Communication Studies
*ENGH 245/ Interpreting and Making the News
*ENGH 322/ Thinking about Genre through Film
FREN 304/ Contemporary Francophone Cinema
FREN 362/ Fantasy and Reality in French Cinema (1895-present)
FREN 366/ Entertaining Crowds: Popular Culture in 19th and 20th Century France
GERM 256/ German Film in English
HIST 350/ History of American Journalism
ITAL 302/ Contemporary Italian Cinema
ITAL 308/ From Book to Screen
LING 101/ Language, Communication, and Culture
MUS 232/ Music and the Soundscape of Film
PHIL 334/ Aesthetics
RUSS 255/ Russian, Soviet and Post-Soviet Cinema
SPAN 345/ Cinematic Language: An Introduction to Spanish Filmic Discourse
SPAN 354/ Gender in Contemporary Hispanic Fiction and Film
THEA 323/ Graphic Communication for the Theatre

Practice

In these courses, students become producers of digital, textual, and/or aural media; they also reflect on their practice, applying the theoretical frameworks they have learned elsewhere in the major.

ART 104/ Light, Color, Design
ART 120/ Digital Imaging
ART 130/ Photography I
ART 220/ Digital Video
ART 230/ Photography II
ART 320/ Digital Animation
ART 330/ Photography III
BST 287/ Applied Analysis of Social Entrepreneurship
CSCI 149/ Introduction to Computer Science in JavaScript
CSCI 150/ Introduction to Computer Science in Python
CSCI 190/ Introductory Topics in Information Technology
CSCI 340/ Software Engineering
ENGH 246/ Business Communication
*ENGH 242/ Gender and Communication
*ENGH 244/ Introduction to Journalism

ENGH 331/ Non-Fiction Writing: Articles
 ENGH 343/ Advanced Journalism
 ENGH 342/ Theory and Practice of Media Communication
 ENGH 346/ Blogs, Tweets, and Social Media: Communication in the Digital Age
 ESS 302/ Geographic Information Systems
 MUS 337/ Electronic Music Composition
 SPCH 101/ Speech Fundamentals
 SPCH 301/ Advanced Speech
 THEA 135/ Acting and Directing
 THEA 255/ Playwriting
 THEA 355/ Advanced Playwriting

 * Course proposals included with this major proposal or with the revision to the English major.

VI. Course Descriptions

Attach complete course proposal forms for each new or revised course included in the major.

VII. Plan for Assessment of the Major

Program-Level Student Learning Outcomes Course Alignment Matrix and Assessment Plan

Program: Media and Communications

Date: February 2017

Program-Level Student Learning Outcomes (SLOs)

1. Students can explain and deploy theory and methods in media
2. Students create media that are responsive to audience, purpose, and genre, and that demonstrate facility with multimodal forms of production.
3. Students can explain media as a technology, whether print, digital, virtual, or other.
4. Students are able to assess and evaluate the structures and frameworks – social, cultural, economic, and political – that shape media and communications.
5. Students engage ethical questions in media production and distribution both through their choices in making media and in reflective practice on media they produce and consume.

Curriculum Mapping / Course Alignment Matrix for Program Core Courses

Courses	1. Explain and deploy theory and methods in media	2. Create media responsive to audience etc.	3. Explain media as a technology	4. Assess and evaluate the structures and frameworks	5. Engage ethical questions in media production and distribution
MCOM 101/ ENGH 121/ Introduction to Media Studies	I		I	I	I

(4)					
MCOM 201/ Documentary Practice (4)	P	I	P	P	P
MCOM 301/ Media and Communication: Theory and Method (WM)	P		P	P	P
MCOM 400/ Capstone (4)	M	M	M	M	M

The curriculum matrix above includes only the core courses in the program. In addition to these courses students take a range of electives in which they will further develop and practice the skills and knowledge represented by the SLOs. For example, all students will take at least one course in “Practice” which will bridge the gap for the second SLO, which is introduced in the Documentary Practice course.

Once the major is in place, a complete assessment plan, that will include cross-listed courses in the alignment matrix, will be provided. As some of these courses are under development and others, for example from the Writing and Communication Studies emphasis in English, have not yet been taught, we will be able to provide a better and more accurate matrix for electives after the major is in place. At that point, we will also be in a better position to assess which SLOs are getting inadequate attention and need to be better developed and reinforced throughout the curriculum.

Program-Level SLO Assessment Plan

Summative Assessment

1. Capstone Papers (Direct Assessment). All SLOs will be assessed on a rotating basis through faculty scoring of capstone papers and projects. Capstone papers will be assessed at the end of each year, beginning in 2018-2019 or 2019-2020, depending on whether or not there are enough student products to assess in the earlier year.

2. Exit interviews (Indirect Assessment). Exit interviews with graduating seniors will provide useful supplementary assessment data particularly in the early years of the program. Questions on the exit interviews will ask students to reflect on their learning in relation to all 5 SLOs

3. SLO 2 in MCOM 201, Documentary Practice and Other Practice Courses (Portfolio)

Using a rubric developed by practice faculty, student work from the MCOM 201, the Documentary Practice course, and possibly as the program develops from elective courses taken in the “Practice” section of the major, will be assessed every other year. Students in the major will collect their work from practice courses in a portfolio, selections from which will be the basis of these assessment exercises. This assessment exercise will allow the program faculty to reflect on how effectively practice is integrated into the students learning experience.

4. Core Course Assessment

Once the program is in place, assessment of products in the other core courses may be appropriate if we are

not satisfied with the percentage of graduating seniors who have mastered the SLOs as reflected in the Capstone assessment process. The objective of these assessment activities would be to direct curriculum revision to strengthen the areas in which we see inadequate student learning.

Assessment Plan Activities

This is a new major. It is unlikely to have any senior graduates until at the earliest 2018-2019. At that point, the first exit interviews and assessment exercise based on capstone products would be conducted. Thereafter, the faculty would assess two of the SLOs each year on a rotating basis.

Film, Media and Communication Studies:

- Title change to Film Studies
- Adding and deleting courses

Film Studies

Requirements for the Minor (24 Credits)

I. Core (8 credits)

- **FILM 101/ENGL 109** - Introduction to Film Analysis
- ~~FMST 102/ENGL 110~~ - Introduction to Media Studies
- **FILM 201/ ENGH 221 Film: History and Theory**

II. Production (4-8 credits)

- ART 120 - Digital Imaging
- ART 130 - Photography I
- ART 220 - Digital Video
- ART 230 - Photography II
- ART 320 - Digital Animation
- MUS 337 - Electronic Music Composition
- MCOM 201 – Documentary Practice

III. Analysis, History and Criticism (8-12 credits)

Courses should be chosen in consultation with Film and Media Studies faculty in order to connect to the student's area of interest.

- ARTH 242 - Aesthetics
- ARTH 243 - History of Photography
- ARTH 306 - Early 20th-Century Art
- CHIN 350 - Selected Topics in Modern Chinese Literature and Film
- ~~ENGL 209 – Interdisciplinary Studies in Anglophone or World Literature~~
- ENGL 239 - Contemporary Transnational Cinema
- **ENGH 322 – Thinking about Genre through Film**
- **ENGH 323 – Cinema and Social Justice**

- ENGH 324 - Filming American Feminism
- ENGH 325 - Gender and Film
- ~~ENGL 386 - Theories and Effects of Media Communication~~
- ~~ENGL 387 - New York Semester on Communications and Media Colloquium~~
- FREN 304 - Contemporary Francophone Cinema
- FREN 362 - Fantasy and Reality in French Cinema (1895-present)
- GERM 256 - German Film in English
- HIST 214 - Monsters, Gangsters, and the Great Depression
- ITAL 302 - Contemporary Italian Cinema
- ITAL 308 - From Book to Screen
- MUS 232 - Music and the Soundscape of Film
- RUSS 255 - Russian, Soviet and Post-Soviet Cinema
- ~~SOC 309 - Sociology of Mass Communications~~
- SPAN 345 - Cinematic Language: An Introduction to Spanish Filmic Discourse
- SPAN 354 - Gender in Contemporary Hispanic Fiction and Film

New Course Descriptions:

BCHM 300/Independent Study in Biochemistry and Molecular Biology

An opportunity for independent work by upper-class students on a topic selected in conference with a faculty mentor and approved by the program.

CE 351/Leadership in Action II

Leadership in Action II: This is a 1-credit class offered in the spring semester required of students wishing to complete a minor in Applied Leadership. Course content includes readings on effective leadership practices and integrative reflection on multiple components of the minor and a leadership project that builds on the final assignment for CE 250: Leadership in Practice. Readings will be selected based on student projects. Grades will be based primarily on students' planning, implementation, and evaluation of a Leadership Action project.

CLAS 101/Introduction to the Ancient Greeks & Romans

An introduction to the Greek and Roman cultures of the ancient Mediterranean. The course provides an introduction to the history and culture of these influential civilizations, including their legacy to our own times. The course proceeds topically by exploring issues such as literary and artistic creation, politics, relationship to neighboring cultures such as the Persians, Egyptians and Celts, the role of women, and the nature of ancient slavery. Students will study the original words and physical remains of the ancients, as well as receive an introduction to modern scholarly interpretations. Offered fall semester. CLA-Breadth/Humanities

FILM 201/ENGH 221/ Film: History and Theory

How did film emerge as one of the most powerful means of communication and artistic expression in the modern era? To what extent have film directors from Fritz Lang to Yasujiro Ozu, cinematic movements from Neorealism to Third Cinema, and film industries from Hollywood to Bollywood, shaped cultures of film production and reception globally? What is film's relationship to other media and how do we understand its status in the contemporary, digital era? This course will engage with such questions as it introduces students to the history of film form. Each week, we will analyze and learn to historically situate one or two feature-length films. In conjunction with learning methods of historical analysis, students will also be exposed to philosophical and theoretical perspectives (including formalist, psychoanalytical, feminist, postcolonial, etc.) that have emerged over the years and led to the consolidation of a vocabulary for film studies. By the end of class, students will have learned the skills and language needed to develop a historically sensitive and theoretically nuanced interpretation of cinematic works. CLA-Breadth/Arts

MCOM 201/Documentary Practice

This course is an exploration of documentary media through theory and practice. Students conduct archival research, fieldwork and gain experience in interpreting and editing the material they gather into original text, sound and visual communication. The class introduces students to historical documentary traditions as well as contemporary modes and methods. Special focus is given to new digital forms of representation and their impact on production, distribution, and consumption. Some fundamental questions this class raises are: What is at stake in using documentary and non-fiction modes of representation? What are the ethical and constitutional considerations in producing documentary media? What is the role and function of documentary modes of communication within contemporary society? In addition to the regular class session, students are required to work on their projects during additional, scheduled lab hours. CLA-Breadth/Arts, CLA-Breadth/Interdisciplinary.

MCOM 301/ Media and Communication Theory and Method

This course is an advanced exploration of the field of media and communications studies, with a specific focus on theories and research methods drawn from different academic disciplines. In this course, students will explore a variety of theoretical approaches to the study of media, including audience effects theory, political economy, representation theory, and theories about digitally mediated interaction. Students will also learn various qualitative and quantitative methods to study media forms and practices. With these tools in hand, students will test the real-world effectiveness of these media theories through a series of assignments focused on the collection and analysis of information related to media use. A series of writing assignments will help them to practice theoretical, qualitative, and quantitative media analysis while also honing their writing skills. CLA-Breadth/Interdisciplinary and CLA-Writing in the Major. Prerequisite: MCOM 101.

MCOM 400/Capstone

The Media and Communications Capstone gives students the opportunity to draw on and extend the skills and approaches they have learned in previous core and elective courses. In this course, students create a portfolio project that showcases their individual intellectual and professional focus. The project may be either a research paper or media project that integrates, critiques, extends, and applies knowledge gained from the readings and the student's prior media studies. Students present the results of their research in an end-of-semester showcase for students, faculty and professional media makers. Open to senior majors only. Prerequisite: Media Theory and Methods. Offered annually. CLA-Capstone.

MUS 216/Alta Voce

The Drew University Women's Chorus promotes the learning of musical skills and vocal techniques through the study and performance of representative choral music for treble voices spanning all historical eras. A variety of repertoire from different musical styles and genres will be covered. The course is offered for variable credit (0 or 2). Open to students, faculty, staff and community members by audition. At most eight credits for instrumental and/or vocal study may be counted toward the degree. Course may be repeated. Students seeking credit for Women's Chorus must register in regular fashion each semester in which they seek credit. Signature of instructor required for registration. Offered every semester. CLA-Breadth/Arts

PSCI 260/Selected Topics in International Relations

An intermediate topics course in international relations. Student can repeat course as topic varies. CLA-Breadth/Social Science

PSCI 261/Selected Topics in Comparative Politics

An intermediate topics course in comparative politics. Student can repeat course as topic varies. CLA-Breadth/Social Science

PSCI 262/Selected Topics in American Government and Politics

An intermediate topics course in American government and politics. Student can repeat course as topic varies. CLA-Breadth/Social Science

Revisions to Existing Courses:

CE 350/Leadership in Action

Current Description:

This is a 2-credit class offered in the fall semester required of students wishing to complete a minor in Leadership for Social Action. Course content includes integrative reflection on multiple components of the minor and a leadership project that builds on the final assignment for CE 250: Leadership for Social Responsibility. Readings will be selected based on student projects. Grades will be based primarily on students' planning, implementation, and evaluation of a Leadership Action project.

Proposed Description:

Leadership in Action I: This is a 1-credit class offered in the fall semester required of students wishing to complete a minor in Applied Leadership. Course content includes readings on effective leadership practices and integrative reflection on multiple components of the minor and a leadership project that builds on the final assignment for CE 250: Leadership in Practice. Readings will be selected based on student projects. Grades will be based primarily on students' planning, implementation, and evaluation of a Leadership Action project.

ENGH 121/MCOM 101/Introduction to Media Studies

Current Description:

This course offers students an introduction to the critical perspectives, theories, and research methods that are central to the analysis of mass communication policy and programming, traditional and new media, interpersonal communication, and audience reception. The course will provide students with the skills to explain how and why media institutions make messages, how individuals receive and use these messages, and how these messages have typically widespread and long-term effects on cultural, social, individual, and global levels. Offered annually. CLA-Breadth/Interdisciplinary.

Proposed Description:

Introduction to Media Studies provides students with a framework for understanding how media messages are made and distributed, as well as a toolkit for effective and ethical engagement with, and analysis of, media forms. Through interdisciplinary, comparative, and historical lenses, the course looks at the nature of mediated communication, the functions of media, the effects of shifting media forms and technologies, and the institutions that help define media's place in society. CLA- Breadth/Interdisciplinary.

