

# FACULTY MEETING - CLA

November 4, 2016  
HALL OF SCIENCES 4

## AGENDA

**CALL TO ORDER:** 3:15 p.m.

Chris Taylor

**APPROVAL OF MINUTES**

Chris Taylor ----- pp. 4-10

**DEAN'S UPDATES**

Chris Taylor

**ACTION ITEMS:**

**REPORTS:**

Curricular Report  
Enrollment Management  
Advancement Report  
Faculty Athletics Representative Report  
Library Report  
Library and University Technology

Rebecca Soderholm----- pp. 11-27  
Bob Massa ----- pp. 28  
Ken Alexo ----- pp. 29-31  
Sarah Abramowitz ----- pp. 32-33  
Chris Anderson ----- pp. 34-41  
Laura Martin & Gamin Bartle -- p. 42

**FOR DISCUSSION:**

Providing First Year Students with midterm  
grades to enhance retention

Judy Redling & Chris Taylor---- p. 43

**OLD BUSINESS/  
NEW BUSINESS:**

**ANNOUNCEMENTS:**

Faculty Research Series  
Prestigious Scholarship Deadlines  
Norman Lowrey Retirement Party  
Art Opening

Chris Taylor ----- p.44  
Louis Hamilton ----- p.45  
Chris Taylor ----- p.46  
Michael Pelgau----- p.47

**ADJOURNMENT**

## ANNOUNCEMENTS AND CONGRATULATIONS

**Sarah Abramowitz:** for the publication of her text, *Statistics Using Stata: An Integrative Approach*, co-authored with Sharon Weinberg, and published by Cambridge University Press.

**Ed Baring:** for the publication of: "Ideas on the Move: Context in Transnational Intellectual History" in *The Journal of the History of Ideas*, October 2016.

**Stephen Dunaway:** for the presentation of a poster entitled "Presence of EF3-like Proteins in Non-fungal Organisms" at the Translational Control meeting at Cold Spring Harbor in September.

**Ryan Hinrichs:** for publishing "Multiphase ozonolysis of aqueous alpha-terpineol" in *Environmental Science & Technology* with coauthors Dani Leviss (Drew '16) and Daryl Van Ry.

**Sandra Jamieson:** for the publication of her co-edited collection: *Information Literacy: Research and Collaboration across Disciplines* (with Barbara J. D'Angelo, Barry Maid, and Janice Walker), in the Perspectives on Writing Series, Fort Collins, Colorado: The WAC Clearinghouse and University Press of Colorado. An open-access scholarly book, from WAC Clearinghouse ([wac.colostate.edu/books/infolit/](http://wac.colostate.edu/books/infolit/)). Available in print from University Press of Colorado. Sandra also has a chapter in the collection, "What the Citation Project Tells Us About Information Literacy in College Composition."

**Steven Kass:** for the acceptance of his paper: "Higher Dimensional Shift Spaces with Shear," (with Kathleen Madden) for publication in volume 678 of *Contemporary Mathematics*, an American Mathematical Society series of refereed conference proceedings.

**Joshua Kavaloski:** for the publication of his essay: "Perspectivity in Graphic Novels about War: Germany's *Bundeswehr* Operation in Afghanistan" in *Novel Perspectives on German-language Comics Studies: History, Pedagogy, Theory*. Ed. Lynn Kutch. Lanham, MD: Lexington Books, 2016. 191-214.

**Elizabeth Kimball:** for presenting: "Cultivating Public Subjects: Grist from Four Institutions' Case Studies" as part of a panel at the Inaugural Conference of the Association of Rhetoric and Writing Studies, El Paso, TX, October 13-14.

**John Lenz:** for the publication of: "From Philology to Philosophy: Plato, Nietzsche, Classics, and *The Nay Science*" in the *International Journal of Dharma Studies* 4:10 (Oct. 2016), a review-essay prompted by *The Nay Science: A History of German Indology* (Oxford UP, 2014).

**Yahya Madra:** for presenting "Auction or Selection? Two Competing (Neoclassical) Metaphors for 'The Economy'" at the "Historicising 'the Economy'" Workshop, September 23-24, 2016 at Harvard University.

**Rosemary McLaughlin:** for the first reading of her new play-in-progress: *Pushing the River*, at the Writers Theatre of New Jersey, as part of the New Jersey Women Playwrights Project. Rosemary will be working with Writers Theatre over the next year and a half to develop this darkly comic exploration of memory, consciousness and eminent domain, set alongside the Delaware River, where friends sample fine wines, re-negotiate family and try to avoid annoying the bears.

**Sangay Mishra:** for a panel discussion on his book *Desis Divided: The Political Lives of South Asian Americans* (University of Minnesota Press, 2016) at NYU South Asia, October, 2016 and for his book talk at Rutgers University, organized by the Department of Political Science, Women's and Gender Studies, and Eagleton Institute.

**Allan Nadler:** for the publication of his article: "Darkness and Light: Leonard Cohen and the New Cantors: A High Holiday Playlist;" in *Jewish Review of Books*, Fall 2016 issue; web version, with embedded musical selections, published September 29, 2016. And also for a three-part lecture series at the Beth Sholom Institute for Advanced Adult Learning, in Toronto, Ontario entitled: "Three New Ethical Challenges for Jewish Theologians" (October, 2nd, 9th, 16th).

**Jennifer Olmsted:** for an invitation to participate in The International Center for Research on Women's workshop on the Feminist Future for the UN, in Washington DC in August; for Musawah's Global Life Stories Reflection Meeting and In-depth Research Workshop in Rabat, Morocco in October, and for her participation in The Doha International Family Second Annual Conference on Family Research and Policy, focusing on The Impact of Wars and Conflicts on Arab Families, also in October.

**Ada Ortuzar-Young:** for reading a paper entitled: "Documenting Fractured Childhoods in *The Lost Apple* and *Which Way Home*" at the annual conference of the Midwest Popular Culture Association, in Chicago in October.

**Patrick Phillips:** for having his book *Blood at the Root* named a finalist for the American Library Association's Andrew Carnegie Medal in nonfiction; for an Editor's Choice selection by the *New York Times Book Review*; and for the publication of his article "The Whitewashed History of Racial Cleansing" by *TIME* magazine.

**Raul Rosales:** for being invited to Denison University as part of the Hispanic Studies speaker series. The talk was entitled: "In Memory and in Postmemory: Mariel's Legacy in U.S. Latino Narrative."

**Leslie Sprout:** for her invited research talk on music and early sound film in 1930s France in the Musicology Colloquium of the School of Music, The Ohio State University, Columbus, OH, on October 10; and for the presentation of her research on French composers during the Second World War at the Morris Museum in Morristown on September 13 as part of Great Horizons, the Morris School District's Community School.

**Mark Tomljanovich:** whose paper: "Central Bank Actions and Words: The Intraday Effects of FOMC Policy Communications on Individual Equity Volatility and Returns" (jointly with Daniel Jubinski, St. Joseph's University) was accepted for publication in *The Financial Review*.

**Carol Ueland:** for editing (with co-author Ludmilla Trigos) a Forum on "Lives of Remarkable People" in the *Slavic and East European Journal*, Vol 60, No. 2, Summer 2016, consisting of their own article "Literary Biographies in the Lives of Remarkable People Series" 205-220 and five other articles on comparative biography, Pushkin, Tolstoy, Dostoevsky, and the cult of the author.

**Drew University**  
**College of Liberal Arts**  
**Minutes of Faculty Meeting**  
**10/7/2016**

**Present:** Sarah Abramowitz, Christopher Andrews, Christopher Apelian, Susan Beddes, Marc Boglioli, Lisa Brenner, Barry Burd, Monica Cantero-Exojo, Adam Cassano, Chris Ceraso, Miao Chi, Graham A. Cousens, Stephen Dunaway, Jonathan Golden, Louis Hamilton, Deborah Hess, Ryan Hinrichs, Shakti Jaising, Sandra Jamieson, George-Harold Jennings, Lisa Jordan, Hilary Kalagher, Steve Kass, Joshua Kavaloski, Sophia Khadraoui, Caitlin Killian, Roger Knowles, Wendy Kolmar, Jessica Lakin, Juliette Lantz, Dan LaPenta, John Lenz, Debra Liebowitz, Jinee Lokaneeta, Norman Lowrey, Lisa Lynch, Maria Masucci, Patrick McGuinn, Rosemary McLaughlin, Christopher Medvecky, Joanna Miller, Scott Morgan, John Muccigrosso, Philip Mundo, Mohamad Nikoui-Tehrani, Nancy Noguera, Emanuele Occhipinti, Mary-Ann Pearsall, Karen Pechilis, Michael Peglau, Marie-Pascale Pieretti, Muriel Placet-Kouassi, Judy Redling, Kimberly Rhodes, Raul Rosales, Jonathan Rose, Maliha Safri, Paris Scarano, Bernard Smith, Rebecca Soderholm, Carol Ueland, Linda Van Blerkom, Sara Webb, Hannah Wells, Trevor Weston, Carlos Yordan, Courtney Zoffness

**Others Attending:** MaryAnn Baenninger, Gamin Bartle, Jason Fein, Jon Kettenring, E. Axel Larsson, Alex McClung, Frank Merckx, Margery Ashmun, Jody Caldwell, Jennifer Heise, Rick Mikulski, President of the SGA

**The meeting was called to order at 3:15 pm.**

**Approval of Minutes:** The minutes of the 9/9/2016 meeting were approved.

**Dean's Updates:** Chris Taylor acknowledged the tremendous work of so many people in bringing the Folio to Drew, most particularly Chris Ceraso, Louis Hamilton and Kim Rhodes. He encouraged faculty members to view Cassie Brand's exhibit in the Methodist Library, Kim's exhibit at the Kirby Theatre, and Louis's "Will and the Word" in the Kean Reading Room. He reminded faculty that line requests are due at the end of the day and he reported the results from the September election as follows: Carol Ueland - COF, Minjoon Kouh - GEFAC, and Lisa Brenner - CAPC. Chris thanked all three for their service. Finally, Chris said an ad hoc Student Learning Assessment Committee has been created and extended his appreciation to Lisa Brenner, Alan Rosan, Patrick McGuinn, and Rita Keane for agreeing to serve on this committee.

**Conversation with the President:** President MaryAnn Baenninger asked faculty members to let her know if the format of her recent communications was helpful (i.e., the large forum presentation, followed by a letter to all faculty and staff, followed by a meeting with each Dean's Council and each faculty). She observed that from her perspective, this provided a more focused exchange for keeping everyone up to date on the many changes and initiatives on campus.

The President shared that the Deans will be asked to nominate faculty members for three initiatives. The first is a task force to look at the current governance process at the University level. The second is a strategic planning steering committee, which will be convened to understand our strategic plans and initiatives over the next few years. The third is a search committee for the provost position. The President then added that the strategic planning steering committee work will focus on how Drew can enroll more undergraduate students with a specific emphasis on what themes and ideas resonate with prospective students. The steering committee will question whether the points of emphasis we highlight now (i.e., proximity to New York, great student/faculty relationships, and engaged and experiential learning outside the classroom) resonate with incoming students or whether there are other ideas we should emphasize.

Norman Lowrey recalled a time when Drew had a working and strong University Senate and questioned whether a University faculty/staff body of governance could be reinvigorated. The President expressed her strong support for this idea, and noted that she expects the governance task force to explore it.