FREN 302/Current Events and Contemporary France

Current Description:

FREN 302/ Current Events and Contemporary France

A conversation and composition class on current events and contemporary themes in France and the Francophone world. Course seeks to enhance oral fluency through class discussions, debates, and oral presentations on recent topics in the French media. Written practice through media analysis, press reviews, and short papers. May be taken concurrently with FREN 304 or FREN 306. Prerequisite: [FREN 201](#), [FREN 281](#) or equivalent. Offered Spring semester. CLA-Diversity International, CLA-Writing Intensive

Proposed Description:

FREN 302/Contemporary French Society and Cross-Cultural Perspectives

A conversation and composition class on current events and contemporary themes in France and the Francophone world. The course seeks to enhance oral fluency through class discussions, debates, oral presentations on recent topics in the French media. Written practice through media analysis, press reviews, and short papers. With a community-based-learning component, students, paired with a student from a local educational institution, are also able to

exchange their views, from their own cultural perspectives, on different contemporary themes (media, immigration, family, education, etc.) covered in class. Exposed to larger linguistic and cultural issues from our global world, students are able to develop an intercultural communicative competency in a cross-cultural community-based-learning context while growing a greater awareness and deeper appreciation of linguistic and cultural diversity. Prerequisite: [FREN 201](#), [FREN 281](#) or equivalent. Offered Fall semester. CLA-Diversity International, CLA-Writing Intensive, CLA-Civic Engagement.

MUS 103/ Introduction to Western Art Music

Current Description:

MUS 103/ Introduction to Western Art Music

This course is designed to introduce students to Western art music, the fundamentals of its construction, and its cultural contexts from the Baroque era to the present. We will pay special attention to developing a basic musical vocabulary and improving students' listening skills, while acquiring familiarity with a core repertory by composers from Henry Purcell to John Adams. Attendance at a live concert performance of Western classical music is required. Two short papers/group presentations will explore connections between music and other disciplines, and the experience of Western classical music live in concert. No prior musical knowledge is necessary. Offered Spring Semester.

Proposed Description:

Music 103/ Music in Context

This course is designed to introduce students to Western art music, the fundamentals of its construction, and its cultural contexts from the Baroque era music in its social and cultural contexts from the seventeenth century to the present. We will pay special attention to developing a basic musical vocabulary and improving students' listening skills, while acquiring familiarity with a core repertory by composers from Henry Purcell to John Adams Julia Wolfe. Attendance at a live concert performance of Western classical music is required. Two short papers/group presentations will explore connections between music and other disciplines, and the experience of Western classical music live in concert. No prior musical knowledge is necessary. Offered every semester.

MUS 215/Chorale

Current Description:

MUS 110: Choral Union is currently listed as a co-requisite to MUS 215: Chorale.

Proposed Description:

Please remove MUS 110: Choral Union as a co-requisite to MUS 215: Chorale, effective Fall 2017

PSCI 383/ The UN System and the International Community

- Removing Gen Ed code [WRIT]

Revisions to Existing Major/Minor:

Political Science

- **Changing Writing in the Major course. Completion of all four introductory courses to count towards the Writing in the Major requirement.**

Political Science Major

Requirements for the Major (46 credits)

I. Required Foundation Courses (16 credits)

PSCI 102 - Comparative Political Systems
PSCI 103 - American Government and Politics
PSCI 104 - International Relations

PSCI 105 - Introduction to Political Theory
OR
PSCI 255 - Classics in Political Theory

II. Intermediate and Upper-Level Electives (28 credits)

In addition to the required foundation courses, students must take 28 credits (total) in intermediate (200) and upper (300) level courses and they must be distributed across at least three of the four subfields in the discipline. At least three of these courses (12) must be at the upper-level. A minimum of 12 of these intermediate and upper level credits must be taken on campus. A maximum of 8 departmental internship course credits may be counted towards the major.
Sub-Fields

A. American Politics, Government, and Policy

PSCI 200 - Internship in Political Science
PSCI 211 - Law, Justice, and Society
PSCI 212 - Public Policy and Administration
PSCI 213 - Congress
PSCI 215 - The American Presidency
PSCI 216 - Urban Politics
PSCI 217 - Political Participation in the United States
PSCI 218 - State and Local Politics
PSCI 219 - Business and Government in the U.S.
PSCI 240 - United States Foreign Policy
PSCI 262- Selected Topics in American Government and Politics
PSCI 285 - Internship Project in Washington
PSCI 286 - Social Entrepreneurship: Theorizing Global Trends
PSCI 287 - Applied Analysis of Social Entrepreneurship
PSCI 301 - Civil Liberties
PSCI 302 - Criminal Justice
PSCI 303 - Constitutional Law and Civil Rights
PSCI 313 - Gender and U.S. Politics
PSCI 314 - American Political Economy
PSCI 316 - Social Policy and Inequality in America
PSCI 317 - Education Policy and Politics
PSCI 318 - Race and Politics
PSCI 319 - Selected Studies in American Politics and Administration
PSCI 320 - Environmental Policy and Politics
PSCI 385 - Elections and Policy Making in Washington
PSCI 386 - Research Practicum in Washington

B. Comparative Politics and Government

PSCI 225 - European Politics
PSCI 226 - Russian Politics
PSCI 228 - Chinese Politics
PSCI 229 - Middle East Politics
PSCI 230 - East Asian Politics
PSCI 261- Selected Topics in Comparative Politics
PSCI 341 - Selected Topics: Comparative Politics

PSCI 343 - Comparative Political Parties
PSCI 346 - Comparative Political Economy
PSCI 380 - London Semester Interdisciplinary Colloquium
PSCI 381 - Contemporary British Politics
PSCI 382 - The History of Modern Britain

C. International Relations

PSCI 241 - Global Feminisms
PSCI 242 - International Organizations
PSCI 243 - Terrorism
PSCI 245 - International Relations Theory
PSCI 246 - The Political Economy of Development
PSCI 247 - International Security
PSCI 248 - Special Topics in Human Rights
PSCI 259 - Global Governance and Counter-Terrorism
PSCI 260- Selected Topics in International Relations
PSCI 283 - UN Community Internship
PSCI 321 - International Environmental Policy and Politics
PSCI 329 - Principles of International Law
PSCI 333 - International Human Rights
PSCI 343 - Comparative Political Parties
PSCI 344 - Torture: Pain, Body, and Truth
PSCI 345 - War and Peace in the Middle East
PSCI 346 - Comparative Political Economy
PSCI 360 - Selected Studies in International Politics
PSCI 361 - Latin America and U.S. Foreign Policy
PSCI 362 - International Political Economy
PSCI 363 - The National Security Council
PSCI 364 - Collective Conflict Management
PSCI 367 - Seminar on Gender and International Politics
PSCI 369 - Strategies of War and Peace
PSCI 371 - Peacemaking and Peacekeeping in the 21st Century
PSCI 383 - The United Nations System and the International Community
PSCI 384 - Research Seminar on the United Nations

D. Political Theory

PSCI 232- Selected Studies in Political Theory
PSCI 255 - Classics in Political Theory
PSCI 305 - Political Sociology OR
SOC 315 - Political Sociology

PSCI 307 - Research Methods in Political Science
PSCI 312 - Democratic Theory
PSCI 315 - Contemporary Theories of Liberalism and Conservatism
PSCI 332 - Advanced Topics in Political Theory
PSCI 333 - International Human Rights
PSCI 344 - Torture: Pain, Body, and Truth
III. Capstone (2 credits)

PSCI 400 - Capstone Seminar

Notes

Students planning to attend graduate school in political science, public policy, public administration, or a related field and students planning to write an honors thesis or enroll in upper-level research seminars are encouraged to take PSCI

307 - Research Methods in Political Science. Additional highly recommended courses are MATH 117 - Introductory Statistics and CSCI 115 - Introduction to Computers and Computing.

PSCI 300 - Independent Study in Political Science may satisfy a requirement with department approval.

International Relations

- **Changing the Writing in the Major course and requiring two introductory courses**

International Relations Major (50 credits)

I. Core (24 credits)

PSCI 102 - Comparative Political Systems

PSCI 104 - International Relations

PSCI 242 - International Organizations

PSCI 247 - International Security

PSCI 362 - International Political Economy

One course in Human Rights (from the following):

PSCI 241 - Global Feminisms

PSCI 248 - Special Topics in Human Rights

PSCI 333 - International Human Rights

PSCI 344 - Torture: Pain, Body, and Truth

PSCI 365 - Seminar on Human Rights

II. Language Study (4 credits)

Students must complete one course in the target language beyond Drew's general education requirement. Students starting a language at Drew will therefore require four semesters of language study to fulfill this requirement. Students who place beyond the fourth semester of language instruction in a Drew foreign language will be considered to have completed this requirement, and can petition to complete the major with only 50 46 credits.

III. Intermediate or Upper-Level (20 credits)

In addition to the required core, language and capstone courses, students must take 32 credits (total) in the intermediate (200) and upper level (300) level courses. At least half of these credits (12) must be at the upper level. A minimum of 16 of these intermediate and upper level credits must be taken on campus.

PSCI 200 - Internship in Political Science

PSCI 225 - European Politics

PSCI 226 - Russian Politics

PSCI 228 - Chinese Politics

PSCI 229 - Middle East Politics

PSCI 230 - East Asian Politics

PSCI 240 - United States Foreign Policy

PSCI 241 - Global Feminisms

PSCI 242 - International Organizations

PSCI 243 - Terrorism

PSCI 246 - The Political Economy of Development

PSCI 247 - International Security

PSCI 248 - Special Topics in Human Rights

PSCI 259 - Global Governance and Counter-Terrorism

PSCI 260 - Selected Topics in International Relations

PSCI 261 - Selected Topics in Comparative Politics

PSCI 283 - UN Community Internship

PSCI 285 - Internship Project in Washington

PSCI 307 - Research Methods in Political Science
PSCI 314 - American Political Economy
PSCI 321 - International Environmental Policy and Politics
PSCI 329 - Principles of International Law
PSCI 333 - International Human Rights
PSCI 341 - Selected Topics: Comparative Politics
PSCI 344 - Torture: Pain, Body, and Truth
PSCI 345 - War and Peace in the Middle East
PSCI 346 - Comparative Political Economy
PSCI 347 - Seminar in Comparative Revolutions
PSCI 360 - Selected Studies in International Politics
PSCI 361 - Latin America and U.S. Foreign Policy
PSCI 362 - International Political Economy
PSCI 363 - The National Security Council
PSCI 364 - Collective Conflict Management
PSCI 365 - Seminar on Human Rights
PSCI 367 - Seminar on Gender and International Politics
PSCI 369 - Strategies of War and Peace
PSCI 371 - Peacemaking and Peacekeeping in the 21st Century
PSCI 380 - London Semester Interdisciplinary Colloquium
PSCI 381 - Contemporary British Politics
PSCI 382 - The History of Modern Britain
PSCI 383 - The United Nations System and the International Community
PSCI 384 - Research Seminar on the United Nations
PSCI 385 - Elections and Policy Making in Washington
PSCI 386 - Research Practicum in Washington

IV. Capstone (2 credits)

IREL 402 - International Relations Capstone

Note:

A student can propose to have a maximum of 8 credits from other departments applied to the major. The proposal must be substantively related to the major's focus and be approved by the faculty adviser. Students planning to attend graduate school in political science, public policy, public administration, or a related field and students planning to write an honors thesis or enroll in upper-level research seminars are encouraged to take PSCI 307 - Research Methods in Political Science.

Leadership for Social Action

- **Change in title, adding and deleting courses from electives list, and reducing credit hour requirements**

About the Program

~~Leadership for Social Action connects knowledge of the field of leadership studies with practical experience in the service of socially responsible action. This program seeks to educate leaders who understand the larger impact of their decisions and strive to combine personal goals and values with a commitment to the well-being and stewardship of society. Its curriculum is designed to connect knowledge about leadership and practical experience in observing, building, and exercising leadership skills with ongoing opportunities for reflection on values and purpose.~~

The minor program in applied leadership connects knowledge of the field of leadership studies with practical experience in the service of socially responsible action. This program seeks to educate leaders who understand the larger impact of their decisions and strive to align personal and organizational goals and values with a commitment to the well-being and stewardship of society.

Its curriculum is designed to connect knowledge about leadership and practical experience in observing, building, and exercising leadership skills with ongoing opportunities for reflection on values and purpose.

Using the knowledge base of the liberal arts to develop a practical set of career skills for students from all disciplinary backgrounds and intended careers, the core of Applied Leadership is multidisciplinary. It is designed to be relevant to the exercise of leadership in nonprofit, for profit, government, and community contexts. The program's philosophy envisions leadership as a craft that encompasses skills and actions such as planning, collaborating, communicating, and mediating that are valuable in all forms of human partnerships and at all levels of organizational hierarchy.

Requirements for the Minor: 20 credits; no more than 8 credits taken for this minor may be counted towards a major.

I. Gateway Course (4 credits)

CE 250: Leadership in Practice

II. Ethics Course (4 credits)

Choose one course from the following:

PHIL 104 Introduction to Ethics
REL 211 - Judeo-Christian Ethics
REL 212 - Social Ethics
REL 213 - Warfare and Ethics
REL 214 - Business Ethics
REL 216 - Bio-Medical Ethics
REL 218 - Environmental Ethics

III. Communication or Management (4 credits)

Courses in this category focus broadly on developing communication or management skills important to effective leadership. All have a practice component integrated into course requirements.

BST 287 Applied Analysis of Social Entrepreneurship
BST 310 Management
CE 375 - Introduction to Mediation and Conflict Management: Practicum
ENGH 240 Introduction to Writing and Communications Studies
ENGH 246 Writing for and About Business
ENGH 346 Blogs Tweets and Social Media
ENGH 331 Nonfiction Writing: Articles
ENGH 343 Advanced Journalism
ENGH 386 Theories and Effects of Media Communication
SPCH 101 Speech Fundamentals
SPCH 301 Advanced Speech
THEA 130 Introduction to Acting and Public Performance

~~III. Community Based Learning Classes (8 credits)~~

~~Select two Community Based Learning classes at or above the 200 level in any field~~

IV. Experiential Learning (6 credits)

Select one Community-Based Learning class at or above the 200 level in any field (4cr)

Internship (2 credits)

Must be approved by program director. You must arrange to shadow decision-makers at the internship site for 8-10 of the 70 hours required for this internship. The internship paper should emphasize three components of Applied Leadership: 1) analysis of ethical or value driven decisions observed or utilized; 2) examples of the leadership skills observed or utilized; 3) connecting internship experiences in a scholarly way to the field of leadership studies and best practices.