When asked by Jonathan Rose why a Director of Diversity was needed while there is so much need to augment faculty within departments (e.g., faculty to teach African, Latin American or Asian History), the President stated that she does not see these hires as mutually exclusive. We need a community effort toward inclusion, and simply hiring more faculty to teach in these areas in the absence of other changes is not going to suffice. She noted that the idea of hiring a Diversity Director came from a Forum that was held last year, which was well attended by students from all three schools. This position is also supported by Campus Life and Student Affairs. We need someone “on the ground” to support students in areas of diversity and inclusion. Moreover, it would be best if administration and staff resources could be directed by a designated person whose training and focus is to navigate the challenges of inclusion.

Several faculty members questioned the hiring of a Provost and two Associate Provosts. The President shared that she likes the model of adding a Provost; she presently does much of the day-to-day work of a Provost, which distracts from her ability to be an effective President and to best support the work of the faculty. She added that most schools with a complicated structure like Drew’s have a Provost and shared that she is trying to respect the uniqueness of our three schools by having this position (i.e., not subsuming one faculty into the others). The President said that the goal of hiring a Provost is to release the President from serving as Chief Academic Officer and to create some economies with services that need to be provided to all three schools. Some faculty member reported data from other schools suggesting that a Provost model with two Associate Provosts might not be all that common, but it was noted by the President and others that those schools might not have the complexity of three separate schools.

Faculty members continued to express concerns on this topic given negative past experiences with a Provost; they also questioned where the salary would come from and what responsibilities a Provost will have. The President shared that her presidency is encumbered by negotiating between the three schools and dealing with issues that aren’t academic. She shared that she is currently at the fulcrum of discussions that could be handled by a Provost, who would manage the academic needs of the institution and would have authority to make and act on decisions. With respect to how to pay for a Provost, the President said some funds were freed by combining

the CLA and Caspersen Dean positions. She also said with this new model, there may not need to be as many Associate Deans (there are currently at least six). The Associate Deans and Deans will need to contribute to conversations about structure and job responsibilities. The President said she recognizes the need to better utilize staffing and divide the work load and stated she is not looking to spend more money on administrative staff.

Juliette Lantz asked what budget changes might be expected for CLA. The President shared that there will be greater budget clarity thanks to the efforts of John Vitali and the Finance Department. She said there will be a focus on spending restricted funds and shared her plan to ask the Board of Trustees to open some tenure-track lines. The President said we are waiting to hear which faculty members are voluntarily retiring and said faculty should anticipate that any new financial procedures will emphasize clarity and transparency.

Several faculty members then raised concerns about our academic teaching spaces: classrooms need to be renovated and accessible, and there have been many issues with seating and capacity this fall. In response, the President said the University is developing a facilities master plan, starting with housing, but acknowledged that space more generally is a serious issue. She shared her frustration at trying to solve this problem without a great deal of background information and cited it as a good example of the type of problem a Provost could be solving. She also said that she recognizes the need for high quality space to teach our students, but reiterated this must be done with careful consideration and a well-developed plan. In response to a question about what the “big picture” for the University might be, the President said the first thing we need is sustained additional revenue in order to accumulate funds for these kinds of higher order needs.

Michael Peglau shared that at one time there was a committee that served as a clearing house for facilities and space issues, but that has since been eliminated. The President shared that she appreciates that such a committee could be beneficial, but that the structure for a committee like that is not in place right now. She said she wants to thoughtfully put committees in place to solve problems like this, and shared that a Provost could help reignite the work of a facilities committee with the Deans and Chief Financial Officer.

John Muccigrosso asked if the lower than expected number of students would impact the point at which we are no longer operating with an annual deficit. In response, the President stated that the expectation is that we will no longer be running an annual deficit in 2021-2022, which reflects no change from previous projections. This occurs because there will be a change in the net revenue stream when the present first-year students are seniors, assuming we continue to recruit and discount at projected levels. The President shared the good news that the University has been notified of a bequest for \$3.5 million dollars for the Commons and closed by stating that the short-term strategic plan is working and expressed her appreciation to the faculty for all of their hard work and sharing their concerns.

## **ACTION ITEMS:**

### **Policy on Calculating the Major and Minor GPA: Debra Liebowitz**

Deb shared that Dan Ostin and his team in the Registrar's Office are working to fix inconsistencies in Ladder blocks. One of the things they discovered in this process is that there were inconsistencies in the way the blocks were calculating major GPAs. CAPC is trying to fix the inconsistencies by articulating a rule that could be used for calculating the major GPA in all the major blocks. Additionally, Deb shared that the Registrar's Office has been operating as if there was a policy for a 2.0 minimum minor GPA, but CAPC has not found this policy in writing. The action items in today's packet both put practice into policy and create policy that will be applied consistently across all majors.

There were some concerns raised about using all courses in the Catalog to calculate the major GPA. Deb noted that it is complicated to take only the courses that fulfill major requirements because in many cases, there are multiple courses that could fulfill those requirements. We don't want to be in a situation where students think that they get to choose which credits/grades count toward their major GPA. The policy should provide a consistent way to calculate GPAs, and there would always be the possibility for a Chair or Director to submit a petition or request an exception when a student has an issue that might be preventing them from graduating. Dan Ostin clarified that Ladder goes through multiple iterations in placing courses into requirements and will determine where it thinks a course may be best used for credit, but it does so without taking grades into consideration.

Faculty members brought up examples where students have benefited from the current calculation of the GPA, such as when students finish their major requirements quickly and then take electives where they earn high grades to raise the GPA. Conversely, there have been issues where students were disadvantaged when every class they take gets counted in the GPA, even if it is not required for the major. It was noted, however, that depending on how the Ladder block was formulated, these calculations haven't been consistent across majors, which is the problem. CAPC member Ryan Hinrichs and Deb both clarified that regardless of the policy in place, it will always be the case that there can be petitions for exceptions to the policy.

Deb stated that the intent of the policy is not to disadvantage students. Regardless of the faculty's vote on the wording, she feels strongly that there needs to be a policy that is applied consistently. In response, Adam Cassano asked if there is a way for Ladder to calculate a student's GPA so that students can get the best grades they can get from the courses that fulfill their major requirements. Otherwise there is a disincentive for students to take classes beyond the major requirements because it could lower their GPA. Dan responded that the system presently can't pick and choose best grades, but will calculate the best fit so classes students take will best satisfy their requirements.

Axel Larsson provided some institutional history as to how subject GPAs used to be calculated. He said that there used to be a "major GPA" or "subject GPA" that worked well if a student was not in a cross disciplinary program. When Degree Works was implemented, the policy captured in the extra block area ("other course work counted in major GPA") all courses in the subject

plus any additional courses from other departments that could be used in the major. Axel believed that the issue is that over the years, the list of eligible courses hasn't been maintained consistently as blocks were revised.

After further discussion illuminating some of the complications of the wording of the policy, combined with the noted limitations of Ladder, Deb suggested CAPC look at the policy again. Dan stated that the system will continue to calculate the GPA as anything currently in a major's code, along with courses identified in the catalog as required for the major.

A motion to table the discussion until next month and allow CAPC to revisit the wording carried unanimously.

## **REPORTS:**

**Curricular Report:** In response to questions about the Curricular Report, Steve Kass alerted Jinee Lokaneeta that the title for CSCI 151 is incorrect. Steve will send a correction to Jinee.

**Advancement Report:** Ken Alexo was away at a retreat with his staff, but Chris encouraged faculty and staff to reach out directly to Ken with any questions.

**Library Report:** There were no questions for Laura Martin on the Library report. Chris Taylor announced that Axel Larsson will be leaving Drew and gratefully acknowledged his contributions to the University.

**Faculty Athletics Representative Report:** Sarah Abramowitz shared that the FARR report omitted several recognitions for Jason Fein. He was named the Eastern College Athletic Conference Division III Administrator of the Year and Athletic Director of the Year by the National Association of Collegiate Directors of Athletics Division III. Jason was additionally named President of the NJ Athletic Administrators Association.

## **FOR DISCUSSION:**

Community College Transfer Credit Policy: Debra Liebowitz

By way of background, Deb shared that Drew has partnerships with the honors programs at four community colleges, but in some cases, transfer students have a hard time graduating in two years because of the College's general education requirements. She shared that the review of courses for NJ Transfer recently completed by members of the faculty will ensure that students will be given the most credits possible. Deb said that we have provided NJ Transfer with 100% of our data and they can now upload the data so students can see what they will and will not get credit for when they enroll at Drew. NJ Transfer also has been provided our Program-to-Program Agreements.



However, Deb shared there are still several major issues. The first is that many students transferring in have lower-level credits only, so in order to complete their graduation requirements, they can't take any additional 100-level courses at Drew. This is a problem if they need to take a 100-level course in their major at Drew or as a prerequisite to a required intermediate or upper-level course. Additionally, if they need certain general education courses, those are often at the lower level. Another problem is that students who have taken two semesters of a language at a community college may only place into one of the lower-level courses at Drew, and they then lose the transfer credit from their community college in addition to having to take additional 100-level credits here before they can move forward with our requirement.

CAPC is proposing that transfer students with an Associates Degree be recognized as having completed specific general education requirements (i.e., breadth, first-year writing, one writing intensive course, one diversity course, one quantitative course, and the off-campus experience), though this would not be a one-to-one equivalency with the general education program offered at Drew.

*Chris Taylor asked for a vote to extend the faculty meeting, which was agreed to unanimously.*

Wendy Kolmar said that she sympathizes with the spirit of the proposal, but is concerned that some transfer students might never make up potential writing deficits. She asked whether the policy will compound the lag they experience at Drew with regard to the volume of reading and/or quality of writing expected. We want our transfer students to succeed and therefore cautioned a thoughtfulness in policy. Jonathan Golden asked if we can intervene earlier with students who know they are interested in transferring to Drew. Bob Massa said that in the four institutions where we have agreements, there would be a way for someone to talk with students and work with them. However, Bob said it will be much more difficult with the students not in these honors programs, and students from other schools.

Sara Webb asked if we should rethink the broader requirement that students need to take 64 intermediate and upper-level courses. She agreed the proposal assists students in graduating, but doesn't help if they still need some writing intensive or language courses. John Muccigrosso asked Bob Massa how the retention rate has been with the transfer students and how big a problem it has been for students to complete their requirements. Bob Massa replied that our retention numbers have been very good, but Bob cautioned that we must be mindful of causing a problem on the recruitment side. He said we depend on transfer students in the budget, and if we are too restrictive in our requirements, we may lose students.

Faculty members questioned how the policy might affect students taking summer school classes: Could there be a summer bridge program for incoming students? How can we maintain the spirit of the entire general education program but enable students to graduate? Deb shared that CAPC's rationale for the way the proposal is written is that those who come in with an Associate Degree have met NJ's requirements; we are just acknowledging that those requirements don't match our program very well.

The second vote deals with Drew's current transfer policy, which states that to be granted Drew credit, a course "must be a course that would or could be offered at a liberal arts college." Deb said we have lost a number of transfer students because of credits we deny, including technological literacy courses they were required to complete by the state of NJ. She shared that Middle States now has a Technology requirement in general education programs, so we will need to address how we accept these courses for credit as well as how our own students will meet this requirement. In closing, Deb encouraged faculty members to continue the discussion with CAPC members in order to be prepared for a vote in the future.

**Final Exam Rescheduling:** Judy Redling shared the final exam rescheduling process, which is intended to assist in making fair and equitable rescheduling decisions for students with extraordinary circumstances. Chris asked faculty members to follow the policy and send students to Judy without committing to a rescheduling decision.

#### **ANNOUNCEMENTS:**

Deb Liebowitz directed the faculty's attention to the Faculty Research Series outlined on page 35 and drew attention to the October 7<sup>th</sup> deadline to apply to the new University Diversity Committee.

Louis Hamilton asked the faculty to look at page 36 for the Prestigious Scholarship deadlines, the first of which is November 30<sup>th</sup>, and requested assistance in recruiting and identifying strong candidates.

Carol Ueland announced The Critical Language Scholarship Application, which provides students with an 8- to 10-week experience overseas, and is worth approximately \$20,000. She said students receive 8 to 12 credits through Bryn Mawr (which are accepted at Drew) and asked that students who might qualify or be interested in applying see her directly.

Chris Taylor directed attention to the *Drew Review* deadline of October 17<sup>th</sup> for submission for the Fall Semester.

Susan Beddes announced that a faculty survey has been sent out with questions regarding the international students; this will be used to develop faculty development sessions.

**The meeting was adjourned at 5:26**

Minutes respectfully submitted,

Trish Turvey

## Curricular Report

November 2016

### For Information:

#### New Courses:

- ENGL 318/Advanced Journalism

#### Revisions to Existing Courses:

- THEA 400/Theatre Arts Capstone Fall Semester
  - Description change
  - Change in number of credits
  - Change enrollment limit
- THEA 401/Theatre Arts Capstone Spring Semester
  - Description change
  - Change in number of credits
  - Change enrollment limit
- SPAN 306/Spanish Conversation
  - Title change to Spanish Conversation in Cultural Contexts
- IREL 402/International Relations Capstone
  - Description and prerequisite change
- PHIL 400/Senior Project in Philosophy
  - Change in title, number of credits, restrictions and frequency

#### Revisions to Existing Major/Minor:

- English Major
- English Minor
- Theatre Arts Major
- Philosophy Major

#### General Education Designations:

- ENGL 318/Advanced Journalism [WRIT]
- PHIL 345/Feminist Ethical Theory [DVUS]-- CRN#30346 Spring 2017
- PSCI 256/Selected Studies in Political Science: Latinos/as in the U.S.: Politics of Inclusion and Exclusion [DVUS]—CRN#30298 Spring 2017
- ENGL 238/Cinema and Social Justice [DVIT]
- CHIN 354/Selected Topics in Classical Chinese Literature [DVIT]—CRN#30302 Spring 2017

### New Course Descriptions:

#### **ENGL 318/ Advanced Journalism**

Students will build on the lessons learned in Introduction to Journalism including news, feature and opinion writing, journalistic ethics, and using social media and blogging in storytelling. This course will include long-form journalism, undertaking reporting projects, expanded editorial writing, magazine-style reporting, and multimedia storytelling. Students will study award-winning stories and projects and be encouraged to reach out to working journalists in the field. CLA-Writing Intensive

## **Changes to Existing Courses:**

### **THEA 400/Theatre Arts Capstone Fall Semester**

#### **Current:**

THEA 400 - Theatre Arts Capstone Fall Semester

2 credits

The Theatre Arts Major capstone is a two-semester sequence consisting of regular seminar meetings, written assignments, guest speakers, and appropriate involvement in the "Theatre Capstone Presentation" at the end of the school year. The major goal of the capstone is to help students gain perspective on their academic and production work in the department and to contextualize these efforts both within the broader liberal arts and in the theatre world beyond Drew. In the fall, weekly seminar discussions and written work will focus on self-reflection and assessment, and will develop into an on-line portfolio. Included in the fall assignments will be: 1) a research presentation of the major organizations and institutions in the American Theatre and 2) the development of a manifesto of one's motivations and goals in doing theatre. Also in the first semester, students will work with the capstone advisor to produce a formal proposal for their participation in the "Theatre Capstone project." In the Spring along with the second half of the capstone, students develop and implement the project. Enrollment limited to Senior Theatre Arts Majors and approved Minors only. CLA- Capstone Enrollment limited to Senior Theatre Arts Majors and approved Minors only. CLA-Capstone.

#### **Proposed:**

THEA 400 - Theatre Arts Capstone Fall Semester in New York

4 credits

The Theatre Arts Major capstone is a two-semester sequence consisting of regular seminar meetings, written assignments, guest speakers, and appropriate involvement in the "Theatre Capstone Presentation" at the end of the school year. The major goal of the capstone is to help students gain perspective on their academic and production work in the department and to contextualize these efforts both within the broader liberal arts and in the theatre world beyond Drew. In the fall, weekly seminar discussions and written work will focus on self-reflection and assessment, and will develop into an on-line portfolio. Included in the fall assignments will be: 1) a research presentation of the major organizations and institutions in the American Theatre and 2) the development of a manifesto of one's motivations and goals in doing theatre. Also in the first semester, students will work with the capstone advisor to produce a formal proposal for their participation in the "Theatre Capstone project." NOTE: This class will meet once a week in New York City, in the studios of the chosen professional theatre company with which we are partnering for the year. Regular theatre-going will also be a part of the day(s) in New York. In the Spring along with the second half of the capstone, students will develop and implement the project, rehearsing on Drew's campus, then living and performing over spring break in New York. After spring break, the work will be brought back to Drew's campus as part of the regular Theatre and Dance production season. CLA- Capstone Enrollment limited to Senior Theatre Arts Majors and approved Minors only. CLA-Capstone.

### **THEA 401 /Theatre Arts Capstone Spring Semester**

#### **Current:**

THEA 401 - Theatre Arts Capstone Spring Semester

2 credits

The Theatre Arts Major capstone is a two-semester sequence consisting of regular seminar meetings, written assignments, guest speakers, and appropriate involvement in the "Theatre Capstone Presentation" at the end of the school year. The major goal of the capstone is to help students gain perspective on their academic and production work in the department and to contextualize these efforts both within the broader liberal arts and in the theatre world beyond Drew. In the fall, weekly seminar discussions and written work will focus on self-reflection and assessment, and will develop into an on-line portfolio. Included in the fall assignments will be: 1) a research presentation of the major organizations and institutions in the American Theatre and 2) the development of a manifesto of one's motivations and goals in doing theatre. Also in the first semester, students will work with the capstone advisor to produce a formal proposal for their participation in the "Theatre Capstone project." In the Spring along with the second half of the capstone, students develop and implement the project. Enrollment limited to Senior Theatre Arts

Majors and approved Minors only. CLA- Capstone Graded Pass/Fail. Enrollment limited to Senior Theatre Arts Majors and approved Minors only. CLA-Capstone.

**Proposed:**

THEA 401 - Theatre Arts Capstone Spring Semester with New York Performance Residency

4 credits

The Theatre Arts Major capstone is a two-semester sequence consisting of regular seminar meetings, written assignments, guest speakers, and appropriate involvement in the "Theatre Capstone Presentation" at the end of the school year. The major goal of the capstone is to help students gain perspective on their academic and production work in the department and to contextualize these efforts both within the broader liberal arts and in the theatre world beyond Drew. In the fall, weekly seminar discussions and written work will focus on self-reflection and assessment, and will develop into an on-line portfolio. Included in the fall assignments will be: 1) a research presentation of the major organizations and institutions in the American Theatre and 2) the development of a manifesto of one's motivations and goals in doing theatre. Also in the first semester, students will work with the capstone advisor to produce a formal proposal for their participation in the "Theatre Capstone project." NOTE: This class will meet once a week in New York City, in the studios of the chosen professional theatre company with which we are partnering for the year. Regular theatre-going will also be a part of the day(s) in New York. In the Spring along with the second half of the capstone, students will develop and implement the project, rehearsing on Drew's campus, then living and performing over spring break in New York. After spring break, the work will be brought back to Drew's campus as part of the regular Theatre and Dance production season. CLA- Capstone Enrollment limited to Senior Theatre Arts Majors and approved Minors only. CLA-Capstone.

**IREL 402/International Relations Capstone**

**Current:** The International Relations major capstone experience requires that a student conduct an independent investigation at an advanced level. The student will determine the content of this research project in consultation with a faculty member. Research must draw on the work completed for the major, and engage key concepts and theoretical frameworks of the field. Enrollment limited to senior standing. Students may register only if they have not completed either the Semester on the United Nations or an honors thesis. Prerequisites: PSCI 102, PSCI 104, PSCI 245 and permission of instructor. Offered every semester. CLA-Capstone

**Proposed:** The International Relations major capstone provides a unified culminating experience for students. It will serve as a means of pulling together the different themes explored in the field of International Relations. It also enables effective evaluation of students' ability to both think about and apply what they have learned in previous courses. Prerequisites: PSCI 102, PSCI 104, and permission of instructor. Offered every spring. CLA-Capstone

**PHIL 400/Senior Project in Philosophy**

**Current: 2 credits**

The senior project involves guided research that concludes with a substantial paper in Philosophy on a topic chosen in consultation with the instructor. The project typically takes the form of an additional paper for a companion course taken concurrently, which may also be paired with a specialized honors thesis. Corequisite: PHIL 313, PHIL 304 or PHIL 410. CLA-Capstone

**Proposed: 4 credits**

The Capstone in Philosophy is an advanced seminar that represents the culmination of a student's work in the major. Seniors and others with sufficient background apply knowledge and skills from previous courses in addressing common works selected by the professor and in producing an extended research project of their own. Instructor's signature required for registration. Offered Spring semester. CLA-Capstone

**Revisions to an Existing Major/Minor:**

**Current English Major:**

## Requirements for the Major (44 credits)

The introductory sequence must be taken before any upper-level courses.

Within the courses selected to meet major requirements, students should include:

16 upper-level credits

Two courses before 1900 (at least 50% of content before 1900)

English majors may include up to 8 credits of courses taken in another department or off-campus (not including transfer courses) on the following basis:

4 upper-level credits in writing may be substituted for upper-level literature credits;

8 credits from a study abroad program may count toward the major as upper-level credits with advisor/departmental approval;

4 credits from a literature department other than English may count toward the major with the department's approval if the student demonstrates its relevance to his or her course of study;

Four credits of independent study/Honors thesis work may be counted as upper-level credit toward the major.

### **I. Introductory Sequence (16 credits)**

ENGL 150 - Literary Analysis

ENGL 210 - Writing in the Discipline of English

### **Two courses (8 credits) chosen from among the following:**

ENGL 250 - Mapping the Anglo-American Literary Tradition: The Medieval Period

ENGL 251 - Mapping the Anglo-American Literary Tradition: The Renaissance

ENGL 252 - Mapping the Anglo-American Literary Tradition: Nineteenth-Century British Literature

ENGL 253 - Mapping the Anglo-American Literary Tradition: Twentieth-Century British Literature

ENGL 254 - Mapping the Anglo-American Literary Tradition: Nineteenth-Century American Literature

ENGL 255 - Mapping the Anglo-American Literary Tradition: Twentieth-Century American Literature

### **II. A Concentration (at least 10 credits)**

The focus of the concentration—made up of three interrelated courses—should be chosen from the list of options below, though students may design alternatives. The focus, as well as the specific courses to fill the concentration, should be selected in consultation with the adviser. Students must present a one-page proposal for the concentration to their adviser. Concentrations must be approved by the end of the junior year. One extra-departmental course may be counted in any concentration. Majors might consider the ways in which an interdisciplinary concentration could be a bridge between the major and a minor. Two courses must be at the upper level.