~~IV. Internship (4 credits)~~

~~Complete two 2-credit internships with organizations in two of the following three sectors:~~

~~Non-profit~~

~~Government~~

~~For-Profit~~

~~V. Experiential Learning (non-credit)~~

~~1. Three leadership skills workshops:~~

~~1. Working in Teams~~

~~2. From Planning to Action~~

~~3. What Works and How (do you know)~~

~~2. Shadow a Leader (8 hours minimum)~~

~~3. Documentation and Reflection Assignments for ePortfolio~~

~~VI. Capstone Leadership Project (2 credits)~~

~~CE 350 Leadership in Action~~

~~CE 350: Leadership in Action I (fall semester)~~

~~CE 351: Leadership in Action II (spring semester)~~

The capstone Leadership Project is an opportunity to implement an original leadership project that focuses on real world problems and has a socially responsible impact. Ideally, your project should develop from classes or research that you've already completed so that you have a strong theoretical background to scaffold the implementation of your project.

**COLLEGE ADMISSIONS & ENROLLMENT
REPORT TO FACULTY
MARCH 3, 2017**

**Robert J. Massa
Senior Vice President**

In a change from last year when all non-Early Decision letters were released in late March, the College admissions staff mailed about 450 admit packets to applicants who had completed their admission and financial aid applications early, and who had some degree of interaction with faculty, staff or students at Drew. This will give us some extra time to recruit these early completers over the next two months – and we have plenty planned. The staff has also concluded its work on admitting students under Early Decision II, though there is always a possibility of an additional few applications coming in late under that binding program. Staff members continue to interview prospects, and are staying in touch with students they met on campus and on the road.

Our goal of enrolling a first year class of 385 students and 70 transfers at a 57% blended discount rate is still within reach. We continue to be up in all of our recruitment activities. Late last week, we launched our new social media-based platform called “Drewniverse” that enables prospective students to talk with each other and with Drew student ambassadors. Next to launch: a parent version that will feature testimonials of Drew parents with invitations to prospective student parents to contact them with questions.

The coming months will be all about yield, and through your representatives on the Enrollment Management Advisory committee, we will be calling upon faculty to help in various ways. These will be targeted contacts – excellent students who are interested in your discipline. For example, we might suggest that you send an email that talks about the work you are doing with your students and that invites the admitted candidate to arrange a call or to meet you at one of our two “Inside the Forest” programs (April 1 and April 23) or during one of our eight “Make Your Day” events. I would not expect that any one faculty member would be asked to write more than ten of these emails.

We will also be hosting receptions for admitted students from California to Florida, and of course in cities along the I-95 corridor from Washington to Boston. Depending on the expected turnout, we’ll need some volunteers to attend receptions that are within driving distance of Madison.

As was the case now for several months, applications are still running behind last year, though ahead of two years ago. This will mean that we will need to increase our admit rate – something I wanted to avoid after lowering it last year to 57%. We are likely looking at an admit rate of about 65% for this class (it was 70% for the class that entered in Fall, 2015, 77% for this year’s senior class, and 85% for the class that entered in Fall, 2012)

Here is where we stand versus this time last year:

FIRST YEARS F17(2.27) F16(2/29) F15(2/27)

TOTAL APPS	3142 (-8.3%; +2.8%)	3427 (+12.1%)	3056
ED APPS	121	139	63
ED ADMITS THUS FAR	95	95	49
ED DEPOSITS	88	86	40
ED DISC RATE THUS FAR*	57%	52%	NA
TOTAL DEPOSITS	93	91	52

* Our discount rate is running 5 points higher than last year at this time, but that is due primarily to early FAFSA availability (October 1 vs. January 1) resulting in early reads before application, (for some students to decide whether they would apply ED). As a result, the awards reflect some additional appeal dollars that were not awarded until after this time last year.

Some additional information about the Fall '17 applicant pool vs. last year:

	F 17	F16
In-state	52.6%	53.2%
Female	58.9%	60.6%
Minority (includes Asian)	46.4%	48.8%
Average SAT Score*	1255	1229
Test Optional	17.8%	20.2%

* ACTs converted to SATs and included in the average. Last year's score converted to new scale

As of February 24, recruitment activities stacked up positively compared to last year:

	2017	2016	% Change
Interviews	620	341	+81.8%
Campus Visits	656	401	+63.6%
Open House Events	433	397	+ 9.07%
Presidents' Day prgm	76	22	+245%
HS Visits	785	580	+ 35.3%
College Fairs	179	135	+ 32.6%

As always, thanks for all you have done and continue to do to help us meet our enrollment goals. Indeed, it takes a village!

RJM

News from the Drew University Library
CLA Faculty Meeting
March 3, 2017

Electronic and Media Resources

New York Times in Education:

The Library will be sponsoring two webinars on this resource. The sessions will:

- Demonstrate how to use a complimentary NYTimes.com pass and mobile app.
- Demo the online resources of the *New York Times*, including the *New York Times* in Education site which will help make NYTimes.com content timely in the classroom.

The following workshops will be led by Emily Ryan, Education Manager for the *Times*.

- Monday, March 6th, 12:00 to 12:30PM
- Thursday, March 9th, 12:00 to 12:30PM

To register for the workshop please follow this link:

<https://drive.google.com/file/d/0B14Ouc7Ef5KISFpGRURoT2dhelk/view>

Special Collections and University Archives

The Out of the Vault series is sponsored by the Department of Special Collections and University Archives of the Drew University Library. Each interactive session introduces participants to several archival collections while providing opportunities for engagement with the materials.

This semester, the Out of the Vault series includes archival material on Africa, Asia and Latin America from the collections of the Drew Library and the General Commission on Archives and History for The United Methodist Church. Materials such as African tribal masks, notes from travelers and explorers, sacred texts in dozens of languages, letters from missionaries, games from Asia, and books published throughout the world will be on display to show the breadth and depth of materials located in Drew Special Collections, University Archives, and the Methodist Library.

Out of the Vault and Around the World: Asia

Tuesday, March 14th at 4pm

Wilson Reading Room, United Methodist Archives and History Center

Out of the Vault and Around the World: Latin America

Tuesday, April 4th at 4pm

Wilson Reading Room, United Methodist Archives and History Center

Library Exhibits

‘Gosh! Wow! Boy-oh-boy (and Girl)!’: Building Community through Scientifiction

Curated by Ann Ricculi and Claire Du Laney

United Methodist Archives & History Center and Main Library

January 16 to March 3, 2017

The exhibit explores Drew’s own amazing collection of science fiction titles in The David Johnson Collection of Science Fiction and Popular Culture. As *Time* magazine noted at the end of the 1930s, sentiments such as “Gosh! Wow! Boy-oh-boy” summed up growing enthusiasm among the “jitterbug” generation for stories called scientifiction. Explore fiction and cover art from titles ranging from *Amazing Stories* and *Astounding* to *Beyond*, *Fantastic*, *Galaxy*, and *Worlds of Tomorrow*—and more—that reveal the breadth of this extensive collection.

From Wittenberg to Madison: The Protestant Reformation, 1517-2017

Curated by Dr. Jesse Mann

United Methodist Archives and History Center and Main Library

Opens March 13th

The exhibit marks the 500th anniversary of the Protestant Reformation and will include early editions of the works of Martin Luther, Philipp Melancthon and Johannes Eck. The exhibit considers the connection between print culture and the rise of Protestantism.

Late Night at the Archive

On Tuesdays this spring the Wilson Reading Room of the United Methodist Archives and History Center will remain open for special late night hours. The Reading Room is a quiet place to study and has wireless Internet access and printing/scanning services. Reference services for special collections and archival materials will be available until 9pm.

DRAFT
February 2017

**PROCEDURES PERTAINING TO THE APPOINTMENT, REVIEW AND PROMOTION
OF FULL-TIME NON-TENURE-TRACK FACULTY**

Overview

Appointment, Review, and Promotion

Appointment

Review

- Annual Review
- Reappointment

Promotion

- Promotion Criteria
- Promotion to the Rank of Associate Teaching Professor
- Promotion to the Rank of Teaching Professor
- Procedures for Promotion
- Application for Promotion
- Promotion Recommendations

Early Termination of Appointment

Faculty Governance

Overview

This document provides guidelines regarding the appointment, review, and, promotion of full-time non-tenure-track faculty (hereafter, “**Teaching Faculty**”). Teaching Faculty are appointed to positions for which their primary responsibilities are focused on teaching. These are exclusively term appointments, regardless of rank, made with the explicit understanding that the position is not eligible for tenure. As term appointments, the University reserves the right to discontinue specific lines when the term of the appointment is finished.

Appointment, Review, and Promotion

The following criteria for appointment, review, and promotion of Teaching Faculty are intended to clarify and supplement established procedures and definitions set forth in the *Drew University Faculty Handbook* to ensure that full-time non-tenure-track faculty, who wish to be considered for promotion, will enjoy the benefit of clear expectations, timelines and procedures for the consideration of their promotion reviews. Nothing in these procedures, however, shall be construed as requiring full-time non-tenure-track Teaching Faculty to pursue promotion if they do not wish to do so. Therefore, those Teaching Faculty not wishing to pursue promotion shall not be expected to meet the criteria for the promotion of Teaching Faculty described herein, nor shall their regular reviews or continued employment require that they meet the criteria necessary for promotion. The reviews of Teaching Faculty not seeking promotion shall continue to be limited to their teaching performance.

Appointment

Appointments of Teaching Faculty are made, as with any other faculty appointment, upon the recommendation of the Department Chair (or equivalent), and approval of the Dean and the President. Terms of contract for Teaching Faculty may vary from 1 to 2 years, and Teaching Faculty are typically expected to teach the equivalent of 6 courses per year. Teaching Faculty who, after an initial year of appointment, indicate their interest in pursuing promotion, will be asked to complete other duties as assigned by the Dean and Department Chair (or equivalent). Such other duties usually will include service or other academic or administrative responsibilities as assigned. These duties are typically specified in the Letter of Appointment from the Dean and should state the expectations of the assigned responsibilities. First year hires are normally not expected to engage in service.

Teaching Faculty can be appointed at one of the following ranks with the following titles:

- Instructor
- Assistant Teaching Professor
- Associate Teaching Professor
- Teaching Professor

Instructor

Appointment as an Instructor requires appropriate credentials as determined by the Department (or equivalent) and typically does not include holding the terminal degree in the given field. Credentials should include appropriate academic preparation and degrees, professional experience, professional development, teaching experience, or some combination of these factors. The candidate should display a commitment to, and espouse a philosophy of, education compatible with the goals and objectives of the University.

Assistant Teaching Professor

Appointment as an Assistant Teaching Professor requires appropriate credentials as determined by the Department (or equivalent), typically the terminal degree in the given field. Credentials should include appropriate, academic preparation and degrees, professional experience, professional development, teaching experience, clinical experience, or some combination of these factors. The candidate should display a commitment to, and espouse a philosophy of, education compatible with the goals and objectives of the University.

Associate Teaching Professor

Basic criteria for appointment as an Associate Teaching Professor are the same as for the Assistant Teaching Professor level. In addition, candidates should have demonstrated excellence in teaching over time and have the equivalent of at least six years of academic and/or relevant professional experience at Drew or comparable institutions.

Teaching Professor

Basic criteria for appointment as a Teaching Professor are the same as for the Associate Teaching Professor. In addition, candidates should have a record of demonstrated excellence in teaching over time and have the equivalent of at least twelve years of academic and/or relevant

professional experience at Drew or other comparable institutions.

Review

Annual Review

All Teaching Faculty continuing beyond an initial 9-month appointment must submit an Annual Report by July 1st to the Department Chair, Program Director, or equivalent, who will then comment on the report and return it to the faculty member for their response before a final submission by the faculty member to the Dean's Office. The Department Chair, Program Director, or equivalent will also review the teaching performance of Teaching Faculty as part of the annual review process using the Annual Report for Teaching Faculty. The review of teaching should include teaching evaluations and direct observations, and is intended to determine the fulfillment of teaching duties and the caliber of teaching. In the case of Teaching Faculty who are intending to pursue promotion, the Chair should also evaluate the quality of other duties or service activities established by the Dean and stipulated in the letter of appointment. Teaching Faculty are expected to meet the same standards of effectiveness as a teacher, as outlined in 1.1. TEACHING of the *Drew University Faculty Handbook*.

The terms of contract for Teaching Faculty may vary from 1-2 years, as determined by the Dean and approved by the President. Regardless of the length of contract, Teaching Faculty performance is monitored each year by the Department chair (or equivalent), and reviewed by the Committee on Faculty every other year.

If a department is seeking the renewal of a Teaching Faculty member, a letter, or the appropriate form, should be submitted by the Department Chair, Program Director, or equivalent submitted to the Dean. The request for renewal should confirm that the faculty member is performing their responsibilities well and outline the continued need for the position. Teaching Faculty who have been approved for a contract renewal can expect a letter of reappointment in the Spring term, but not later than May 1st.

Teaching Faculty are reviewed by the CLA Committee on Faculty when they are in their second year at Drew, and then every other year thereafter. For this review, COF considers the Teaching Faculty's Annual Report, teaching evaluations, faculty teaching observations, and a letter from the Department Chair, Program Director, or equivalent, which includes the views (pro and/or con) of all members of the department. The letter from the Department Chair, Program Director, or equivalent should confirm that the faculty member is performing their responsibilities well and clearly outline the continued need for the position. Such reviews ordinarily focus primarily on teaching, but also will consider the fulfillment of other duties or activities as outlined in the faculty member's letter of appointment. The COF makes its recommendation to the Dean, who forwards it along with her/his own recommendation to the President for action. Teaching faculty who have been approved for contract renewal can expect a letter of reappointment in the Spring term, but not later than May 1st, as outlined in the CLA Handbook Schedule for Teaching Faculty.

Reappointment

Unless superseded by a new letter of appointment, all appointments of Teaching Faculty automatically expire at the conclusion of the term specified in their most recent letter of

appointment, with no right of automatic renewal. The Dean will notify a Teaching Faculty member as early as possible, preferably at least three months prior to the end of their most recent appointment if a reappointment will not be offered. However, the failure of the Dean to issue such notification in no way implies that a reappointment will be made. In the absence of a new letter of appointment, the faculty member should assume that there is no reappointment forthcoming and that employment by the University will end in accordance with the last letter of appointment.

Promotion

Promotion Criteria

Assistant Teaching Faculty are eligible to apply for consideration for promotion to Associate Teaching Professor after having served six years as an Assistant Teaching Professor at Drew or an accumulated term of service at an equivalent institution. Associate Teaching Faculty are eligible to apply for consideration for promotion to Teaching Professor after seven years in the rank of Associate Teaching Professor at Drew or an accumulated term of service at an equivalent institution. For promotion, Teaching Faculty shall undergo a formal review as set forth below and in the schedule for promotion of Teaching Faculty established in the *Drew University Faculty Handbook*.