Possible concentrations:

A genre (three courses focusing on a specific literary genre such as narrative, poetry or drama)

A period (three courses focusing on a particular period, such as Medieval, Renaissance, the Long 18th century, 19th century, Modernism or Contemporary)

Literary theory (three courses focusing on in-depth reading in theory or application of theory)

Postcolonial and Anglophone literature (three courses focusing on literatures in relation to competing notions of colonialism, nationalism, and postcolonial cultures)

A literary tradition defined by a particular group identity [such as African American, Asian American, Latino/a, Native American, LGBT, disability, women]

Critical Race Studies (three courses focusing on literatures and/or theory that thematizes or interrogates concepts of race and ethnicity)

Disability Studies (three courses focusing on literatures and/or theory that thematizes or interrogates concepts of ability/disability)

Women's, Gender, and Sexuality Studies (three courses focusing feminist theory and/or on the study of literatures that thematizes and interrogates notions of gender and sexuality.

Language and rhetoric/Writing studies (Focus on the history of the language/rhetoric, linguistics, literacy studies, writing center theory, or philosophy of language);

Interdisciplinary (Possible topics include Interart, Environmental studies, Religion and Literature, Philosophy and Literature, History and Literature)

### **III. Seminar (4 credits)**

The course is normally taken in the senior year, and must be taken in the department and may not be replaced by any course taken outside the department or by independent study.

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 364 - Advanced Pre-1800 Literary Studies: Seminar

ENGL 365 - Major Pre-1800 Author: Seminar

ENGL 371 - Studies in Poetry: Seminar

ENGL 372 - Studies in Fiction: Seminar

ENGL 373 - Studies in Drama: Seminar

ENGL 374 - Advanced Literary Studies: Seminar

ENGL 375 - Major Author: Seminar

ENGL 376 - Shakespeare on Film: Seminar

### **IV. Capstone (4 credits)**

Normally taken in the senior year, and must be taken in the department and may not be replaced by any course taken outside the department or by independent study.

ENGL 400 - Senior Capstone in English

## **Proposed English Major:**

### **Requirements for the Major (44 credits)**

ENGL 150 and ENGL 210 must be taken before any upper-level courses.

- [ENGL 150 - Literary Analysis](#) (4 credits)
- [ENGL 210 - Writing in the Discipline of English](#) (4 credits)
- **Three Elective English courses at any level (12 credits)**
- **Four Upper-level Courses chosen from among the following (16 credits):**

ENGL 300 - Independent Study in Literature

ENGL 301 - Selected Topics in English

ENGL 302 - Cultural Studies

ENGL 303 - Gender and Film

ENGL 304 - Sexuality and Gender in 19th Century Literature and Culture

ENGL 305 - Advanced Studies in Ethnic American Literature

ENGL 306 - Advanced Interdisciplinary Studies in Literature and Language

ENGL 307 - Environmental Justice Literature

ENGL 308 - Advanced Studies in Anglophone Literature

ENGL 309 - Law and Literature

ENGL 310 - Human Rights in Literature and Film

ENGL 311 - Nonfiction Writing

ENGL 312 - Nonfiction Writing: Articles

ENGL 313 - Creative Writing Workshop: Short Fiction

ENGL 314 - Creative Writing Workshop: Poetry

ENGL 315 - Creative Writing Workshop: Advanced Fiction

ENGL 316 - Creative Writing Workshop: Advanced Poetry

ENGL 320 - Advanced Studies in History of the Language

ENGL 321 - Comparative Critical Theory and Practice

ENGL 322 - Intensive Reading of a Single Text

ENGL 323 - Approaches to Literature: Genre

ENGL 324 - Filming American Feminism

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 332 - Intensive Reading of a Single Text from before 1800



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 342 - Theory and Practice in Media Communication

ENGL 349 - Writing Across the Curriculum and Peer-to-Peer Mentoring: Theory and Practice

ENGL 350 - Advanced Studies in Medieval or Renaissance Literature

ENGL 351 - Advanced Studies in British Literature of the 17th or 18th Century

ENGL 352 - Advanced Studies of British Literature of the 19th Century

ENGL 353 - Advanced Studies in British Literature of the 20th 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

Three electives (12 credits) chosen from among any ENGL courses.

- **Seminar (4 credits) Normally taken in the senior year**

[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 364 - Advanced Pre-1800 Literary Studies: Seminar](#)

[ENGL 365 - Major Pre-1800 Author: Seminar](#)

[ENGL 371 - Studies in Poetry: Seminar](#)

[ENGL 372 - Studies in Fiction: Seminar](#)

[ENGL 373 - Studies in Drama: Seminar](#)

[ENGL 374 - Advanced Literary Studies: Seminar](#)

[ENGL 375 - Major Author: Seminar](#)

- **Capstone (4 credits)** Normally taken in the senior year, and must be taken in the department and may not be replaced by any course taken outside the department or by independent study.

[ENGL 400 - Senior Capstone in English](#)

**Within the courses selected to meet major requirements, students should include:**

1. Two courses before 1900 (at least 50% of content before 1900)
2. A Concentration (at least 10 credits)

The focus of the concentration—made up of three interrelated courses—should be chosen from the list of options below, though students may design alternatives. The focus, as well as the specific courses to fill the concentration, should be selected in consultation with the adviser. Students must present a one-page proposal for the concentration to their adviser. Concentrations must be approved by the end of the junior year. One extra-departmental course may be counted in any concentration. Majors might consider the ways in which an interdisciplinary concentration could be a bridge between the major and a minor. Two courses must be at the upper level.

**Possible concentrations:**

- A genre (three courses focusing on a specific literary genre such as narrative, poetry or drama)
- A period (three courses focusing on a particular period, such as Medieval, Renaissance, the Long 18th century, 19th century, Modernism or Contemporary)
- Literary theory (three courses focusing on in-depth reading in theory or application of theory)
- Postcolonial and Anglophone literature (three courses focusing on literatures in relation to competing notions of colonialism, nationalism, and postcolonial cultures)
- A literary tradition defined by a particular group identity [such as African American, Asian American, Latino/a, Native American, LGBT, disability, women]
- Critical Race Studies (three courses focusing on literatures and/or theory that thematizes or interrogates concepts of race and ethnicity)
- Disability Studies (three courses focusing on literatures and/or theory that thematizes or interrogates concepts of ability/disability)
- Women's, Gender, and Sexuality Studies (three courses focusing feminist theory and/or on the study of literatures that thematizes and interrogates notions of gender and sexuality.)
- Language and rhetoric/Writing studies (Focus on the history of the language/rhetoric, linguistics, literacy studies, writing center theory, or philosophy of language);
- Interdisciplinary (Possible topics include Interart, Environmental studies, Religion and Literature, Philosophy and Literature, History and Literature)

English majors may include up to 8 credits of courses taken in another department or off-campus (not including transfer courses) on the following basis:

English majors may include up to 8 credits of courses taken in another department or off-campus (not including transfer courses) on the following basis:

- 8 credits from a study abroad program may count toward the major as upper-level credits with advisor/departmental approval;
- 4 credits from a literature department other than English may count toward the major with the department's approval if the student demonstrates its relevance to his or her course of study;
- Four credits of independent study/Honors thesis work may be counted as upper-level credit toward the major.

**Current English Minor:**

**Requirements (24 credits)**

### **I. Core (4 credits)**

- ENGL 150 - Literary Analysis

### **II. At least one from the following: (4-credits)**

- ENGL 250 - Mapping the Anglo-American Literary Tradition: The Medieval Period
- ENGL 251 - Mapping the Anglo-American Literary Tradition: The Renaissance
- ENGL 252 - Mapping the Anglo-American Literary Tradition: Nineteenth-Century British Literature
- ENGL 253 - Mapping the Anglo-American Literary Tradition: Twentieth-Century British Literature
- ENGL 254 - Mapping the Anglo-American Literary Tradition: Nineteenth-Century American Literature
- ENGL 255 - Mapping the Anglo-American Literary Tradition: Twentieth-Century American Literature

### **III. Electives (16 credits)**

Including 12 upper-level credits and one "Approaches" course (2-4 credits).

#### **Note**

The purpose of the English minor is to help prepare students who love literature, but who are not majoring in English, for a lifetime of intelligent and enjoyable reading. The analytical and critical skills, written and oral, developed in the minor will also serve students well in their processing of information and their interactions with others in their careers as well as in their role as participant citizens. The English Department has designed its curricular offerings so as to provide an opportunity for students to explore a number of approaches and methodologies for the study of literature: historical, thematic, text-based, author-based, and culture-based. Different approaches to a literary text will yield different results. Accordingly, we urge students in the minor to experiment with some of the many ways in which to engage and appreciate a literary text. At the declaration of the minor, the student should meet with an English Department advisor to plan a coherent approach to course selection.

### **Proposed English Minor:**

#### **Requirements (20 credits)**

- [ENGL 150 - Literary Analysis](#)
- Electives – 16 credits, at least 8 of which are at the upper-level

### **Current Theatre Arts Major:**

#### **Requirements for the Major (51-53 credits)**

##### **I. Core (30 credits)**

- THEA 101 - The Art of the Play
- THEA 120 - Theatre Technology
- THEA 135 - Acting and Directing
- THEA 210 - Theatre History I: Origins to the Renaissance
- THEA 220 - Theatre Design
- THEA 255 - Playwriting
- THEA 310 - Theatre History II: Restoration Through World War I
- THEA 366 - Dramaturgy

##### **II. Dramatic Literature (4 credits)**

- THEA 264 - Show: Business
- THEA 265 - Women in Theatre
- THEA 268 - Special Topics in Dramatic Literature
- THEA 311 - Contemporary Performance and Critical Theory
- THEA 362 - African-American Theatre

- THEA 365 - Selected Topics in Dramatic Literature
- THEA 367 - Enter Laughing: On Women, Men and Comedy
- THEA 380 - London Semester Interdisciplinary Colloquium
- THEA 383 - British Political Drama (London)

### III. Dance (2 credits)

- DANC 101 - Beginning Movement Studies
- DANC 201 - Intermediate Movement Studies
- DANC 220 - Movement for the Musical Stage
- DANC 250 - Special Topics in Dance
- DANC 322 - Choreography and Performance Studies
- DANC 350 - Special Topics in Dance

### IV. Practical Application (3 credits)

All students must complete THEA 302 or two credits (in any combination) of THEA 301-309 and/or THEA 313, 314, 315, 318, 319, with any combination of the following for a total of three credits.

- THEA 301 - Theatre Practice: Playwriting
- THEA 302 - Theatre Practice: Shop Technician
- THEA 303 - Theatre Practice: Design - Sets One or Two
- THEA 304 - Theatre Practice: Stage Management - Sets One or Two
- THEA 305 - Theatre Practice: Acting - Sets One or Two
- THEA 306 - Theatre Practice: Dance
- THEA 307 - Theatre Practice: Design for Dance
- THEA 308 - Theatre Practice: Electrician/Technical Director - Sets One or Two
- THEA 309 - Theatre Practice: Dramaturgy
- THEA 313 - Theatre Practice: Design- Sets Three or Four
- THEA 314 - Theatre Practice: Stage Management; Sets Three or Four
- THEA 315 - Theatre Practice: Acting - Sets Three or Four
- THEA 318 - Theatre Practice: Electrician/Technical Director - Sets Three or Four
- THEA 319 - THEA Practice: Dramaturgy - Sets Three or Four

### V. Electives (10 credits)

At least 10 credits from two different areas in the theatre and dance curriculum with a minimum of four credits at the upper level. To be selected in consultation with and approved by the major advisor.

At least four credits must come from the following:

- THEA 225 - Scene Painting
- THEA 311 - Contemporary Performance and Critical Theory
- THEA 320 - Advanced Theatre Technology
- THEA 321 - Historic Research for Theatrical Production
- THEA 322 - Creative Collaboration
- THEA 323 - Graphic Communication for the Theatre
- THEA 324 - Sound Design for the Theatre Arts
- THEA 325 - Advanced Set Design
- THEA 326 - Advanced Lighting Design
- THEA 327 - Advanced Costume Design

With the remaining six elective credits from:

#### Acting:

- SPCH 301 - Advanced Speech
- THEA 232 - Actor's Lab: Monologues I
- THEA 233 - Actors' Lab: Scenes I

- THEA 235 - Movement for the Actor
- THEA 330 - Advanced Acting: Technique
- THEA 333 - Actors' Lab: Scenes II
- THEA 236 - The Actor's Voice
- THEA 338 - Advanced Acting: Special Topics

**Dance:**

Note: Up to 4 credits of dance electives, above the 2 credits of required Dance, may be applied to the Theatre Arts Major.

- DANC 201 - Intermediate Movement Studies
- DANC 220 - Movement for the Musical Stage
- DANC 250 - Special Topics in Dance
- DANC 300 - Independent Study in Dance
- DANC 322 - Choreography and Performance Studies
- DANC 350 - Special Topics in Dance

**Design and Tech:**

- THEA 225 - Scene Painting
- THEA 320 - Advanced Theatre Technology
- THEA 321 - Historic Research for Theatrical Production
- THEA 322 - Creative Collaboration
- THEA 323 - Graphic Communication for the Theatre
- THEA 324 - Sound Design for the Theatre Arts
- THEA 325 - Advanced Set Design
- THEA 326 - Advanced Lighting Design
- THEA 327 - Advanced Costume Design

**Directing:**

- THEA 245 - Intermediate Directing
- THEA 345 - Problems in Directing

**Dramatic Literature, History, and Criticism:**

- THEA 264 - Show: Business
- THEA 265 - Women in Theatre
- THEA 268 - Special Topics in Dramatic Literature
- THEA 269 - Special Topics in Dramatic Literature
- THEA 311 - Contemporary Performance and Critical Theory
- THEA 362 - African-American Theatre
- THEA 365 - Selected Topics in Dramatic Literature
- THEA 367 - Enter Laughing: On Women, Men and Comedy
- THEA 380 - London Semester Interdisciplinary Colloquium
- THEA 383 - British Political Drama

**Playwriting:**

- THEA 355 - Advanced Playwriting

**VI. Off-Campus Learning**

- THEA 270 - Introduction to Performing Arts Administration
- THEA 375 - Special Topics in Theatre:
- THEA 385 - Applied Performance: Addressing Sexual Harassment, Violence, and Discrimination through Interactive Performance
- THEA 386 - Theatre in The Community: The Newark Collaboration
- THEA 387 - Theatre Semester: Internship

- THEA 389 - Special Topics in Applied Performance

## **VII. Capstone (2-4 credits)**

All students must complete either THEA 401 or 402 in their senior year. To enroll in THEA 401, students must have completed THEA 400. To enroll in THEA 402, students must have completed THEA 311 or THEA 400.

- THEA 400 - Theatre Arts Capstone Fall Semester
- THEA 401 - Theatre Arts Capstone Spring Semester
- THEA 402 - Independent Capstone Project

Note:

In consultation with the department, students may choose to fulfill their Capstone requirement by completing an honors thesis or an approved internship.

## **VIII. Departmental Events**

Majors are expected to support all department events, but are required to attend designated strikes, majors' meetings, special events and workshops

## **IX. Departmental Productions**

Majors are also required to attend opening nights of all major departmental productions, and are expected to attend all workshops, Plays in Process reading, and all special departmental meetings and functions.

## **Proposed Theatre Arts Major:**

### **Requirements for the Major (51-53 credits)**

#### **I. Core (30 credits)**

- THEA 101 - The Art of the Play
- THEA 120 - Theatre Technology
- THEA 135 - Acting and Directing
- THEA 210 - Theatre History I: Origins to the Renaissance
- THEA 220 - Theatre Design
- THEA 255 - Playwriting
- THEA 310 - Theatre History II: Restoration Through World War I
- THEA 366 - Dramaturgy

#### **II. Dramatic Literature (4 credits)**

- THEA 264 - Show: Business
- THEA 265 - Women in Theatre
- THEA 268 - Special Topics in Dramatic Literature
- THEA 311 - Contemporary Performance and Critical Theory
- THEA 362 - African-American Theatre
- THEA 365 - Selected Topics in Dramatic Literature
- THEA 367 - Enter Laughing: On Women, Men and Comedy
- THEA 383 - British Political Drama (London)

#### **III. Dance (2 credits)**

- DANC 101 - Beginning Movement Studies
- DANC 201 - Intermediate Movement Studies
- DANC 220 - Movement for the Musical Stage
- DANC 250 - Special Topics in Dance
- DANC 322 - Choreography and Performance Studies

- DANC 350 - Special Topics in Dance

#### **IV. Practical Application (3 credits)**

All students must complete THEA 302 or two credits (in any combination) of THEA 301-309 and/or THEA 313, 314, 315, 318, 319, with any combination of the following for a total of three credits.

- THEA 301 - Theatre Practice: Playwriting
- THEA 302 - Theatre Practice: Shop Technician
- THEA 303 - Theatre Practice: Design - Sets One or Two
- THEA 304 - Theatre Practice: Stage Management - Sets One or Two
- THEA 305 - Theatre Practice: Acting - Sets One or Two
- THEA 306 - Theatre Practice: Dance
- THEA 307 - Theatre Practice: Design for Dance
- THEA 308 - Theatre Practice: Electrician/Technical Director - Sets One or Two
- THEA 309 - Theatre Practice: Dramaturgy
- THEA 313 - Theatre Practice: Design- Sets Three or Four
- THEA 314 - Theatre Practice: Stage Management; Sets Three or Four
- THEA 315 - Theatre Practice: Acting - Sets Three or Four
- THEA 318 - Theatre Practice: Electrician/Technical Director - Sets Three or Four
- THEA 319 - THEA Practice: Dramaturgy - Sets Three or Four

#### **V. Electives (6-8 credits)**

Six to eight credits from two different areas in the theatre and dance curriculum with a minimum of four credits at the upper level. To be selected in consultation with and approved by the major advisor in preparation for the senior capstone.

Note: Students fulfilling their capstone requirement with THEA 400A + 401 must complete six credits. Students fulfilling their capstone requirement with THEA 400bB+ THEA 402 must complete eight credits.

##### **Acting:**

- SPCH 301 - Advanced Speech
- THEA 232 - Actor's Lab: Monologues I
- THEA 233 - Actors' Lab: Scenes I
- THEA 235 - Movement for the Actor
- THEA 330 - Advanced Acting: Technique
- THEA 333 - Actors' Lab: Scenes II
- THEA 236 - The Actor's Voice
- THEA 338 - Advanced Acting: Special Topics

##### **Dance:**

Note: Up to four credits of dance electives, above the two credits of required Dance, may be applied to the Theatre Arts Major.

- DANC 201 - Intermediate Movement Studies
- DANC 220 - Movement for the Musical Stage
- DANC 250 - Special Topics in Dance
- DANC 300 - Independent Study in Dance
- DANC 322 - Choreography and Performance Studies
- DANC 350 - Special Topics in Dance

##### **Design and Tech:**

- THEA 225 - Scene Painting
- THEA 320 - Advanced Theatre Technology
- THEA 321 - Historic Research for Theatrical Production
- THEA 322 - Creative Collaboration
- THEA 323 - Graphic Communication for the Theatre

- THEA 324 - Sound Design for the Theatre Arts
- THEA 325 - Advanced Set Design
- THEA 326 - Advanced Lighting Design
- THEA 327 - Advanced Costume Design

**Directing:**

- THEA 245 - Intermediate Directing
- THEA 345 - Problems in Directing

**Dramatic Literature, History, and Criticism:**

- THEA 264 - Show: Business
- THEA 265 - Women in Theatre
- THEA 268 - Special Topics in Dramatic Literature
- THEA 269 - Special Topics in Dramatic Literature
- THEA 311 - Contemporary Performance and Critical Theory
- THEA 362 - African-American Theatre
- THEA 365 - Selected Topics in Dramatic Literature
- THEA 367 - Enter Laughing: On Women, Men and Comedy
- THEA 383 - British Political Drama

**Playwriting:**

- THEA 355 - Advanced Playwriting

**Off-campus learning:**

- THEA 200- The Shakespeare Theatre of New Jersey Apprenticeship/Internship
- THEA 270- Introduction to Arts Administration
- THEA 380 - London Semester Interdisciplinary Colloquium
- THEA 385- Addressing Sexual Harassment, Violence, and Discrimination through Interactive Performance
- THEA 386- Theatre in the Community: The Newark Collaboration
- THEA 387- Theatre Semester Internship
- THEA 388-Theatre Semester: Independent Study
- THEA 389- Special Topics in Applied Performance

**VII. Capstone (4-8 credits)**

All students must complete either THEA 401 or THEA 402 in their senior year

- THEA 400- Theatre Arts Capstone Fall: New York City Colloquium
- THEA 401 - Theatre Arts Capstone Spring: New York City Performance and Residency
- THEA 402 - Independent Capstone Project

Note: Students taking THEA 401 must first complete THEA 400 section A. Students taking THEA 402 must have completed or be concurrently enrolled in THEA 400 section B.

Note: In consultation with the department, students may choose to fulfill their Capstone requirement by completing an eight credit honors thesis.

- THEA 410- Specialized Honors I
- THEA 411- Specialized Honors II

**VIII. Departmental Events**

Majors are expected to support all department events, but are required to attend designated strikes, majors' meetings, special events and workshops.

**IX. Departmental Productions**



Majors are also required to attend opening nights of all major departmental productions, and are expected to attend all workshops, Plays in Process reading, and all special departmental meetings and functions.

### **Current Philosophy Major:**

#### **Requirements for the Major (38 credits)**

##### **I. Core (28 credits)**

- PHIL 101 - Introduction to Philosophy
- PHIL 104 - Introduction to Ethics
- PHIL 213 - Introduction to Logic
- PHIL 210 - History of Ancient and Medieval Philosophy
- PHIL 211 - History of Modern Philosophy
  
- PHIL 313 - Analytic Philosophy OR
- PHIL 335 - Seminar in Contemporary Philosophy
  
- PHIL 318 - Theory of Knowledge OR
- PHIL 319 - Problems of Metaphysics

##### **II. Upper-level PHIL Electives (8 credits)**

##### **III. Capstone (2 credits)**

- PHIL 400 - Senior Project in Philosophy

#### Notes

Students majoring in philosophy should take courses in other departments that are particularly relevant to their own philosophic interests and should consult their major adviser when they select their courses. Students should gain some proficiency in a foreign language if they wish to go on to do graduate work in philosophy.