Considerations for promotion of Teaching Faculty are conducted by the CLA Committee on Faculty. To be considered for promotion, the Teaching Faculty member should submit a letter of intent and a reflective self-evaluation according to the Schedule for Teaching Faculty. The Department Chair will submit a letter on behalf of all full-time members of the department addressing the Teaching Faculty member's performance and the department's continuing need for the faculty member's service. The letter must reflect the views of all the full-time faculty of the department (both pro and con). Departments may submit a single letter signed by all full-time members of a department and/or individual letters. In its review the COF will consider the recommendation letter from the Department Chair and members of the department or program, the reflective self-evaluation from the candidate, annual reports, student evaluations, peer teaching observations, and the reports of three internal evaluators from outside the Department commenting on the service contributions of the candidate for promotion. The candidate will submit to the Dean a list of potential Internal Reviewers in consultation with the Department Chair (or equivalent).

Promotion to the Rank of Associate Teaching Professor

Candidates for promotion to the rank of Associate Teaching Professor must have: Demonstrated excellence in teaching as set forth in the *Drew University Faculty Handbook - College of Liberal Arts Section 1.1 TEACHING*. In addition to teaching excellence, Teaching Faculty must have been involved in service or other activities within the Department, the College or the University, and/or related professional service, as appropriate, and have worked successfully and collegially with other colleagues within the College and University as set forth in the *Drew University Faculty Handbook - College of Liberal Arts Section 1.3 SERVICE*.

Promotion to the Rank of Teaching Professor

Candidates for promotion to the rank of Teaching Professor must have:

Demonstrated continued excellence in classroom teaching as set forth in the Drew University Faculty Handbook - College of Liberal Arts Section 1.1 TEACHING; Demonstrated leadership in service responsibilities within the Department, the College or the University, and/or related professional service, as appropriate, demonstrating collegiality across the University as set forth in the *Drew University Faculty Handbook - College of Liberal Arts Section 1.3 SERVICE*; Demonstrated an ability to keep current in their field; and should be actively participating with colleagues and students in the university community focusing on intellectual and professional matters.

Procedures for Promotion

Application for Promotion

Teaching Faculty shall submit their written application for promotion with all supporting documentation to the Dean of the College in accordance with the timetable for promotion of Teaching Faculty established in the *Drew University Faculty Handbook - CLA Handbook*.

Teaching Faculty who are considering applying for promotion should have informal discussions with the Department Chair (or equivalent), the Dean and the Chair of the Committee on Faculty. Teaching Faculty may apply for promotion no more than once every two years (i.e., an unsuccessful candidate may be evaluated again after serving one post-review year).

Promotion Recommendations

For each application for promotion, the CLA-COF will make a written recommendation to the Dean. The Dean will forward the Committee recommendation, with his or her written recommendation to the President. Candidates will receive a copy of the written COF recommendation.

Early Termination of Appointment

Any term appointment may be terminated during the term of an appointment for adequate cause. Adequate cause includes grave or gross misconduct, incompetence, neglect of duty, insubordination, incapacitation, and/or immoral or unethical conduct.

Any decision to terminate an appointment during a term under this Section shall be in accordance with the University Faculty Personnel Policy.

Faculty Governance

Teaching Faculty are considered voting faculty as established in the Faculty Regulations. Teaching Faculty are encouraged to engage in the life of the College and the University. Teaching Faculty are eligible to serve on committees as stipulated in the Faculty Regulations.

Draft Faculty Regulations

(March, 2017 Version)

I. Composition of the Faculty

The faculty of the College of Liberal Arts consists of all employees of Drew University with current full-time or part-time teaching responsibilities for students matriculated in the College of Liberal Arts who have been duly appointed by the Dean of the College. Additionally, those with long-term teaching appointments in the College, but who are on officially authorized leave from their normal teaching responsibilities, and all former members of the College faculty who have earned *emeritus* status, are members of the faculty of the College of Liberal Arts.

II. Faculty Governance

1. In accordance with the By-Laws of Drew University, each school organizes its own faculty under the chairmanship of the President of the University, and each faculty makes all rules governing its own procedures.
2. The faculty of each school, subject to the authority of the Dean, the Provost and the President, the Charter and By-laws of the University and the approval of the Board of Trustees, has jurisdiction over all academic matters, including curriculum; academic regulations; teaching procedures and requirements; admission, advisement, co-curricular academic activities, the academic discipline of students; and the recommendation for conferral of degrees on its own students.
3. The CLA Faculty Meeting is a committee of the whole and shall be the supreme decision making body for the faculty of the College of Liberal Arts in all matters under the jurisdiction of the faculty, except as that jurisdiction is delegated by the faculty to various committees of the faculty as enumerated herein.

III. Conduct of Faculty Meetings and Voting Rights

1. Schedule of Meetings

Regular meetings of the College faculty shall normally be conducted once a month during the months of September, October, November, December, February, March, April and May.

2. Rules of Procedure

The conduct of faculty meetings shall be governed by the *Standard Code of Parliamentary Procedure* (formerly known as the *Sturgis Standard Code of Parliamentary Procedure*), except as specified in these regulations. In any instance where there is a conflict between the *Standard Code* and these regulations, the latter shall take precedence.

3. The Presiding Officer

In accordance with the By-Laws of the University, the President of the University presides over meetings of the faculty, unless the President designates either the Provost or the Dean of the College to preside. Normally, the Dean of the College is designated to preside over meetings of the College faculty. The presiding officer, who shall be advised by a faculty parliamentarian,

appointed by the Dean of the College, will have final authority on questions of procedure when there is confusion over any procedural matter.

4. Voting Eligibility and Eligibility to Attend with Voice but without Vote

- a. For the purposes of voting at meetings of the faculty of the College of Liberal Arts, the voting faculty of the College shall consist only of all full-time tenured, tenure-track, non-tenure-track faculty, and administrators with faculty appointments in the College of Liberal Arts. Additional voting members of the faculty of the College shall include the following:
 - i. the President, Provost and the Dean of the College, if any or all do not already hold faculty appointments;
 - ii. the Vice President of Campus Life and Student Affairs;
 - iii. the Dean of Students; and
 - iv. all full-time faculty who hold joint appointments in the College and the Theological School or the Caspersen School of Graduate Studies, or those full-time faculty in the Theological School or Caspersen School who have regular teaching responsibilities in the College of Liberal Arts;
 - v. The Academic Director of the INTO Center;
 - vi. Other employees of the University who have been accorded the vote by past faculty action, or who are granted membership with vote, upon the recommendation of the Dean and Dean's Council, and who have been approved by a vote of the faculty; and
 - vii. Full-time members of the faculty who have maintained their faculty appointments while assuming administrative duties, either in the College or elsewhere in the University.
- b. Regular attendance at faculty meetings is expected as a part of the professional responsibility of every faculty member eligible to vote. The attendance roll shall be circulated at each faculty meeting and maintained in the Dean's Office.
- c. At the first meeting of each semester the voting members of the faculty shall approve the voting list of the faculty meeting for the semester.
- d. Persons eligible to attend faculty meetings of the College with voice but without vote shall include:
 - i. The Chair of the University's Board of Trustees and the chairs of any standing committees of the Board of Trustees
 - ii. Vice Presidents, other Deans of the University and those with a regular seat on the President's Cabinet
 - iii. *Emeritus* members of the faculty of the College

- iv. All those who hold current part-time or adjunct faculty appointments in the College, and who teach students officially matriculated in the College
- v. ESL Faculty who have been appointed to teach Pathways students and who are under the supervision of the Academic Director of the INTO Center
- vi. Members of the administration to whom, by virtue of their office, non-voting membership is specifically extended in the University By-Laws, (e.g., the University Librarian and the Registrar)
- vii. The Director or Dean of College Admissions
- viii. The University Chaplain
- ix. The Director of Athletics
 - x. The Director of Alumni Affairs
- xi. The Director of the Career Center
- xii. The Director of Financial Assistance
- xiii. The Director of the Health Center
- xiv. The Director of the Center for Counseling and Psychological Services
- xv. The Chief Information Officer (CIO)
- xvi. The Senior Director of Instructional Technology and User Services
- xvii. The University's Chief Communications Officer (CCO)
- xviii. The Director of the Center for Global Education
 - xix. The Director of the EOS Program
 - xx. The Director of Institutional Research
 - xxi. The Director and fellows of the RISE Institute
 - xxii. Librarians with faculty status
- xxiii. The President and Vice President of the CLA Student Government
- xxiv. Members of the University community who are admitted to faculty meetings upon recommendation of the Dean and Dean's Council and approved by the faculty of the College.
- xxv. The Associate Vice President of Finance and Controller of the University
- xxvi. The Editor of the *Acorn*
- xxvii. When appropriate, the presiding officer may invite students, or other relevant guests, to be present at meetings of the Faculty of the College with voice but not vote during the discussion of any item on the agenda.

5. Faculty Meeting Voting Procedures

- a. Motions are approved by a simple majority of those voting

- b. Determination of a Quorum
 - i. A quorum shall consist of 50% + 1 of the voting members of the faculty meeting. For the purposes of determining a quorum, all those voting members who are identified in III.4.a. above, and all full-time faculty of the College who are on sabbatical or other authorized leave from the university are not counted. All voting members retain their voting rights, but for the purpose of determining whether or not a quorum exists, those identified in this clause are not counted if they are not present when a quorum call is made.
 - ii. A quorum call may be made by any voting member of the meeting whenever a question is called. The presiding officer has discretion to rule on whether repetitive quorum calls are in order or are being made with the aim of obstructing the business of the meeting.
 - iii. When a quorum call has been made, the presiding officer shall suspend voting until a determination has been made as to whether or not a quorum exists by a check of the initialed attendance rosters of voting members. If it is determined that a quorum does not exist, discussion may continue, but the meeting shall take no votes until such time as a quorum of voting members exists.
- c. In all cases, a simple majority determines the outcome of a vote. Voting may take place in three ways.
 - 1. By voice vote at the meeting
 - a. Routine questions are typically decided by voice vote. Either at the discretion of the presiding officer, or at the request of any voting member, the voice vote shall be confirmed by a show of hands.
 - 2. By a paper ballot at the meeting
 - 3. By an electronic vote following the meeting
- d. Paper ballots or electronic voting are used under the following conditions:
 - i. Committee elections, or whenever the faculty is asked to designate its representatives on any University body, shall be conducted by electronic voting, which shall begin as soon as feasible following the closing of nominations. Once begun, voting shall extend at least 48 hours. The names of those elected, but not vote totals, shall be posted electronically as soon as possible after the conclusion of the election.
 - ii. Either a paper ballot or an electronic vote may be used to effect any major decision when the presiding officer so chooses to use a paper ballot at the meeting, or an electronic vote following the meeting, or when a request for a paper ballot or an electronic vote is made at the meeting by any voting member at the meeting. If a motion is made, duly seconded and approved by a majority of those voting for either a paper ballot or an electronic ballot, that method of voting shall be employed. Typically an electronic ballot is preferred for votes on major issues when there is concern that faculty members teaching classes scheduled during a faculty meeting would otherwise not be able to vote. In the case of electronic balloting, the vote shall begin as soon as feasible following the faculty meeting in which the call for an electronic ballot is made and approved, and shall last for a minimum of 48 hours from the start of voting. The results of the vote shall be announced to the faculty as soon as possible after the close of voting.
- f. The results of paper ballots and electronic votes shall be recorded in the minutes of the meeting, with the exception that the vote totals for candidates in elections are not recorded.
- g. Absentee voting at Faculty Meetings by proxy is not permitted.

6. Executive Sessions

When the faculty deems it desirable to consider items of a confidential nature, with only voting members present, it may, by a simple majority vote, resolve itself into executive session. Once an executive session has been approved, only voting members may be present at the meeting. In the event the expertise of someone not a voting member is needed during the executive session, that person may be present at the executive session with voice but no vote if a motion to that effect has been approved by a simple majority of the voting members. The request for an executive session may come at any time from the presiding officer or from any voting member of the faculty meeting.

7. Special Faculty Meetings

Special meetings of the faculty may be convened at the discretion of the presiding officer, or by the petition of 50% + 1 of the voting members of the CLA faculty not currently on sabbatical or leave of absence. Upon the receipt of a duly signed petition consisting of at least 50% + 1 of the eligible voting members of the faculty not currently on sabbatical or leave of absence, the presiding officer shall convene an official meeting of the faculty within ten business days of the receipt of the petition. The calling of a special meeting requires advance notice to the faculty of at least 48 hours.

8. Minutes

Approved minutes of faculty meetings shall be electronically stored and made available to the faculty once they have been approved by the faculty.

IV. Organization and Functioning of Faculty Committees

1. General Principles

- a. All committees are agents of the faculty, and they are established by the faculty for the effective discharge of responsibilities assigned to it under the University's By-Laws. The role of a committee is to consider, whether by referral or on its own initiative, matters that are appropriate under its assigned jurisdiction.
- b. No committee shall be empowered to make final decisions for the faculty unless it has been authorized by the faculty to act in its name.
- c. The primary function of a committee is to acquire necessary information and develop options and alternatives, which it reports to the faculty, indicating its choice among the possible options.
- d. Committees may be asked to consider and make recommendations on matters that affect the College but which are not subject to decision by its faculty. Advice may be given to other University offices and bodies, but specific recommendations shall not be made without the approval of the faculty, whose agent the committee remains. Committees may also be authorized to act on those routine matters that it is appropriate and necessary for the faculty to continuously monitor and oversee. Committees shall not be expected or required to perform administrative functions, or to act as agents of bodies other than the faculty.
- e. Committees of the College are created and disbanded by vote of the faculty as permanent committees, and they are created to assist the faculty in the accomplishment of its duties in critical areas of its responsibility. Special, Select, Steering and *ad hoc* committees, as well as Working Groups and Task Forces, are short-term bodies with clearly stated sunset provisions, which are created from time to time as needed and with clearly defined objectives. They are appointed by the Dean, with the advice of the Dean's Council, and shall terminate automatically within 24 months of their creation, unless the faculty approves an extension of time to complete the

assignment, or transforms the *ad hoc* or select committee into a permanent committee of the faculty.

- f. No committee shall be responsible to any other committee, except as otherwise provided in these regulations, though any committee may request an opinion or advice from any other committee. If any committee feels that an item has been inappropriately referred to it, its chair shall consult with the Dean and Dean's Council to determine which committee the matter should most appropriately be referred to. There shall be no permanent subcommittees. However, any committee may, if it wishes, establish temporary *ad hoc* subcommittees or task forces to advise and assist it on specific matters over which the committee has jurisdiction.

2. Committee Membership

- a. Membership on committees is either elected or appointed as specified herein for each committee. All committee assignments, whether elected or appointed, are normally for two years. Terms of service shall normally begin with the start of the fall semester. The Dean's Council shall present their selection of candidates to the Dean for appointment. With the exception of the Dean's Council, GEFAC and the COF, committee chairs shall be elected by committee members from among their number.
- b. There shall be regular rotation of committee assignments. The usual practice shall be for a faculty member to serve on any committee for no more than two successive terms, and approximately one half of the committee membership should rotate each year.
- c. Full-time faculty in their first year of employment at Drew shall ordinarily not serve on committees.
- d. When a committee is composed of both elected and appointed members, the elected members shall be chosen first.
- e. No member of the faculty shall simultaneously hold more than two memberships on permanent committees, including one chairmanship, unless otherwise allowed for in these regulations.
- f. All committees shall be chaired by voting members of the faculty, who have full-time teaching responsibility, except as otherwise specified in these regulations. If a committee is to choose a new chair, a continuing member of the committee is designated by the Dean to act as interim chair to convene the first meeting of the committee, where the first order of business shall be for the committee to elect its new chair.

3. Election Procedures when Committee Membership is by Election

- a. The Dean's Council shall endeavor to identify two candidates to put before the faculty for every open elected position. When it is not possible to identify two candidates to run for an election, the Dean's Council shall identify and place before the faculty at least one candidate.
- b. Additional nominations will be solicited from the faculty at the Faculty Meeting preceding the start of electronic voting for the position. The nomination period for an individual committee election may be extended until the next faculty meeting if a motion to do so is approved.
- c. Elections for committee memberships will be done electronically over a period of at least 48 hours, and voting shall begin as soon as feasible following the Faculty Meeting where the proposed slate is presented and additional nominations solicited.

- d. A choice of “abstain” should be included on all election ballots.
- e. When an early vacancy occurs on a committee with elected membership, a special election for a replacement member will occur at the next scheduled Faculty Meeting. The Dean’s Council will present candidates to the faculty for their consideration and will solicit further nominations from the floor of the Faculty Meeting. In cases where only one candidate is identified by the Dean’s Council, the candidate may begin attending meetings of the committee with voice but without vote prior to their election by the faculty. Elections to fill vacancies shall proceed as described above.
- f. Elections for all major committees for the next academic year shall normally be held in the fall, usually not later than the December faculty meeting, giving departments time to work a member’s teaching schedule around assignments on committees that have set meeting times or accompanying release time. Appointments for all remaining committees should normally be made by the February faculty meeting.

4. Release Time Recommendations for Committee and Other Service

- a. Acknowledging that service is a regular expectation of faculty, the faculty also recognizes that in some cases the burden of service work is considerable and exceeds the normal expectations of a faculty member’s responsibility (which is the equivalent of 2 hours per week or a total of 80 hours over the nine months between late August and late May).
- b. In cases where a service obligation or a committee’s work is considerable, the faculty supports the granting of release time by the Dean in consideration of the added workload placed on faculty. As the University calculates a 4-credit course as requiring an average of 12.5 hours of work per week across a 15-week semester, in cases where the total service workload burden on faculty members averages at least seven and a half hours per week across the academic year, either one course release, or the equivalent prevailing adjunct stipend for a 4-credit course offered as an additional stipend, are appropriate compensation for the added workload burden placed on faculty. In cases where the committee’s workload expectation averages at least 4 hours per week across the academic year, either a half-course release, or the equivalent of the prevailing adjunct stipend for a 2-credit course, are appropriate compensation for the added workload burden placed on committee members.

5. General Guidelines for Permanent Committees

- a. When committees are bringing major policy decisions to the faculty for action, they shall first report their recommendations to the Dean’s Council, and solicit the Council’s feedback, and, to the extent possible, present proposals to Division meetings for further discussion prior to the Faculty Meeting at which the formal proposals are to be discussed or acted upon by the faculty.
- b. Any committee report requesting specific action or formal faculty decision shall be in writing and shall include specific wording for the motion of the proposed faculty action, and an explanation of the reasons for the requested action. Such a report shall normally be sent to voting members of the faculty at least 48 hours prior to the meeting at which the proposed motion is to be considered.
- c. Committees shall keep and post minutes, except as specifically provided below, to record deliberations and actions taken. After each set of minutes are approved, the chair shall send an electronic copy of the minutes to the Office of the Dean to be posted online.

- d. Each committee should make a written or oral report to the faculty at least once each academic year. If the report is oral it should include a brief summary in written form.
- e. If the faculty has granted to a committee the power to act in its name, the committee shall, either through the chair of the committee or the Dean of the College, advise the faculty of decisions taken under that authority. Such decisions shall not be put into effect less than five academic days after such notice has reached the faculty. If any three voting members of the faculty advise the committee and the Dean of the College that they object to a specific decision, it shall not take effect until the matter has been considered by the whole faculty at either the next regular meeting or at a duly called special meeting of the faculty. This restriction shall not apply to the decisions of the Committee on Faculty, the Committee on Academic Integrity, the Committee on Academic Standing or other committees that routinely make decisions that only affect individual faculty members or students.

V. Committees of the Faculty

1. The Dean's Council

- a. Advises the Dean of the College, and, on occasion, the President, the Provost, other senior administrative officers and/or the Board of Trustees, on curricular issues, staffing, strategic planning, shared governance, budgeting and other matters of import which may arise from time to time. It shall also propose to the faculty policies designed to implement long-range strategic plans of the College and the University. It shall consider proposals for new programs, evaluating them in light of existing strategic priorities, existing or potential student demand, the budget and staffing limitations for the College and University. It shall review and discuss the final reports of external reviews. It shall review and offer advice on recommendations about sabbatical applications and release time grants. It shall consult with and advise any University bodies concerned with budgets, planning and programs. New programs or major revisions of existing programs shall be considered and approved by the Dean's Council before faculty approval is sought.
- b. Considers all matters of concern to faculty having to do with membership, faculty responsibilities, and the quality of faculty life. It shall make recommendations on these matters to the Dean of the College, the faculty, the President, the Board of Trustees, or other appropriate University entities.
- c. Serves as the appeals board in cases where a faculty member has received a lesser sanction from the Dean due to a violation of professional conduct, and the faculty member either does not accept the finding of guilt and/or the lesser sanction imposed by the Dean.
- d. Publishes its minutes.
- e. Solicits preferences of faculty members for committee assignments and draws up ballots for committee elections based on faculty preferences and committee needs.
- f. Forwards recommendations to the faculty for changes to the College's governance structure.
- g. Advises the Dean on annual line requests. During deliberations of line requests, however, a member must recuse her or himself from any discussion of a faculty line request coming from her or his department or program by leaving the room.
- h. Advises the Dean on annual sabbatical applications or requests for a leave of absence. Members of the Council must also recuse themselves from consideration of their own sabbatical applications or leave of absence applications.

- i. The Dean's Council shall consist of:
 - a. Four tenured faculty members, one from each division, elected by the entire faculty for a two-year term;
 - b. One additional tenured faculty member, elected by the entire faculty at-large for a two-year term.
 - c. The Dean of the College, who serves as the chair of the Dean's Council, except in cases where the Council is serving as an appeals board in a case in which the Dean has imposed a lesser sanction on a faculty member, and the faculty member is appealing the Dean's ruling of guilt and/or the lesser sanction imposed by the Dean, as described in Section VIII below.
- j. Whenever possible, elections for the Dean's Council shall be held in such a way that two or three faculty members shall be in the second year of service and two or three in the first year of service in any given year.

2. The Committee on Faculty (COF)

- a. Considers all matters related to the review, promotion and tenure of full-time faculty and all matters related to academic freedom on behalf of the faculty. On or before the date required by the University By-Laws, the Committee shall consider each full-time member of the faculty who is eligible for reappointment, promotion or tenure, and report its recommendations to the Dean of the College, the President and the Academic Affairs Committee of the Board of Trustees.
- b. Consists of one member from each division and a chairperson, all elected by the entire faculty. In exceptional circumstances, if the committee's work cannot proceed due to the lack of a faculty member from a division, a second at-large member may be nominated and elected by the faculty to serve. Only full professors and those associate professors with tenure, and who have served either as department chair or have served on a permanent committee, are eligible for election to the COF. No more than two associate faculty may serve on the committee simultaneously. No current member of the Committee on Faculty may be considered for promotion by the Committee.
- c. The Dean of the College shall have *ex officio* status on the COF, and meets with the Committee with voice but without vote. In cases where the Dean of the College is an active member of a department, or in other ways intimately connected with a candidate being reviewed for promotion or tenure in a manner that would make objective judgment problematic, the Dean will recuse himself or herself and the Chair of the Committee on Faculty will make a recommendation to the President that an Associate Dean or the Dean of one of the other schools be asked to serve as an alternate for the Dean in all aspects of the promotion and/or tenure process.
- d. Committee members shall normally serve for two years. Every other year, the faculty shall elect a chairperson from nominations presented by the Committee on Faculty, which shall consider those faculty who have served on the Committee for two years within the past five years. The chair shall also serve for two years.
- e. During deliberations on contract renewals, tenure decisions or promotions, COF members shall recuse themselves from any discussion or votes on a colleague in her or his department or program, or whenever the COF member is in other ways intimately connected with a candidate under review, by leaving the room. When a recusal occurs, and the remaining members of the Committee are divided, another faculty member from the division affected, who has previously served before on the COF, will participate in the candidate's review with voice and vote if any member of the COF requests it.
- f. The minutes of the COF shall be confidential and are not posted or made public.

3. The Committee on Academic Standing

- a. Is concerned with the academic performance of students. It shall decide all matters relating to the standing and retention of students. It shall grant or deny individual student requests for modifications or exceptions to academic regulations. It shall advise the faculty regarding its academic policies and regulations.
- b. The members of the Committee on Academic Standing are appointed and shall consist of:
 - i. Four faculty members from separate divisions, one of whom shall chair the committee;
 - ii. The Dean of the College, the Associate Dean for Academic Services and the Dean of Students;
 - iii. The University Registrar, Director of Financial Aid and Director of Student Accounts shall also sit on the committee with voice but without vote.
- c. The Committee shall report to the faculty each semester on the actions that it has taken in aggregate during the preceding semester.
- d. The Committee's agenda and report of actions shall serve as its minutes.

4. The Committee on Academic Integrity

- a. Is responsible for hearing and deciding all cases where students are charged with having violated the College's policies on academic integrity.
- b. The Committee on Academic Integrity shall consist of:
 - a. Two faculty members drawn from the pool of faculty elected to serve on the committee;
 - b. The Dean of the College, who shall serve as the Chair;
 - c. One student drawn from the membership of the Student Conduct or Judicial Board
- c. The accuser and the accused student must also be present at hearings of the committee.
- d. The student accused may also bring a Drew faculty adviser of their choice to advise them during the course of the committee's hearing if they choose to. If a faculty advisor is present, the advisor may speak during hearings of the committee, but should not be present during the committee's deliberations after all testimony is taken. The accuser, the student and their faculty advisor, if one is present, should be excused from the hearing after all testimony is taken so that the committee can deliberate and decide the case.
- e. Legal counsel, parents or other non-Drew personnel are not permitted to attend or participate in any committee hearings.
- f. The committee's agenda and decisions shall serve as its minutes and shall remain confidential.

5. The Committee on Academic Policy and Curriculum (CAPC)

- a. Exclusive power to create and change academic policy resides in the faculty, as stipulated in the University's By-Laws. The faculty of the College exercises this responsibility through its elected representatives on the Committee on Academic Policy and Curriculum (CAPC), which brings policy proposals forward to the full faculty of the College, after consultation with the Dean's Council, for the faculty's consideration and vote.
- b. CAPC shall: be concerned with the current instructional operation of the College, in order that curricula, requirements for majors, assessment and other programmatic matters are consistent with educational policies and academic standards approved by the faculty. Subject to the limitations and procedures specified in the academic regulations of the College, CAPC is empowered to approve courses and requirements for majors as proposed by departments. It may not approve creation or discontinuance of majors or programs, or make academic policy, but it may make recommendations to the faculty and the Dean's Council on such proposals. It shall also receive and act upon requests for special majors;
- c. Arrange for adequate and regular consultation with and input from departments and divisions concerning those issues which are of concern to them regarding curricular matters, including assessment issues, the cross listing of courses and courses required in other programs;
- d. Oversee the development of articulation agreements, which it will review with the Dean's Council and bring to the full faculty for approval.
- e. Its membership shall include:
 - i. five full-time faculty members, either tenure-track or non-tenure-track, who have taught full-time at Drew for at least three years, one from each division and one additional at-large faculty member;
 - ii. the Associate Dean of the College for Curriculum and Faculty Development;
 - iii. the Registrar, who sits on CAPC with voice but not vote;
- f. A chairperson shall be elected by the committee from among its full-time faculty members each year.
- g. Whenever possible, elections shall be held in such a way that two or three faculty members shall be in the first year of service and two or three faculty members shall be in the second year of service.
- h. The committee shall keep and post regular minutes.

6. The Academic Computing Advisory Committee (ACAC)

- a. The Academic Computing Advisory Committee is a University committee which offers faculty insight on all aspects of Academic technology and computing at Drew.
- b. CLA membership on ACAC shall consist of four divisional representatives appointed by the Dean.

7. Civic Engagement Faculty Advisory Committee (CEFAC)

- a. The Civic Engagement Faculty Advisory Committee oversees and advises the Director of the Center for Civic Engagement (CCE) on the development, promotion and implementation of new and existing civic engagement courses, programs, and partnerships.
- b. The committee also provides oversight and regular review of existing programs;
- c. Oversees assessment strategies for Community-Based Learning (CBL) courses;
- d. Oversees alignment of the CCE's work with national trends in civic engagement and the liberal arts; and
- e. Oversees alignment of the CCE's work with University goals by increasing engagement with low income and minority communities and increasing opportunities for faculty mentorship of students through experiential learning.
- f. The membership of the Civic Engagement Faculty Advisory Committee shall include:
 - i. Four appointed divisional representatives, who shall elect a chair from among themselves; and
 - ii. The Director of the Center for Civic Engagement, who serves with voice but not vote.

8. The Compensation Monitoring Committee

- a. The Compensation Monitoring Committee is a University body that monitors Drew's compensation in relation to peer and aspirant institutions, and advises the President and the Annual Planning and Budgeting Council on matters related to compensation.
- b. The College is represented on the committee by two faculty members appointed by the Dean.