### **Proposed Philosophy Major:**

##### **I. Core (24 credits)**

- PHIL 101 - Introduction to Philosophy
- PHIL 104 - Introduction to Ethics
- PHIL 213 - Introduction to Logic
- PHIL 210 - History of Ancient and Medieval Philosophy
- PHIL 211 - History of Modern Philosophy
  
- PHIL 318 - Theory of Knowledge OR
- PHIL 319 - Problems of Metaphysics

##### **II. Upper-level PHIL Electives (8 credits)**

- PHIL 304 - Problems of Ethics and Meta-Ethics
- PHIL 313 - Analytic Philosophy
- PHIL 314 - Existentialism
- PHIL 317 –The Shattering of Reason: from Hegel to Nietzsche
- PHIL 318 - Theory of Knowledge
- PHIL 319 - Problems of Metaphysics
- PHIL 320 - Philosophy of Science
- PHIL 322 - Philosophy of Mind
- PHIL 328 - Philosophy of Religion
- PHIL 330 - Philosophy of Law

- PHIL 334 - Aesthetics
- PHIL 335 - Seminar in Contemporary Philosophy
- PHIL 344 - Environmental Aesthetics
- PHIL 345 - Selected Topics in Philosophy
- PHIL 351 - Symbolic Logic
- PHIL 352 - Philosophy of Language
- PHIL 353 - Seminar in the History of Philosophy
- PHIL 356 - Independent Study in Philosophy
- PHIL 410 - Specialized Honors I
- PHIL 411 - Specialized Honors II

### III. Capstone (4 credits)

- PHIL 400 - Capstone in Philosophy

#### Notes

Students majoring in philosophy should take courses in other departments that are particularly relevant to their own philosophic interests and should consult their major adviser when they select their courses. Students should gain some proficiency in a foreign language if they wish to go on to do graduate work in philosophy.

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### Correction to October's Curricular Report

**CSCI 151** the correct course title is **Object Oriented Programming in Java**

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# Combined Degree & Special Programs



## Combined Degree Programs

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  - [3+2 B.A./B.S. Program](#)
- **Environmental Management:**  
Drew University – Duke University
  - [3+2 B.A./M.E.M. Program](#)
- **Forestry:**  
Drew University – Duke University
  - [3+2 B.A./M.F. Program](#)
- **Law:**  
Drew University – Seton Hall Law School
  - [3+3 B.A./J.D. Program](#)
  - [4+3 B.A./J.D. Program](#)
- **Law:**  
Drew University – New York Law School
  - [4+2 B.A./J.D. Program](#)
  - [4+3 B.A./J.D. Program](#)
- **Medicine:**  
Drew University – New Jersey Medical School
  - [3+4 B.A./M.D. Program](#)
- **Software Engineering:**  
Drew University – Stevens Institute of Technology
  - [4+1 B.A./M.S. Program](#)
  - [4+1.5 B.A./M.S. Program](#)
- **Teaching:**  
Drew University
  - [4+1 B.A./M.A.T. Program](#)
- **Community College Honors Program:**  
[New Jersey Community College Articulation Agreements](#)

**COLLEGE ADMISSIONS & ENROLLMENT  
REPORT TO FACULTY  
NOVEMBER 4, 2016**

**Robert J. Massa  
Senior Vice President**

The College admissions staff have been hard at work this fall, focused on enrolling a first year class of 385 students and 70 transfers at a 57% discount rate. We have visited more high schools, have hosted more students on campus, attended more college fairs and interviewed more students than last year, and likely more than any year in the last ten. At the time, we have been working closely with our colleagues in Communications to implement the marketing plan we jointly developed last spring. This includes an in-house designed senior student search campaign to generate more applications, strategically placed social media ads and reworking our print materials.

In order to hit our enrollment and net revenue goals, while keeping our acceptance rate in the mid-50% range, we will need to see an increase of 10% in applications, on top of our 15% increase last year. While it is still very early, the news is good. Here is where we stand versus this time last year:

|                    | 2016 | 2015 | %       |
|--------------------|------|------|---------|
| Applications       | 431  | 384  | +12.2%  |
| Early Decision     | 27   | 24   | +12.5%  |
| Interviews         | 118  | 39   | +202%   |
| Campus Visits      | 383  | 164  | +133%   |
| Open House Events  | 267  | 263  | -0-     |
| High School Visits | 591  | 420  | + 40.7% |
| College Fairs      | 149  | 114  | + 30.7% |

A big thank-you to all faculty who helped us during last weekend's large and successful open house, and to all who have contributed in other important ways throughout the year. We have a long way to go, but we are certainly on our way.



## Drew University Fundraising Reports FY2017

FY16 - FY17 Comparison  
July 1, 2016 to September 30, 2016

|   | <u>FY17</u>         |              |                  | <u>FY16</u>         |              |                  | <u>FY16 Final</u> |
|---|---------------------|--------------|------------------|---------------------|--------------|------------------|-------------------|
|   | <u>YTD Received</u> | <u>Goal</u>  | <u>% to Goal</u> | <u>YTD Received</u> | <u>Goal</u>  | <u>% to Goal</u> |                   |
| Total Philanthropic Commitments         | \$4,289,172         | \$11,000,000 | 39%              | \$1,076,302         | \$12,000,000 | 9%               | \$12,599,203      |
| Total Cash & Irrevocable Deferred Gifts | \$828,957           | \$8,000,000  | 10%              | \$526,472           | \$9,000,000  | 6%               | \$5,643,199       |

## Drew University Fundraising Reports

**FY2017**

FY17 By Purpose and Source

July 1, 2016 to September 30, 2016

### ***Giving by Purpose***

|                                | <u>Total Philanthropic Commitments</u> | <u>Cash and Irrevocable Deferred</u> |
|--------------------------------|--|--------------------------------------|
| <b>Capital</b>                 | \$3,541,553                            | \$27,053                             |
| <b>Endowment</b>               | \$296,437                              | \$260,085                            |
| <b>Restricted</b>              | \$195,274                              | \$283,918                            |
| <b>Unrestricted</b>            | \$255,908                              | \$257,901                            |
| • <i>Annual Fund</i>           | \$82,957                               | \$84,950                             |
| • <i>MEF</i>                   | \$172,951                              | \$172,951                            |
| <b>Giving by Purpose Total</b> | <b>\$4,289,172</b>                     | <b>\$828,957</b>                     |

### ***Giving by Source***

|                               | <u>Total Philanthropic Commitments</u> | <u>Cash and Irrevocable Deferred</u> |
|-------------------------------|--|--------------------------------------|
| <b>Trustees</b>               | \$1,707                                | \$40,775                             |
| <b>Alumni</b>                 | \$3,741,153                            | \$229,208                            |
| <b>Friends</b>                | \$248,051                              | \$226,255                            |
| <b>Corporations</b>           | \$36,611                               | \$28,887                             |
| <b>Foundations</b>            | \$2,000                                | \$76,806                             |
| <b>Other Organizations</b>    | \$259,651                              | \$227,026                            |
| <b>Giving by Source Total</b> | <b>\$4,289,172</b>                     | <b>\$828,957</b>                     |

## Drew University Fundraising Reports

### FY2017

Annual Fund Report

July 1, 2016 to September 30, 2016

|   | <u>Cash</u> | <u>Pledge Balance</u> | <u>Total</u> | <u>Goal</u> | <u>% to Goal</u> | <u>Average Gift</u> |
|---|-------------|-----------------------|--------------|-------------|------------------|---------------------|
| <b>FY17</b>                                   | \$84,950    | \$77,641              | \$162,591    | \$1,300,000 | 13%              | \$415               |
| <b>FY16</b>                                   | \$61,230    | \$145,362             | \$206,592    | \$1,300,000 | 16%              | \$513               |
| <b>Increase<br/>(Decrease)<br/>from FY16</b>  | \$23,720    | (\$67,721)            | (\$44,001)   |             |                  | (\$98)              |
| <b>Increase<br/>(Decrease)<br/>Percentage</b> | 39%         |                       | (21%)        |             |                  | (19%)               |

#### Participation (All Funds)

|             | <b>FY17</b>       |                    |             |                      | <b>FY16</b>       |                    |               |                      |
|-------------|-------------------|--------------------|-------------|----------------------|-------------------|--------------------|---------------|----------------------|
|             | <b>Percentage</b> | <b># of Donors</b> | <b>Goal</b> | <b>Donors Needed</b> | <b>Percentage</b> | <b># of Donors</b> | <b>Result</b> | <b>Donors Needed</b> |
| <b>CLA</b>  | 2%                | 315                | 26%         | 3,051                | 2%                | 217                | 26%           | n/a                  |
| <b>DTS</b>  | 2%                | 62                 | 19%         | 626                  | 2%                | 86                 | 18%           | n/a                  |
| <b>CSGS</b> | 2%                | 38                 | 14%         | 259                  | 2%                | 36                 | 13%           | n/a                  |

## **Division III NCAA talking points**

Submitted by Sarah Abramowitz, Faculty Athletics Representative

The following Division III NCAA talking points are taken mostly verbatim from the website <https://athletics.blog.gustavus.edu/files/2013/04/2013-DIII-Week-Talking-Points.pdf>. They were distributed to us at the Faculty Athletics Representative Institute in October for dissemination at our institutions. I have included them in the faculty meeting packet because they contain useful information about the expectations our student-athletes, more than 25 percent of our student body, have about the support they will experience when they come to Drew. The points describe why a school like Drew is a good choice for student-athletes and why student-athletes are important to a school like Drew.

The college experience is a time of learning and growth – a chance to follow passions and develop potential. For student-athletes in Division III, all of this happens most importantly in the classroom and through earning an academic degree. The Division III experience provides for passionate participation in a competitive environment, in which student-athletes push themselves to excellence and build upon their academic success with new challenges and life skills. And student-athletes are encouraged to pursue their full passions and find their potential through a comprehensive educational experience.

### **The Three D's of the Division III experience are:**

**Discover:** Division III student-athletes are encouraged to pursue their interests and passions beyond the classroom and field of play...to discover themselves

**Develop:** Division III institutions provide an environment that encourages student-athletes to develop into well-rounded adults. Small class sizes, the ability to participate in more than one sport, and an emphasis on participating in activities outside of the classroom are all hallmarks of the Division III experience.

**Dedicate:** Division III institutions expect student-athletes to dedicate themselves to achieving their potential. Student-athletes must manage their busy schedules, keep up with class work and face the same challenges as the rest of the student-body.

### **More reasons student-athletes choose Division III schools:**

- Divisions III athletics provides a well-rounded collegiate experience that involves a balance of rigorous academics, competitive athletics, and the opportunity to pursue the multitude of other co-curricular and extra-curricular opportunities offered on Division III campuses.
- Division III playing season and eligibility standards minimize conflicts between athletics and academics, allowing student-athletes to focus on their academic programs and the achievement of a degree.
- Division III offers an intense and competitive athletics environment for student-athletes who play for the love of the game, without the obligations of an athletics scholarship.
- Division III athletics departments place special importance on the impact of athletics on the participants rather than on the spectators. The student-athlete's experience is of paramount concern.
- Division III athletics departments are dedicated to offering broad-based programs with a high



number and wide range of athletics participation opportunities for both men and women.

- Division III places primary emphasis on regional in-season and conference competition, while also offering 36 national championships annually.
- Division III affords student-athletes the opportunity to discover valuable lessons in teamwork, discipline, perseverance and leadership, which in turn make student-athletes better students and responsible citizens.
- Division III features student-athletes who are subject to the same admission standards, academic standards, housing and support services as the general student body. The integration of athletics with the larger institution enables student-athletes to experience all aspects of campus life.