9. Educational Opportunity Scholars (EOS) Faculty Advisory Board

- a. The EOS Faculty Advisory Board shall work closely with the Director of the EOS Program on all matters related to the academic curriculum and educational support services designed and developed for students admitted to Drew through the EOS Program, including the EOS Summer Program. The Board also reviews all academic policies and procedures designed for the EOS Program and secures appropriate approval, as needed, before implementation.
- b. The members of the EOS Faculty Advisory Board shall be appointed and include:
 - i. The Director of the EOS Program, who reports to the Dean of the College, who serves with voice but no vote;
 - ii. The Associate Dean for Academic Services, who serves in an *ex officio* capacity with voice but no vote;
 - iii. An appointed representative from each of the four divisions of the College, who choose a Chair from among themselves.

10. The Faculty Advisory Committee on Admissions and Financial Aid

- a. The Faculty Advisory Committee on Admissions and Financial Aid advises the Vice President for Enrollment Management and the Director or Dean of Admissions on all matters related to admissions and financial aid policy and strategy for the College.
- b. The College is represented on the committee by four divisional representatives appointed by the Dean.

11. The Honors Faculty Advisory Committee (HFAC)

- a. Advises the Director of the Baldwin Honors programs and the faculty concerning curricular changes, new courses, and programing for the Baldwin Honors Program.
- b. Rules on petitions related to specialized honors theses.
- c. Coordinates and promotes prestigious fellowship applications including, but not limited to: the Beinecke, Boren, Carnegie Junior Fellowship, Cooke, Fulbright, Goldwater, Marshall, Rhodes, Ruthbert, and Scoville.
- d. Members are appointed by Dean on the recommendation of the Dean's Council and include:
 - i. Director of the Baldwin Honors Program, who serves as chair;
 - ii. Associate Director of the Baldwin Honors Program, who also serves as a division representative;
 - iii. One faculty member from each of the other divisions of the College not represented by the Director and Associate Director; and
 - iv. The Associate Dean for Curriculum

12. The Global Education Faculty Advisory Committee (GEFAC)

- a. Oversees all international and off-campus programs directed by the Center for Global Education and advises the Center's Director;
- b. Consults with advisory groups associated with specific off-campus programs;
- c. Develops, promotes, and oversees the implementation of new international and off-campus programs;
- d. Advises the faculty on the creation of new off-campus programs, or on significant changes to existing off-campus programs;
- e. Oversees the operations of the Center for Global Education;
- f. Conducts the annual solicitation of faculty proposals for ShortTRECs and selects the viable proposals;

- g. Reviews of the list of students selected for ShortTREC's and hears student appeals concerning the selection process;
- h. Reviews all off-campus and international programs on a regular cycle and reports to the faculty; and
- i. Reviews and revises the Approved List of off-campus and international programs offered by other institutions.
- j. Reviews and makes recommendations on the revision of policies related to off-campus programs.
- k. The Global Education Faculty Advisory Committee shall consist of:
 - One faculty member from each division of the College appointed by the Dean;
 - The Dean shall appoint one of the divisional members as chair.
 - The Associate Dean for Curriculum who serves *ex officio* with voice but no vote
 - The Director of the Center for Global Education who serves *ex officio* with voice but no vote
- l. GEFAC shall keep and post minutes of its deliberations and decisions.

13. The Health Professions Advisory Committee

- a. The Health Professions Committee oversees and provides support, interview practice, and advice about careers and the application process to students interested in pursuing careers in the health professions. The Committee also prepares letters of recommendation for medical schools based on all the application materials and credentials of students applying for graduate studies in the health professions.
- b. The Health Professions Advisory Committee shall consist of:
 - i. Three faculty members appointed by the Dean
 - ii. The Pre-Medical Advisor

14. The Human Rights Committee

- a. The Human Rights Committee is a University committee that oversees Drew University's policies and procedures to ensure that the University's commitment to a learning, living and workplace environment that are free of all forms of discrimination and harassment is achieved and protected. The committee oversees monitors the success of the University's compliance with Titles VI and VII of the Civil Rights Act of 1964, the Civil Rights Act of 1991, the Age Discrimination in Employment Act, the Rehabilitation Act of 1973, the Americans with Disabilities Act, and other federal and State anti-discrimination laws, including Title IX and VAWA (Violence Against Women Act).
- b. The Committee also reviews and approves proposed actions by the Title IX Coordinator in specific cases, such as the scope of no contact orders.
- c. The College is represented by four divisional representatives who are elected by the faculty.

15. Institutional Animal Care and Use Committee (IACUC)

- a. The Institutional Animal Care and Use Committee is the University body that oversees research and teaching activities involving non-human animals, as described in the Public Health Service *Policy on Humane Care and Use of Laboratory Animals* and the *Guide for the Care and Use of Laboratory Animals*.
- b. Membership on the IACUC consists of at least five individuals and shall include members of the faculty as appointed by the Provost or Chief Academic Officer.

16. Institutional Review Board (IRB)

- a. The Institutional Review Board is the University body that oversees research conducted at Drew University on living human subjects covered by the *Code of Federal Regulations*, Title 45, Part 46, which ensures that all ethical and legal protections for human subjects are observed.
- b. Two College faculty members appointed by the Provost or Chief Academic Officer shall serve on the IRB. When the Chair of the IRB is a member of the College faculty, the Provost or Chief Academic Officer shall appoint three members to serve on the IRB.

17. The University Faculty Agenda Committee

- a. The University Faculty Agenda Committee meets occasionally under the Provost or Chief Academic Officer to set the agenda for meetings of the University Faculty Meeting.
- b. The College is represented on the University Faculty Agenda Committee by three faculty members appointed by the Dean.

18. The University Faculty Committee on Faculty

- a. The University Faculty Committee on Faculty meets occasionally when called by the Provost or Chief Academic Officer to review and ensure that the Committee on Faculty handbooks of the three schools are in accord with the University's Faculty Personnel Policy.
- b. The committee also addresses issues of academic freedom at the institutional level.
- c. The committee may also consider issues related to the structure of the faculty at the University.
- d. The committee is convened by the Provost or Chief Academic Officer, who also presides.
- e. The College is represented by two full-professors currently serving on the COF who are in the second year of their term on the COF.

19. The University Faculty Grievance Committee

- a. The University Faculty Grievance Committee is convened to determine whether an injury alleged by the grievant was a result of an error in the institution's policies, procedures, or their administration, and to determine an equitable redress for the grievant if error is established.

- b. The College is represented by four divisional representatives with tenure elected by the faculty. Four alternates with tenure are also elected by the faculty, and serve in the event that an elected representative is unable to serve.

20. The University Faculty Professional Conduct Committee

- a. The University Faculty Professional Conduct Committee considers cases where the President has issued a statement of grounds for the suspension or termination of a faculty member for cause and the faculty member has not reached a mutually acceptable agreement with the University.
- b. The College is represented on the committee by four divisional representatives with tenure elected by the faculty. Four alternates with tenure are also elected by the faculty, and serve in the event that an elected representative is unable to serve.

21. The University Library Committee

- a. The University Library Committee advises the Library administration on its services, policies and projects.
- b. The College is represented on the committee by four divisional representatives appointed by the Dean.

22. The University Senate

- a. The University Senate is a body representative of the University faculties, student bodies, University staff and administrative officers. It is a consultative and recommending body dealing with all matters concerning the University as a whole. The Senate's agenda may be drawn from matters brought to it by the President, the Board of Trustees, by the separate faculties, by the University Faculty, by student governments, by the University staff or by members of the Senate itself. The Senate may make recommendations to the University Faculty, the several faculties or any other component of the University.
- b. The College is represented on the Senate by four divisional representatives appointed by the Dean.

VII. Professional Rights, Responsibilities and Conduct of Faculty

In keeping with its primary mission as an institution of higher learning, Drew University is committed to the search for knowledge and to academic freedom. Faculty enjoy the freedom to pursue the advancement of knowledge and to organize the teaching of their disciplines in whatever manner they feel is both pedagogically most effective and in line with expectations and standards within their respective academic disciplines. They have:

- the right to free inquiry and the exchange of ideas;

- the right to present whatever materials in their teaching they feel are appropriate, and to present those materials in whatever manner they feel is necessary and appropriate to the pedagogical objectives of their courses, without fear of retribution because others may deem the materials offensive or controversial;
- freedom of expression;
- participation in the shared governance of the University as set forth in the By-Laws of Drew University;
- jurisdiction over academic matters, including course content and manner of instruction, requirements for matriculation and the granting of degrees;
- review of candidates for appointment and promotion; and
- the right to due process and judgment by their peers in cases where their professional conduct is under review.

The professional and ethical responsibilities of faculty are well-established through standards and statements of best practice within the academy. These ethical principles are clearly and concisely expressed in the AAUP *Statement on Professional Ethics* (as first adopted in 1966 and revised in 1987, 2009 and thereafter):

<http://www.aaup.org/report/statement-professional-ethics>.

The AAUP *Statement on Professional Ethics*, and its subsequent revisions, form the basis of our shared understanding of the professional and ethical responsibilities of faculty at Drew University. While this statement of the professional and ethical responsibilities of faculty is not intended to be exhaustive, it does provide a broad framework of expectations. Examples of unacceptable conduct noted in the five sections below are for illustrative purposes, and are not intended as an exhaustive list of unacceptable conduct. Similar breaches of accepted standards of professional conduct are, therefore, equally subject to disciplinary action as set forth below in Section VIII below.

As reflected in tenure and promotion guidelines outlined in the *University Faculty Handbook*, the professional responsibilities of full-time faculty fall into four primary areas: (1) teaching; (2) scholarship; and (3) service to the institution and to the profession. In addition, (4) all faculty members are expected to act in a collegial manner, act with integrity and maintain the highest ethical standards in all areas of their professional responsibility.

The AAUP *Statement on Professional Ethics* divides into an individual faculty member's responsibilities in relation: to scholarship; to teaching and students; to the University; to colleagues; and to the community.

1. Scholarship

“Professors, guided by a deep conviction of the worth and dignity of the advancement of knowledge, recognize the special responsibilities placed upon them. Their primary responsibility to their subject is to seek and to state the

truth as they see it. To this end professors devote their energies to developing and improving their scholarly competence. They accept the obligation to exercise critical self-discipline and judgment in using, extending, and transmitting knowledge. They practice intellectual honesty. Although professors may follow subsidiary interests, these interests must never seriously hamper or compromise their freedom of inquiry.” (AAUP Statement on Professional Ethics)

Examples of inappropriate conduct in this area include:

- a. Failure to remain current and active in their fields of scholarly competence;
- b. Failure to maintain the highest standards of scholarship and academic integrity in their work; and
- c. Allowing subsidiary engagements or financial inducements to compromise their professional judgments or intellectual honesty.

2. Relationship with Students

“As teachers, professors encourage the free pursuit of learning in their students. They hold before them the best scholarly and ethical standards of their discipline. Professors demonstrate respect for students as individuals and adhere to their proper roles as intellectual guides and counselors. Professors make every reasonable effort to foster honest academic conduct and to ensure that their evaluations of students reflect each student’s true merit. They respect the confidential nature of the relationship between professor and student. They avoid any exploitation, harassment, or discriminatory treatment of students. They acknowledge significant academic or scholarly assistance from them. They protect their academic freedom.” (AAUP Statement on Professional Ethics)

Examples of inappropriate conduct in this area include:

- a. Failure to treat each student with equity, fairness, impartiality and respect;
- b. Failure to meet the responsibilities of instruction, including:
 - i. arbitrary denial of access to instruction;
 - ii. failure to provide students with a syllabus or a similar clear explanation of the expectations of the course;
 - iii. significant intrusion of material unrelated to the course;
 - iv. significant failure, without legitimate reason, to hold class, to keep office hours, or to hold examinations as scheduled;

- v. evaluation of student work by criteria not directly reflective of course performance;
 - vi. undue and unexcused delay in evaluating student work, or not providing students with regular feedback on their work prior to the withdrawal date and throughout the course;
 - vii. excessive unexcused absence without providing make-up sessions to compensate students for classes missed.
- c. Not observing University and federal guidelines on the protection of students' confidentiality;
 - d. Harassment or intimidation of, or discrimination against any student on the basis of their political or other ideas, their age, race, class, ethnicity, sex, sexual orientation, gender, gender orientation or identity, citizenship, national origin, religion, ancestry, marital status, physical attributes, physical or mental disabilities, medical condition, or service in the uniformed services of the United States or any other country;
 - e. Use of the position or powers of a faculty member to coerce the actions, judgment or conscience of a student, or to cause harm to a student;
 - f. Entering into romantic or sexual relationships with any student currently matriculated in the College, unless the faculty member and student are already legally married to each other prior to the student's matriculation in the College.

3. Relationship to Colleagues

“As colleagues, professors have obligations that derive from common membership in the community of scholars. Professors do not discriminate against or harass colleagues. They respect and defend the free inquiry of associates, even when it leads to findings and conclusions that differ from their own. Professors acknowledge academic debt and strive to be objective in their professional judgment of colleagues. Professors accept their share of faculty responsibilities for the governance of their institution.” (AAUP Statement on Professional Ethics)

Examples of inappropriate conduct in this area include:

- a. Significant failure to interact with faculty and staff colleagues in a respectful, professional and collegial manner;
- b. Making evaluations of the professional competence of faculty members by criteria not directly reflective of professional performance;
- c. Denigrating or disparaging colleagues to students;

- d. Discrimination, including harassment, against faculty or staff colleagues on political or ideological grounds, or for reasons of their race, color, class, age, religion, sex, sexual orientation, gender, gender expression, gender identity, physical attributes, ethnic origin, national origin, citizenship, ancestry, marital status, pregnancy, physical or mental disability, medical condition or service in the uniformed services of the United States, or other nations, or for other arbitrary or personal reasons; and
- e. Breach of established rules governing confidentiality in personnel procedures, or in other matters where assurance of confidentiality has appropriately been requested and assured by the faculty member.

4. Relationship to the University

“As members of an academic institution, professors seek above all to be effective teachers and scholars. Although professors observe the stated regulations of the institution, provided the regulations do not contravene academic freedom, they maintain their right to criticize and seek revision. Professors give due regard to their paramount responsibilities within their institution in determining the amount and character of work done outside it. When considering the interruption or termination of their service, professors recognize the effect of their decision upon the program of the institution and give due notice of their intentions.” (AAUP Statement on Professional Ethics)

Examples of inappropriate conduct in this area include:

- a. Intentional disruption of functions or activities sponsored or authorized by the University;
- b. Incitement of others to disobey University rules when such incitement constitutes a clear and present danger that violence or abuse against persons or property will occur, or that the University’s central functions will be significantly impaired;
- c. Serious and repeated failure to adhere to academic policies and procedures of the University;
- d. Repeated and chronic failure to participate in the life of the University, and the responsibilities of shared governance, through the performance of service;
- e. Unauthorized use of University resources, funds or facilities for personal, commercial, political, or religious purposes;
- f. Forcible detention, threats of physical harm to, intimidation or harassment of another member of the University community in a manner that interferes with that person’s performance of University activities;
- g. Violation of University policies, including the pertinent guidelines, applying to nondiscrimination against employees;

- h. Serious violation of University policies governing the professional conduct of faculty, including but not limited to policies applying to research, outside professional activities, conflicts of commitment, violence in the workplace, and whistleblower protections.

5. Relationship to the Community

“As members of their community, professors have the rights and obligations of other citizens. Professors measure the urgency of these obligations in the light of their responsibilities to their subject, to their students, to their profession, and to their institution. When they speak or act as private persons, they avoid creating the impression of speaking or acting for their college or university. As citizens engaged in a profession that depends upon freedom for its health and integrity, professors have a particular obligation to promote conditions of free inquiry and to further public understanding of academic freedom.” (AAUP Statement on Professional Ethics)

Examples of inappropriate conduct include:

- a. Intentional misrepresentation of personal views as an official statement of position of the University;
- b. Commission of a criminal act, which clearly demonstrates unfitness to continue as a member of the faculty.

VIII. Procedures for Addressing Inappropriate and Unprofessional Behavior

1. When a member of the faculty believes that a colleague may be acting in an unprofessional manner, they shall inform the Dean of their concerns and provide whatever evidence they have of the unprofessional behavior.
2. When the Dean is informed of a concern, or has other evidence that a faculty member may be acting, or has acted, in an unprofessional manner, the Dean shall inform the faculty member of the concern.
3. If, after meeting informally with the faculty member, the issue is not resolved to the satisfaction of the Dean, the Dean shall initiate an informal fact-finding inquiry, if additional information is needed.
4. If the fact-finding process convinces the Dean that no further action is necessary, the matter will be closed and the faculty member informed that the matter is closed.
5. If the Dean’s fact-finding suggests further action is necessary, the matter shall proceed in the manner outlined below, which ensures that a faculty member’s right to due process and judgment by their peers in cases where their professional

conduct is under review is protected.

6. In cases where the Dean believes that the charges may involve a violation of the University's Human Rights or Sexual Harassment policies, the case shall immediately be referred to the University's Title IX Officer for evaluation and, if appropriate, investigation.
7. If the University's Title IX Coordinator determines that the case does not involve a violation of the University's Human Rights Policy or the University's Sexual Harassment Policy, the matter shall be referred back to the Dean for further action as specified in the procedures outlined below.
8. In cases that do not involve potential violations of the University's Human Rights or Sexual Harassment policies, but are of such a serious nature that they might lead to either termination of the faculty member or suspension of service, the case shall be referred to the President and the University Faculty Committee on Professional Conduct for their evaluation, and, if appropriate, action.
9. If the President and University Faculty Committee on Professional Conduct determine that neither termination of the faculty member nor suspension of service are likely outcomes in the case, the matter shall be referred back to the Dean.
10. In cases where the Dean determines that the faculty member has acted unprofessionally in a manner that justifies a lesser sanction than either dismissal or suspension of service, the Dean shall propose a lesser sanction (as outlined in VIII.11.m. below) to the faculty member. If the faculty member accepts the sanction, it shall be imposed and documented fully in the faculty member's personnel file and the matter closed.
11. If the faculty member does not accept either the Dean's finding or the proposed sanction, the accused faculty member shall appeal the matter to the Dean's Council via a letter to the Dean. In this case the following procedures shall be followed:
 - a. The Dean shall be recused from meetings where the Dean's Council is hearing an appeal from a faculty member, except as the Council may need to question the Dean as a witness about details of the case. The Dean's Council shall meet within two weeks of notification that the accused faculty member is appealing the Dean's decision and/or proposed sanction, unless the University is on break, or during the summer months; in which case the Council shall be convened as soon as practical.
 - b. The Council shall elect from among themselves one member to serve as Chair of the Council for the purpose of hearing the appeal.
 - c. If any member of the Dean's Council has a conflict of interest in the case and cannot hear the appeal, they shall inform the Dean of the conflict of interest, and the Dean will then appoint a recent member of the Dean's Council, from the same division as the recused member, to serve in their place.
 - d. The Dean shall designate an appropriate tenured member of the faculty, or an administrator with a tenured faculty position, to present the case against the accused faculty member and outline the lesser sanction that the Dean has proposed in the case to the Dean's Council.

- e. The accused faculty member will have the right to present his or her own case, including any additional evidence they feel the Dean's Council needs to consider. The accused faculty member will also have the right to call and examine witnesses of their choice, and to cross-examine witnesses called by the Dean's representative, or by the Council itself.
- f. The Dean's designated representative shall also have the authority to call and examine witnesses and to cross-examine any witnesses in the case called by the accused faculty member or by the Council itself.
- g. The Council shall examine the evidence, ask any questions it has, and may call additional witnesses as it feels may be necessary to ascertain the full facts of the case.
- h. The accused faculty member may be accompanied at any hearings of the Dean's Council in the matter of the appeal by counsel of their choice. Counsel shall not participate in the hearing, other than to advise and consult with the accused. The University will not have any obligation to compensate counsel retained by the accused faculty member.
- i. Once the Dean's Council has heard all testimony and asked all questions in the matter, the members of the Council shall retire to deliberate privately, with only the five members of the Dean's Council present.
- j. When the Dean's Council has reached its decision in the case, it shall make its findings known to both the Dean and to the accused faculty member in writing.
- k. The final decision and any penalties imposed by the Dean's Council are not subject to appeal. However, the accused faculty member retains the right to appeal to the University Faculty Grievance Committee in cases where a demonstrable procedural error has both occurred and has caused real and substantive injury to the accused.
- l. If the final decision is appealed to the University Faculty Grievance Committee, any CLA representatives on the University Faculty Grievance Committee who also served on the Dean's Council that is the subject of the appeal, shall recuse themselves, so as to ensure that the same individuals who served on the Dean's Council hearing the appeal does not also hear the appeal of the case to the University Faculty Grievance Committee.
- m. Possible lesser sanctions imposed by the Dean and/or the Dean's Council include, but are not limited to, the following: permanent or temporary letters of reprimand, which become part of a faculty member's personnel file; temporary suspension of eligibility for conference travel funds, release time grants, faculty development and/or research funds; suspension or delay in eligibility to apply for sabbatical leave; delays in consideration for promotion and determination of the faculty member's ineligibility for *emeritus* status.
- n. In cases where a faculty member has been found guilty of repeated instances of unprofessional conduct, the Dean may, at his or her determination, refer the matter directly to the President and the University Faculty's Professional Conduct Committee for review and possible action without first submitting the matter to the Dean's Council for their review.

IX. DIVISIONS AND DEPARTMENTS OF INSTRUCTION

Divisions of the College: Their Nature and Function

1. The division is an educational and quasi-administrative unit intended to provide for the coordination and closer working together of departments whose fields of study are related.
2. The organization of the divisions shall be determined by the faculty. Changes in divisional organization may be made by the faculty after consideration of such proposals by the Dean's Council.
3. The Dean's Council representative from each division shall serve as chair of that division.
4. The division shall have the following specific responsibilities:
 - a. Provide an opportunity for faculty in the division to discuss amongst themselves important policy and major curricular changes coming before the Faculty Meeting.
 - b. To forward to the Dean's Council any proposals the division considers desirable and that need the approval of the full faculty to become effective.
6. Division chairs shall:
 - a. call division meetings on a regular basis (normally at least three times per semester) or when needed;
 - b. set and circulate the agenda for division meetings in advance of those meetings;
 - c. chair division meetings;
 - d. represent the discussions of the division before the faculty at the Faculty Meeting;
 - e. participate actively on the Dean's Council.
7. The division shall also perform those advisory and informative functions which shall facilitate its basic purpose, including the following:
 - a. requesting information for and assisting in the preparation of reports to faculty committees, the faculty of the College as a whole, or for the University's administrative officials.
 - b. assisting the Dean in maintaining equitable teaching loads and teaching schedules.
 - c. advising on schedules, allocation of space, and budgetary issues.
8. Considering and making recommendations concerning any other matter which it deems important to the effective achievement of the educational purposes, either of its curricular area or of the College as a whole. Such consideration may be initiated either by the division itself or at the recommendation of any of its constituent departments.
9. Although a division may not, by itself, approve and implement a policy or programmatic proposal or recommendation initiated by a department or individual faculty member, the division is expected to discuss such proposed policy and programmatic changes and provide CAPC and the Faculty Meeting with the benefit of the division's deliberations and perspectives.
10. Departments included in divisions are as follows:

- a. Division I: Biology, Chemistry, Mathematics and Computer Science and Physics
- b. Division II: Anthropology, Economics, Political Science and International Relations, Psychology and Sociology
- c. Division III: Classics, French and Italian, German-Russian-Chinese, History, Philosophy, Comparative Religion and Spanish
- d. Division IV: Art, Art History, English, Music, Theatre and Dance

X. Departments and Programs

1. Departments are the organizational units for representing and administering the specific subject matter areas of the College curriculum. A department usually corresponds to one or more major or related fields of academic study. It may, however, serve simply as an appropriate administrative structure when policy or budgetary limitations prevent the offering of an undergraduate major in the subject(s) it represents.
2. The department functions primarily as an administrative unit offering and supervising instruction in its subject matter area. To do this effectively a department must have an administrative head or the chair, normally a member of the department with tenure, although the Dean or may designate otherwise in special cases.
3. The department chair shall be appointed by the Dean for a three-year term. Normally the chair shall rotate after three years, unless there is good reason that the same person be reappointed. The decision on the appointment of a chair shall be made by the Dean, in consultation with the members of the department concerned and the Dean's Council. The Dean retains the right to remove a chair who is not performing their duties at anytime.
4. The specific responsibilities of the department shall include the following:
 - a. offering the specific approved courses in its curriculum.
 - b. working closely with the Associate Dean of the College to establish a schedule of classes that is spread reasonably across the established time blocks for classes.
 - c. proposing and communicating to the division, and to CAPC, any changes in curricular offerings or major and/or minor requirements that it deems advisable.
 - d. serving as the administrator in departmental budgetary matters.
 - e. advising students majoring in the particular field or fields of study covered by the department.
 - f. discussing with the Dean and/or appropriate Associate Deans educational matters affecting the quality of instruction in its subject areas.
 - e. The specific responsibilities of the department chair shall include:
 - i. facilitating the conduct of all departmental activities.
 - ii. directing discussions of curricular planning and revision in consultation with all members of the department.

- iii. preparing the annual schedule of course offerings for the department in close consultation with the Associate Dean of the College.
- iv. responding on behalf of the department to requests for information from the Dean's Office in a timely manner.
- v. ensuring that electronic versions of all course syllabi, and calculations of student work per credit hour, for courses taught in the department are collected; evaluated and submitted to the Dean's Office each semester.
- vi. overseeing the progress of regular assessment within the department in consultation with the Dean's Office.
- vii. submitting line and budget requests on behalf of the department.
- viii. alerting the Dean or Associate Deans in a timely manner when there are significant problems in the department.
- ix. scheduling and leading regular meetings of the department to conduct departmental business.
- x. consulting in an appropriate and collegial manner with all colleagues in the department on major curricular and personnel matters.
- xi. consulting with the members of the department and presenting departmental opinions on personnel and other matters to the Dean of the College.
- xii. keeping colleagues in the department apprised of important information on College or University business transmitted by the President, the Provost, the Dean, Associate Deans or the Dean's Council.
- xiii. arranging for each student majoring in the departmental subject area(s) to have a member of the department assigned as his or her academic adviser.
- xiv. to hear student concerns about grading if the student has been unable to resolve the matter with the faculty member concerned first.
- xv. to represent or designate representation of the department on interdisciplinary committees.
- xvi. careful management and oversight of the department's budget.
- xvii. mentoring junior colleagues and observing their classroom teaching at least once per semester, or assigning another senior faculty member to do so.
- xviii. training, assisting, observing, evaluating and supervising the work of adjuncts teaching in the department.
- xix. commenting in a timely manner on the annual reports of each junior member of the department, and at least once every three years for senior members of the department. The chair's evaluation shall specifically include comments on:
 - a) teaching ability: e.g., methods, effectiveness, ability to motivate, clarity of presentation, testing procedures, demonstrated knowledge of the subject, etc.

- b) relations with students: openness to consultation, respect for and from the students.
 - c) collegiality and service: indicating the commitment and effectiveness of colleagues as engaged members of the department, as well as their service on committees and their other service contributions to the department, the College and/or the University.
 - d) progress on scholarship, noting such matters as publications, accomplishments in the scholarship of praxis, research conducted with students, public lectures or papers delivered at professional meetings, concerts, exhibitions, performances, works in progress, etc.
- xx. The department chair shall discuss their written evaluation with the individual faculty colleague, who shall sign or initial the annual report indicating that the conversation has occurred. The individual faculty member shall then add whatever additional comments the faculty member feels are appropriate before submitting the completed annual report to the Dean's Office.

XI. Classroom Control and Operations

1. Each instructor has control of the classroom and retains the right, within the confines of federal and state law, to exclude from class any student who is obstructing the effective functioning of the class.
2. A student excluded from the classroom may appeal the exclusion to the Committee on Academic Standing. If the Committee determines that the exclusion of the student is unjustified, it has the authority to overrule the faculty member's decision to exclude the student.
3. As each faculty member has jurisdiction over their classes, faculty members shall, within the guidelines and policies established by the faculty, determine for each of their classes the specific attendance regulations that are pedagogically appropriate to that class. Each faculty member shall clearly indicate the attendance regulations in effect for that course on the course syllabus.

XII. Examinations and Grading

1. Written hourly examinations shall not be given in the last five class days of the semester or during the reading period. Exceptions to this rule must receive the approval of the Dean in consultation with the Curriculum and Academic Policy Committee.
2. Final examinations are proctored by faculty members, who are expected to give their full attention to the examination. Faculty members may, however, exchange proctoring assignments among themselves.
3. Semester final examinations may not be administered to individuals at times other than those scheduled for the class as a whole. Exceptions to this rule due to extraordinary circumstances may only be approved by the Associate Dean for Academic Services.
4. Changes in the examination schedule after it has been published are made only on educational grounds with the approval of the Registrar.
5. Final course grades are normally expected in the Registrar's Office within 48 hours of the end of work in a course or after the final exam is given.