## News from the University Library

CLA Faculty Meeting

November 4, 2016

### Reference and Research Services Department

#### New Database on Political/Government Issues

Drew has recently ordered an electronic subscription to CQ Researcher Online, which provides reports and analysis of significant social and political issues, including: "health, social trends, criminal justice, international affairs, education, the environment, technology and the economy." Coverage extends from 1932 to the present. This resource will be of particular interest to faculty in Economics, Political Science, and History.

Are your students struggling with finding sources?

We're delighted to meet with them one-on-one for a research consultation. Have your students contact one of the librarians listed below, or send us a message recommending that we reach out to a student.

- Humanities:  
Jody Caldwell (jcaldwel@drew.edu)  
Bruce Lancaster (blancast@drew.edu)  
Rick Mikulski (rmikulski@drew.edu)
- Social Sciences:  
Jody Caldwell (jcaldwel@drew.edu)  
Rick Mikulski (rmikulski@drew.edu)
- Sciences:  
Margery Ashmun ([mashmun@drew.edu](mailto:mashmun@drew.edu))

Faculty and Student Library Workshops in November:

#### **Endnote Web Citation Manager:**

Monday Nov. 7, 5-6 pm

Wed. Nov. 9, 5-6 pm

#### **Zotero Citation Manager:**

Tuesday, Nov. 15, 5-6 pm

Wednesday, Nov. 16, 2-3 pm

#### **Scholarly Googling: Google Scholar and Other Tools:**

Google Scholar, Citation Searching, Open Worldcat, Internet Archive, etc.

Monday Nov. 14, 4-5 pm

#### **Know Your Copy Rights:**

For faculty and Graduate Students tips on how to protect their own work and use others' works without infringing their rights.

**Friday** November 19, 3-4 pm

## Special Collections and University Archives Department

Exhibits Across Campus

### *Will and the Word*

**Curated by Louis Hamilton and the students of his CLA course Shakespeare's England: Religion, Society and Printing**

Dates: October 6 through November 6

Location: Kean Reading Room, Drew University Library

Explore changing religious and social values during the time of Shakespeare in an exhibit informed by Drew's collection of rare books from the 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> centuries. The exhibit includes a variety of material objects and a digital mapping project tracing the impact of reforms in London.

### *Books in the Time of Shakespeare*

**Curated by Cassie Brand, Interim Head of Special Collections, Archives and Methodist Librarian**

Dates: October 6 through December 31

Location: Lobby, United Methodist Archives and History Center

Shakespeare's *First Folio*, the 1623 first edition of his collected works, has been studied extensively for the clues it holds about which works the Bard actually wrote. Part of this study entails understanding how books of the time were made and how this text came to be. Learn about papermaking, typography, typesetting and binding in the early modern era.

### *Richard III on Page and Stage*

**Curated by Kim Rhodes, Professor of Art History and Cassie Brand, Interim Head of Special Collections, Archives and Methodist Librarian with assistance from Caitlin Shannon**

Dates: October 5 through November 6

Location: The F.M. Kirby Shakespeare Theatre

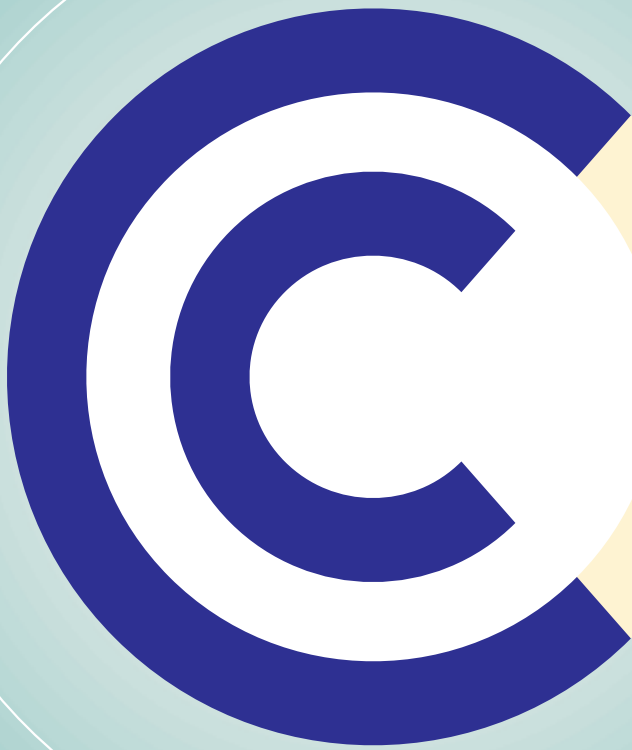
Designed to complement the production of *Richard III* by The Shakespeare Theatre of New Jersey, this highly illustrated exhibit explores depictions of the Shakespeare play by artists and theater companies over a 250-year period. Focusing on actors in the role of Richard III, the exhibit connects the play's text with its visual representations on stage and in the pages of printed books.

This semester the Library is hosting class sessions on Special Collections and Archives for 23 courses from all three schools. We invite professors interested in incorporating Special Collections and University Archives materials into their classes to contact Cassie Brand, Interim Head of Special Collections, Archives and Methodist Librarian ([cbrand@drew.edu](mailto:cbrand@drew.edu)).

*Late Night at the Archive:* On Tuesdays this fall the United Methodist Archives and History Center has special late night hours. Throughout the semester, the Wilson Reading Room will be open until 9pm Tuesday nights. The Reading Room has wireless Internet access and printing/scanning services.

Respectfully submitted,  
Christopher J. Anderson  
Associate Dean of Libraries

# Know Your Copy Rights™



Using works in your teaching —

## What You Can Do

Tips for faculty & teaching assistants in higher education

# Know Your Copy Rights™

## Use Your Copy Rights

In your teaching, you probably confront questions about how to share legitimately with your students articles, video, music, images, and other intellectual property created by others.

Sorting out what you can or can't do is often confusing. Lack of clear-cut answers may translate into delays, doubts, fear of liability, and decisions to err on the side of caution and non-use.

But frequently you do not need to get permission or pay a fee. Use rights may have been licensed by your library or reserved under law.

This brochure offers you some tips on when works can be used lawfully in your teaching without requesting permission or incurring additional cost.

## Keep It Simple — Link When Possible

In many cases, you can eliminate the need for permission or fee by simply giving your students a link to the work instead of making copies of it. For example:

- Your library already may have paid for a subscription license that entitles you and your students to online access. Check your library's Web site to see if the work you wish to use is available there without charge.
- Even if your library hasn't purchased access, the work may be available for free on a legitimate Web site, such as your institutional repository or another online open archive, the author's homepage, or an open access journal. Most sites allow students to print a copy for personal use.
- If your library has not licensed access and you can't link to the work for free, contact the library's electronic reserves department about whether they can arrange access for your students.

Consider retaining the rights you need to place your own work in an open archive and share it with your students. The SPARC Author Addendum ([www.arl.org/sparc/author/](http://www.arl.org/sparc/author/)) is one means of securing these rights.

## When Linking Won't Do

If linking isn't the answer, there's still hope. Here are several common situations in which you are free to make copies for your students or use works in the classroom without permission or fee:

### ■ Uses permitted by license

Use of electronic resources today is commonly governed, not just by copyright, but also by licenses between owners and users. Your use rights can differ from license to license. Commonly a publisher's or aggregator's license with a research library will allow faculty and their students to:

- Print a reasonable amount of a work.
- Share it with other authorized users covered by the license (typically, all faculty and enrolled students are authorized users).

With the potential for creators to offer their works directly to users on the Web, use of Creative Commons licenses is growing ([www.creativecommons.org](http://www.creativecommons.org)). Using a Creative Commons notice, creators specify the rights conveyed to users — such as to copy, distribute, display, and perform the work, provided attribution is given.

### ■ Fair uses

When the circumstances might reasonably be judged as fair, you may use copyrighted works in your teaching without obtaining permission. US law lists four fair use factors — described in the shaded area at right — that will help you evaluate whether your use is permitted. Here are a few examples of uses that are generally regarded as fair:

- copying reasonable portions of longer works for your class;
- copying a timely article (or one you've recently discovered that is relevant for your class) when

## Fair Use — Weigh Your Rights

it's unreasonable to expect a sufficiently rapid reply to a request for permission; and

- copying a graphic or an image from a work to display in your lectures.

### ■ Public domain

Works in the public domain are not protected by copyright, so you can use them freely. Here are examples of public domain works:

- Under US law, copyright expires 70 years after the death of the author. At that point, works automatically enter the public domain. As a practical matter, all works published in the US before 1923 are now in the public domain.
- Works by the US Government or created by its employees as part of their job are in the public domain. Note, however, that this does not apply to most works by federal grant recipients or contractors or to works of most other governments, including state and local governments.



## Before You Pay for Use Rights

**C**heck with your library to explore whether your use rights have already been paid for or whether there are alternatives to paying a fee.

**T**o ensure a balance of the rights of copyright owners and the public interest, the law allows you to use copyrighted works without permission — regardless of medium — when evaluation of the circumstances suggests the use is fair.

This “fair use” provision of copyright law doesn't provide hard and fast rules to tell you whether a use qualifies as fair. Instead, the unique facts regarding a use lead you to a reasoned conclusion.

Your evaluation should weigh four factors:

- 1. Purpose and character:** If your use is for teaching at a nonprofit educational institution, this is a factor favoring fair use. The scale tips further in favor of fair use if access is restricted to your students.
- 2. Nature of copyrighted work:** Is the work fact-based, published, or out-of-print? These factors weigh in favor of fair use.
- 3. Amount used:** Using a small portion of a whole work would weigh toward fairness. But sometimes it may be fair to use an entire work (such as an image) if it is needed for your instructional purpose.
- 4. Market effect:** A use is more likely to be fair if it does not harm the potential market for or value of the copyrighted work. But if it does, this could weigh more heavily against fair use than the other factors.

Consider each of these factors, but all of them do not have to be favorable to make your use a fair one. When the factors in the aggregate weigh toward fairness, your use is better justified. When the factors tip the scales in the other direction, your need to obtain permission from the copyright holder increases.

Don't worry that the answer isn't crystal clear. Just decide whether the factors weigh enough toward fairness so that you are comfortable not seeking permission. Some suggest reliance on the “golden rule” — if you were the copyright holder, would you see the use as fair and not expect to be asked for permission?



## Displaying or Performing Works in Your Classes

Copyright law makes special provision for displaying images, playing motion pictures or sound recordings, or performing works in classes.

### ■ Face-to-face teaching

You may display or perform a work in your class without obtaining permission when your use is:

- for instructional purposes;
- in face-to-face teaching; and
- at a nonprofit educational institution.

If you don't meet all three of these criteria, consider whether what you have in mind is a fair use.

### ■ Distance education

Although a specific copyright exemption known as the TEACH Act\* may apply, its rigorous requirements have prompted most instructors to rely primarily on fair use to display or perform works in distance education (e.g., online or over cable TV).

To evaluate the fair use option, weigh the four factors described at left. If you judge the use to be fair, you may use the work in your class.

In all cases, the copy of the work that is displayed or performed must have been lawfully made. That means, for example, you can display a video borrowed from your library's collection.

\* Consult your library or the university counsel on whether and how the TEACH Act is implemented locally. For a closer look at your rights to transmit works to a distance education class, see the North Carolina State University TEACH Toolkit at [www.lib.ncsu.edu/scc/legislative/teachkit/](http://www.lib.ncsu.edu/scc/legislative/teachkit/).



## Instructors Ask

### ■ *Can I show a movie in class that I've rented from my home movie rental provider?*

Yes, providing the movie is shown for educational purposes and such an educational use is not prohibited by the license agreement you signed with the rental provider.