6. Failure to submit grades in a timely manner is unacceptable professional conduct. The Dean may refer repeated or extreme cases of non-compliance to a Professional Conduct Review Board for their review and recommendation.
7. A grade that has been filed with the Registrar may be changed by the instructor in the course for which the grade is given only with the approval of the Committee on Academic Standing.

Assessment Committee: For Discussion

As you heard at the last faculty meeting from Lisa Brenner, an ad hoc committee has been working this semester to assess our Gen Ed program. Lisa, Alan Rosan, Patrick McGuinn and Rita Keane, in consultation with Deb Liebowitz, have developed the following two page document that serves as a conceptual framing of Gen Ed, from which we will develop learning goals (that can be assessed). We would like to share this document with faculty now so that we can elicit feedback throughout the process. Please note that our approach to assessing student learning focuses on evaluating what students gain through the formal educational program at Drew. The reframing seeks to articulate what an ideal student should look like upon graduation.

The question we would like our colleagues to consider: as you read this conceptual framing of our Gen Ed program, and consider the Gen Ed classes that you teach and that your students have taken, have we left anything crucial out? Is there anything you might add? Is it a good description of what we seek to do in Gen Ed?

Current General Education Requirement on the website:

General Education Requirements

The College's general education program serves the University's mission to offer its diverse community of learners a challenging and individualized education shaped by a deep-rooted culture of mentoring and thoughtful engagement with the world beyond its campus. Students discover their passions by exploring a rich and varied curriculum that fosters a deep understanding of the world while simultaneously immersing themselves in a specific area of interest to develop disciplinary or interdisciplinary expertise. Our commitment to experiential learning encourages students to actively engage with the academic and co-curricular communities on-campus by learning through action. Students actively engage the world beyond the gates of the university by taking what they have learned in the classroom and on campus and applying it in local and/or global academic and professional settings. Drew's proximity to New York City and our innovative international programs provide multiple opportunities for students to apply their theoretical knowledge to everyday practice and real-world contexts.

The general education curriculum is purposefully designed to give students flexibility and choice; there is no single path all Drew students will follow, though all students will gain the knowledge, skills, and collaborative capacities they need to navigate a complex world. Students shape their own education, with the support of dedicated faculty mentors who serve as academic advisers. By graduation, Drew students will be ready for a life of continued learning, community involvement, and professional leadership.

General Education Requirements

To complete the Drew Bachelor of Arts degree, a student's cumulative grade point average, both overall and in the major, must be at least 2.0. Students must also complete the following:

128 credits, of which at least 48 must be earned at Drew;

64 intermediate and upper-level credits, of which at least 32 must be at the upper level;

[a major area of study;](#)

[an off-campus experience;](#)

credits in certain course categories (see below).

Required Course Categories

With the guidance of an academic adviser, students map their own path to their Drew degree, developing and mastering the goals of the general education program along the way. Paths through the requirements are varied, and students are encouraged to explore in more depth any areas that pique their curiosity. By graduation, students will have completed a selection of courses from the following required

categories:

[Drew Seminar \(4 credits\)](#)

[Breadth Courses \(20 credits\)](#)

[Writing Intensive Courses \(8 credits\)](#)

[Quantitative Literacy \(8 credits\)](#)

[Foreign Language \(0-16 credits, depending on language and placement\)](#)

[Diversity, Cultural and Global Awareness \(8 credits\)](#)

The Major

In order to achieve depth of knowledge in at least one field or discipline, each student is required to complete a disciplinary or interdisciplinary major. Students wishing to develop depth in more than one field have the option of completing a second major or a minor. Students should select their major in consultation with their advisers. Students may declare the major at any time after completion of the Drew Seminar and must declare a major by the end of their second year. A complete list of majors is [available here](#). All majors require Writing in the Major experiences to develop the writing skills and style specific to that discipline and culminate with a Capstone experience that integrates, applies and critiques the content and process of that discipline.

Special Major

A student may develop a special major rather than elect one of the existing disciplinary or interdisciplinary majors. There must be a strong educational advantage for doing so, one that cannot be served through any of the traditional majors. Choosing options such as a double major or major/minor(s) is preferred to designing a special major.

The Drew Seminar

The Drew Seminar introduces students to the intellectual life of a liberal arts education. Led by a faculty member dedicated to working with first-year students, the seminar provides a stimulating introduction to rigorous, college-level work that centers on the exploration of a particular topic or subject area, and includes development of critical thinking, information literacy, and writing and oral communication skills. Students select from a wide-range of seminar topics.

Breadth Courses

A broad grounding in diverse disciplines is a hallmark of a liberal arts education; it prepares students to grasp the richness, complexity, and connectedness among seemingly disparate bodies of knowledge, and to become more engaged and informed citizens of the world. Students should select breadth courses in consultation with their adviser, considering how those courses can complement the work of the major or open to them new fields of interest or knowledge. Breadth courses represent opportunities to investigate the riches of the curriculum and to make connections between and among different disciplines.

Students must complete four credits of breadth courses from each of the following five categories:

Natural Sciences [BNS]

Social Sciences [BSS]

Arts [BART]

Humanities [BHUM]

Interdisciplinary Studies [BINT]

Breadth courses must be chosen from at least four different subject areas. While a breadth course can be used to fulfill major or other General Education requirements as well as the Breadth requirement, no single Breadth course can be used to fulfill more than one Breadth requirement.

Writing Intensive Courses

Writing Intensive [WRIT] courses build on and expand the academic writing skills taught in the Drew Seminar. They require students to use writing as a mode of learning and as a way of entering scholarly conversations about topics presented in the course. Given the importance of writing in all liberal arts disciplines, WRIT courses are offered across the curriculum. Students will engage with writing as a process by discussing writing in class and rethinking and revising written work using feedback from the instructor and, for many WRIT courses, from peer writing fellows.

Quantitative Literacy

Quantitative literacy is a fundamental liberal arts proficiency, one that is critical to an informed and responsible citizen of today's world. Drew students develop this important skill by completing two quantitative literacy courses [QUAN] (8 credits) where quantitative skills

are introduced, developed, and contextualized through applications to other disciplines. QUAN courses are offered by many departments; they are not strictly or exclusively mathematics courses. Credit awarded for a quantitative skills course as a result of a qualifying score on an appropriate AP exam counts as completion of four credits of the quantitative requirement.

Diversity, Cultural and Global Awareness

Taken together, the language requirement and the diversity requirement detailed below prepare students to be fully engaged citizens of a complex and increasingly globalized world.

Diversity

Through two diversity courses, one U.S.-focused [DVUS] and one with an international or transnational focus [DVIT], students come to understand the historical and/or contemporary concepts used to interpret and compare cultures within the United States and abroad and learn to assess the myriad ways in which countries and cultures—both past and present—encounter, affect, and exchange with one another. Many of these courses also explore visual, aural, kinetic, and literary representations of difference as they respond to and reshape the cultures that produce them.

Diversity courses are available at all levels of study (introductory, intermediate, and advanced) and may also satisfy other general education, department or program requirements. While some diversity courses may be listed as fulfilling both U.S. and International/Transnational requirements, a student must take two different courses to fill the two categories; one course may not be double-counted for both.

Foreign Language

Competency in more than one language is essential to a liberal arts education. Studying a language in the classroom and then applying that language contextually in real-world experiences prepares students for a wide variety of professional, educational, and personal opportunities. It also broadens one's perspective and encourages appreciation of the perspectives of others with whom we share our world. Drew offers language instruction in eight languages: Arabic, Chinese, French, German, Italian, Latin, Russian and Spanish. Students at Drew are required to achieve a level of language competency equivalent to the first three semesters of foreign language training at the college level.

Students may be exempted from Drew's language requirement under one of the following circumstances:

- if their application to Drew requires them to submit a TOEFL score;
- by providing documentation to the Office of Academic Services that they attended school taught in a language other than English up through at least the 6th grade;
- by demonstrating proficiency equal to Drew's language requirement on a Drew placement test;
- by demonstrating proficiency equal to Drew's language requirement on a placement test administered through the Office of Academic Services in a language not offered at Drew;
- by scoring 680 or higher on an appropriate SAT II exam;
- by scoring a 4 or 5 on an appropriate Advanced Placement (AP) exam;
- by scoring a 5 or higher in an appropriate IB language course (SL or HL).

All students planning to continue a language they have studied in high school must take a language placement test to determine their placement and the appropriate language course(s) that they will need to take to fulfill this requirement.

Off-Campus Experience

All students have an off-campus experience as part of their Drew undergraduate education. This experience provides students with the opportunity to practice what they've learned outside the confines of the college campus. This experience might be an internship, a full-semester domestic or international off-campus program, a teaching or language practicum, a community-based learning course, an off-campus research experience, an international summer language program, a service learning program, or a community service project. Students will choose this experience in consultation with their advisers, and it should grow out of academic work that students have completed by the time they begin the off-campus experience. Experiences may be 0-16 credits (i.e., from a non-credit bearing service experience to a semester abroad).

Students must complete at least 40 hours on-site for a 0-credit bearing experience.

At the end of the experience, students must complete a process of reflection. This takes the form of formal or informal writing and might include, in addition, group discussions and participation in colloquia or other presentations for the campus community.

Suggested Reframing of Gen Ed:

The curriculum of the College of Liberal Arts serves the University's mission to offer its diverse community of learners a challenging and individualized education shaped by a deep-rooted culture of mentoring and thoughtful interaction with the world beyond its campus. Students discover their passions by exploring a rich and varied curriculum that fosters a strong foundation of essential knowledge and competencies while simultaneously immersing themselves in a major area of interest to develop disciplinary or interdisciplinary expertise. A Drew education challenges students to take intellectual risks, develop curiosity and creativity, and explore complex questions. We prepare our students for lives of engaged citizenship, with the motivation and capacity to deliberate, act, and lead. Our commitment to experiential learning encourages students to participate in academic and co-curricular activities both on-campus and in local, national, and global partnerships, thereby gaining wisdom from and contributing to the health and strength of our communities. Drew's relationship with its local surroundings, its proximity to New York City, and our innovative international programs provide multiple opportunities for students to apply their academic learning to everyday practice and real-world contexts. Through its distinctive emphasis on the reciprocity of knowledge, experience, and service, Drew prepares its students to flourish both personally and professionally as they add to the world's good by responding to the urgent challenges of our time with rigorous, independent, and imaginative thought.

Drew creates leaders equipped to address contemporary challenges by mentoring students to design an individualized course of study drawn from the following modes of inquiry:

Foundations

[Breadth Courses (these would be hyperlinks with specific descriptions)]

The foundations courses provide breadth in science, humanities, social science, and the arts with a strong basis in critical thinking as well as creative expression. Students focus on different modes of understanding, interpreting, and representing phenomena.

Literacies

[Dsem, Writing Intensive, Quantitative, (Technology)]

Students learn to gather and evaluate different types of information, including its reliability and biases. They learn to clearly articulate their ideas while collaborating and sharing resources with others. They understand how technology is integrated in many fields while thinking critically about its implications.

Engagement

[Diversity, Off campus, Language]

Students gain insight into perspectives beyond the self by interacting with people and materials from diverse backgrounds. Learning outside the classroom deepens this exploration. Students extend their liberal arts education to the world outside Drew's gate becoming active citizens—locally, nationally, and globally.

Application

[Major, WM, Capstone]

Students develop advanced knowledge in their major field and demonstrate their ability to apply this knowledge to solve problems with rigorous, independent, and imaginative thought.

CLIMATE SURVEY!

OPENS ON MARCH 15TH!

What is the Climate Survey?

- Confidential, voluntary, online survey
- Will be used to further research on sexual assault and dating violence on college campuses
- May be used to inform Drew policy and spark change on campus!
- You will be entered for a chance to win **PRIZES** just for completing the survey!

https://apubas.co1.qualtrics.com/jfe/form/SV_4TuBbqS9jryQzYht

TAKE THE TIME!
HELP OUR
COMMUNITY!

SPEAK
OUT!

YOUR
VOICE
MATTERS!



Emily Ralph J.D. LSMW
Title IX Coordinator
Drew University
(973) 408-6365
EC 133
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CIVIC ENGAGEMENT AWARDS

CALLING ALL NOMINATIONS

The Center for Civic Engagement invites nominations for the 2016-2017 annual Civic Engagement Awards. These awards recognize and honor Drew's contributions to our communities beyond the university. Nominate a person or group that deserves special recognition for their work and commitment to making the world a better place.

Award Categories:

- The **Collaborative Action Award** is awarded to a student organization or community partner that leads an effective collaboration with the university to accomplish a community service project outside the university.
- The **Faculty Leadership Award** will be given to a full-time faculty member in any school of Drew University who has demonstrated commitment to civic engagement through advocacy, teaching, or project development.
- The **Staff Leadership Award** will be given to a full-time staff member who has developed or supported opportunities for the Drew community to participate in activities that benefit others.
- The **Graduate Student Community Action Award** will be given to a student enrolled in the Theological School or the Caspersen School of Graduate Studies who has benefited a community outside of Drew by integrating an academic or creative endeavor with community engagement.
- The **Creative Community Award** will be given to an individual or group in the Drew University community that shows unusual creativity or innovation in pursuit of a community service or civic engagement project benefiting a community outside of Drew.
- The **Thomas D. Sayles Jr. Student Award for Outstanding Service to the Community** is awarded annually to a junior undergraduate student, who, like the award's namesake, has demonstrated an exceptional commitment and unselfish dedication to the Drew family and to the larger community through exemplary volunteer service.

Note: Individuals or groups may be nominated for more than one award, but a separate nomination form must be submitted for each award. Students receiving awards must be in good academic and social standing with the university.

For additional information contact engage@drew.edu or ext. 8827

Deadline for nominations: Monday, March 13, 2017
Apply at drew.edu/cce/awards

SAVE THE DATE: 2017 CIVIC ENGAGEMENT AWARDS & SHOWCASE
Tuesday April 18, 2017 * 4:00-6:00 PM * EC, Crawford Hall

NON-PROFIT

Careers, Internships & Volunteer Opportunities
Friday March 17 12:30-2:30 in the EC



- Find a job, internship or volunteer position with a non-profit or government organization
 - Practice your networking skills!
- 35 organizations representing healthcare, arts administration, sustainability, human services, education and more!

Sponsored by the Center for Civic Engagement,
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FACULTY RESEARCH SERIES

*Can Social Media Analysis Help Us Better Understand
Public Reactions to Terrorism Incidents?*

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Brothers College 101

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