### ■ *I've used an article as a standard reading in the past and my students have paid to include it in their course packs. But recently the library has licensed a database that includes the article. Does that change things?*

Yes. Instead of including the article in the course pack, now you can simply link to it in your syllabus and encourage students to use it online.

### ■ *What about articles that aren't licensed by the library — how do I share them with my students?*

Here are several options:

- If the article is available online via open access, share a link to it.
- If a Creative Commons notice appears on the article, you may share the work with your students.
- If the article is in the public domain, you're free to share it.
- Consider whether use of the work is a fair use.
- Ask the library about putting the article on reserve.
- Ask the library to license an online subscription if there is sufficient campus demand.
- Ask the copy center to license the work for sale of print copies.
- License the work yourself using your institution's courseware.

Get answers to more of your copyright questions at the ARL "Know Your Copy Rights" FAQ: [www.knowyourcopyrights.org/faq/](http://www.knowyourcopyrights.org/faq/).

# What You Can Do



**Often you can use works in your teaching without permission or fee.**

This chart highlights some of those situations. However, there are other circumstances where permission and/or fee are required (for example, when some types of works are included in course packs). Check with your institution's library or legal office for information about campus copyright policies.

| Know Your Copy Rights™          |  | Proposed Use   |  |  |  |             |
|---------------------------------|--|--|--|--|--|-------------|
|                                 |  | Exhibit materials in a live classroom?   | Post materials to an online class?   | Distribute readings?   | Create electronic reserves?  |             |
| Legal Status of Work To Be Used | Works Not Copyrighted                            | <b>Public Domain Works</b><br>(US Govt. and pre-1923 works, and certain other works)                                 | <b>Yes</b>   | <b>Yes</b>   | <b>Yes</b>   | <b>Yes</b>  |
|                                 | Copyrighted Works                                | <b>Your Own Works</b><br>(if you kept copyright or reserved use rights)  | <b>Yes</b>   | <b>Yes</b>   | <b>Yes</b>   | <b>Yes</b>  |
|                                 |  | <b>Open Access Works</b><br>(works available online without license, password, or technical restrictions)            | <b>Yes</b>   | <b>Link</b>  | <b>Link</b>  | <b>Link</b> |
|                                 |  | <b>Electronic Works Licensed by Your Institution</b><br>(depends on license, but usually permitted)                  | <b>Yes</b>   | <b>Link</b>  | <b>Link</b><br>(Most licenses also allow students to make an individual copy.) | <b>Link</b> |
|                                 |  | <b>Electronic Works with a Creative Commons License</b><br>(depends on license, but usually permitted; if not, LINK) | <b>Yes</b>   | <b>Yes</b>   | <b>Yes</b>   | <b>Yes</b>  |
|                                 | <b>Other Works</b><br>(when none of above apply) | <b>Yes</b>   | <b>Yes,</b><br>if meets either TEACH Act or Fair Use standards. If not, LINK or seek permission. | <b>Yes,</b><br>if meets Fair Use standards. If not, LINK or seek permission. | <b>Yes,</b><br>if meets Fair Use standards. If not, LINK or seek permission.   |             |



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### **Courses Taught in Moodle Before Fall 2013 Will be Removed on November 30**

Any courses taught before Fall 2013 that are not already listed under “My Courses” at [moodle.drew.edu/2](http://moodle.drew.edu/2) will no longer be available after November 30, 2016. If you wish to retain course materials currently found only at [moodle.drew.edu/1](http://moodle.drew.edu/1), please use the [Request General Moodle Support](#) (not the Restore a Previously Taught Course) form by the November 16 deadline. Please include the Source Term, CRN, and name of the on the form. We will let you know when your materials have been transferred so that they remain available to you and can be imported into future semesters, regardless of the LMS in use (see Learning Management Search update below).

Thank you for your prompt attention to this matter. Let us know if you have any questions by calling the UT Service Center at (973) 408-4357.

### **Learning Management System Search Update**

A number of faculty are participating in the pilot phase of our search for Drew’s new LMS , which will conclude at the end of the semester. The group has been meeting regularly to discuss the two systems being considered, Schoology and Canvas. Based on faculty and student feedback, a decision will be made to recommend one of these systems on November 11. Pending funding approval, the new system will be available - alongside Moodle - for the Spring 2017 semester. Moodle will be taken down and the new LMS will be implemented for the Summer 2017 semester and going forward.

### **Two New Online Workshops**

We’ve been busy finding ways for you to fit our programs into your busy schedules! To this end we have developed two new online workshops:

- Online Workshop: Advising 2.0 - Using Google Calendar to Schedule Appointments with Your Students - Rather than putting a piece of paper on your office door, give your students the option of scheduling an appointment with you from the comfort of their own devices.  
<http://tinyurl.com/advising2-0>
- Online Resources: Hybrid/Online Learning & Teaching - Register for this Moodle course to learn about and discuss ways to reach out to your class when you cannot physically be in the same room:  
<http://tinyurl.com/Hybrid-OnlineTeaching>

### **[News from Instructional Technology](#)**

Instructional Technology is pleased to launch our new blog! Our posts will provide information on current instructional technology news, services, and programming, as well as our expert staff members’ individual takes on pedagogy-based and emerging technologies, best practices, and tips and tricks to make technology work better for you. In the future we plan to include guest posts from faculty and other colleagues to share what kinds of technology they are using for learning and teaching.

Thanks for reading! Gamin Bartle, Paul Coen, Verna Holcomb, Nicole Pinto-Creazzo and Shawn Spaventa

## **DISCUSSION OF MIDTERM GRADE REPORTS**

In our ongoing efforts to enhance retention, the University's Retention Committee and the Office of Academic Services would like the CLA Faculty to discuss the possibility of having faculty issue midterm grade reports for all First Year students. Over the past three years our retention of First Year Students has risen from 75% to 88%. This impressive improvement is the result of a lot of hard work by numerous offices across campus. Academic Services, enhanced advising and Campus Life all deserve special recognition for the progress we are making in this critical area. Our goal is to achieve a first to second year retention rate of 93% to 94%. The Retention Committee and Academic Services feel that it would help enormously if all First Year students received midterm grade reports, so we can be certain that students know exactly where they stand at the midpoint of their first two semesters in college, and their advisors and Academic Services will be better positioned to advise them and direct them to the appropriate resources when needed. We are asking the faculty to discuss this matter at the November Faculty Meeting.

# FACULTY RESEARCH SERIES

Tuesday, November 17 | 12:00PM  
Brothers College 117

**Maria Masucci**

Thursday, February 9 | 4:15PM

**Rita Keane**

Friday, March 24 | 12:00PM

**Carlos Yordán**

Friday, April 7 | 12:00PM

**Hannah Wells**

## **Prestigious Scholarship Deadlines:**

Please direct interested students to the Dean's Office Prestigious Scholarships Webpage for more information and have them contact Louis Hamilton ([lhamilto@drew.edu](mailto:lhamilto@drew.edu)). All applicants will work with a member of the Honors Faculty Advisory Committee in addition to their regular advisors and be reviewed by an internal committee.

### **Carnegie Endowment Junior Fellows Program: November 30, 2016**

**Seniors:** Carnegie Junior Fellows provide research assistance to senior associates working on the Carnegie Endowment's projects. Areas include: Democracy and Rule of Law, Executive Office, China, Energy and the Environment, Cybersecurity, and the Middle East

### **Barry M. Goldwater Scholarship: December 14, 2016**

**Sophomores and juniors** who have outstanding potential and intend to pursue careers in mathematics, the natural sciences, or engineering.

### **Boren Awards for International Study: January 20, 2017**

**All class years,** commitment to work in Federal Government after graduation: funding U.S. undergraduate students to study less commonly taught languages in world regions critical to U.S. interests, and underrepresented in study abroad, including Africa, Asia, Central and Eastern Europe, Eurasia, Latin America, and the Middle East.

### **Beinecke Scholarships: Feb 1, 2017**

**Juniors** interested in graduate school in arts, humanities, or social sciences with a history of need-based financial aid.

*Drew University invites you to a reception  
for Music Professor Norman Lowrey,  
who is retiring after 40 years of  
teaching in The Forest.*



**Friday, November 11th 2016**

**4:00 pm – 6:00 pm**

**The Rotunda  
Dorothy Young Center for the Arts**

*Norman is a mask maker and composer who has taught courses in music composition, music theory, electronic music, and improvisation at Drew. In addition, he is certified in the Deep Listening practice of composer Pauline Oliveros and is on the Board of Directors of the Deep Listening Institute. He has presented Singing Mask ceremony/performances in Santa Fe, NM; Trenton, NJ; Billings, MT; New York, NY; and Kingston, NY. Among his most recent performances are “Into the Deep (Dreaming),” presented in the Concert Hall at Drew University with Pauline Oliveros and The Deep Listening Band, and “In Whirled (Trance)Formations,” presented with the Avatar Orchestra Metaverse online in Second Life.*  
— Department of Music

# Singing Masks / Automata / Multimedia - Norman Lowrey



Curator: Michael Peglau

**Exhibition: October 20 – November 18, 2016**

**Reception: November 4, 5:30 – 7:30 p.m.**

## Artist Statement

*I am an unabashed animist. I believe that everything is infused with what, for want of better word, might be called spirit. There is intelligence at the heart of all matter. Human intelligence is just one peculiar manifestation of this larger ground of being. Other manifestations are radically different, incomprehensible to conventional human sensibilities. Yet all things give voice to the underlying cohering essence, the spirit swirling through cells, molecules, atoms, quarks and superstrings. If we listen carefully we can resonate along with these primary vibrations and receive information, knowledge, altered understanding.*

*This has been the thrust of the teaching by the Singing Masks that I have been making and employing in ceremonial/performances over the past thirty-five years. Their voices and iconographic presences have been continual reminders of connection with that animistic sense of spirit-essence in rivers, rocks, sky, trees, as well as among all things animate. They have become guides in all my work into shifting perspectives, into experiencing everything as holy (William Blake), into mythic and oneiric reality. This same sensibility has also come to inform my approach to making automata, sculptural instruments and a variety of multimedia creations.*

*The ceremonial/performance pieces inspired by the Singing Masks are not entertainments in a traditional sense. They are not music, theater or dance meant to tell a story or lead one along a preconceived path. They are more often invitations to dive into ineffable richness and chaos even, to discover and explore*

*Whenever possible I like to make use of found objects as well as inexpensive materials, including electronics. I have also sometimes incorporated state-of-the-art computer technology to loop and pitch-shift the voices of the masks in real-time. This can be heard in recordings of some performances. I do not hide the technology. Nor do I make much effort to gloss over the inevitable awkward gestures needed to control the devices in my near-blind masked condition. I have an interest in the convergence of the primal and the present, the sacred and the mundane. In the Dream Time presence of the masks, automata, sculptural instruments and multimedia, even the most trivial occurrence may be recognized as having its own kind of perfection and beauty.*

Dreaming. Connecting. Listening. Sounding.

Norman Lowrey, October, 2016

## 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?                 |
|---|--|--------------------|----------------|-------------------|------------------------------|
| <b>Privileged Motions:</b> 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 |
| <b>Subsidiary Motion:</b> 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                     |
| <b>Main Motions:</b> 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?                 |
|--|------------------------------------|--------------------|----------------|-------------------|------------------------------|
| <b>Incidental Motions:</b> 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