

**Faculty Meeting Minutes
September 11, 2017**

1. Call to Order – 4 p.m.

The meeting was called to order at 4:03 p.m.

Union Building Ballroom

Moments to remember the lives of Preston Adams, Darby Morrisoe, and Bruce Serlin

Tribute to Preston Adams (Jim Benedix):

I'm here to pay tribute to William Preston Adams, or Pres, as he was known by his colleagues. He passed away on August 19th after a long battle with Parkinson's disease.

Pres was born in 1930 in the town Madison, Florida, about 50 miles east of Tallahassee. He attended Berry College in GA for two years, a time which he referred to as his "liberal arts experience." He left college to serve in the army, spending 39 months overseas in Germany. He finished his bachelor's degree at the University of Georgia in 1954, and received a Master's degree from there in '56. He then went to Harvard for his Ph.D., which he finished in 1959. His training was, as he put it, in "classical botany." He once expressed to me how the late '50s was an exciting time to be a biologist at Harvard, with the 100th anniversary of the Origin of Species and the recent discovery of the structure of DNA – noting that James Watson and Crick fame joined the faculty at Harvard while he was there. He also had fond memories of interacting with E.O. Wilson, who was another young faculty member at the time.

Pres was hired by DePauw in 1961, into the Department of Botany and Bacteriology. It was here that he married his wife Kay in 1963. They had a son, Keith, who himself became a successful biologist. Keith is a professor at the University of British Columbia who is an expert in molecular and genomic evolution.

Over the years, Pres taught courses in introductory botany, plant anatomy, plant ecology, plant morphology, mycology, and when he saw that evolution as an organizing concept was missing from the botany offerings here, he created an evolution course. In response to the first Earth Day in 1970, he developed a class called "Plants, Food and People." He later created and taught a course in paleobiology, and another called "Technology and Human Evolution." He was constantly reinventing himself, and trying to develop new ways to reach students. He remarked late in his career how different the students were from the ones he had taught in the '60s and '70s, but carefully sought out ways to bridge what he perceived as a gap between them and himself. Pres was the epitome of a life-long learner. He was a voracious reader, and this enabled him to develop new courses in new areas that he found interesting, as well as new approaches to his teaching.

I was lucky enough to meet and interact with 1977 DePauw graduate Barbara Kingsolver during my early years here, and she told me that Pres was one her very favorite professors. On the occasion of his retirement in 1999, she sent a tribute to him, which I read at the retirement dinner that year. In it, she said, in part:

I took a class from him nearly every semester I was at DePauw, and through them all he tolerated my smart lip but never an iota of mental laziness. I remember, for example, a test question on the

Krebs cycle in which I tried to use my creative writing talents to cover a lack of knowledge. He scrolled across my elegant equivocations (and I quote): “GOBBLEDYGOOK!”

She also wrote:

Dr. Adams presented in his classes a level of synthesis I’d never encountered before. His Evolution course began with two readings from Genesis, and moved right on into stories as diverse as hominid origins, the importance of recombinant DNA, and the beginnings of what would later become the Gaia hypothesis. He challenged me to think not just about the facts, but about life itself—what it means, and how biology is all of a piece with human history and culture. In my second year, when it dawned on me I wasn’t going to be Van Cliburn and had better bail out of the music school, Dr. Adams’ classes encouraged me to plunge into a field of study that could become, for me, not just a career but a philosophical underpinning—my own way of understanding and writing about the world.

I’ve never looked back. Except to say, a thousand times in my thoughts, “Thanks Dr. Adams. It *does* take a superior mind to appreciate a plant.”

Although Pres and I were separated in age by some 33 years, we became close colleagues, owing in part to the fact that when I arrived at DePauw in 1993, and moved into the brand new Olin Building, he and I were office neighbors, the only two faculty members on the west side of the first floor of the building. Those of you who’ve been around long enough to remember him know he was a slight little man, perhaps 5’4” and certainly not more than 120 lbs. One of the things I learned about him early on was that he had the sneeze of a much larger man. It was thunderous. It wasn’t until I had an adequate sample of them blasting down the hallway in the early morning when I knew that only he and I were around that I concluded that this burst of sound was emanating from this little man. Over time I also learned what a curious and intellectual man he was. He visited me in my office regularly to share photocopies of things he had read and that he thought would be of interest to me (this was in the days before PDFs). During my early years at DePauw, I would venture to say that the majority of material I read that was not directly part of my teaching or research consisted of items given to me by him. We also talked a lot about teaching, both mine and his own. He was willing to give advise on my teaching if asked, but never unsolicited. He also asked for my opinions about things he was doing in his classes. I so appreciated that he treated me as a peer. He was nice man, a southern gentlemen, and one who demonstrated that the best way to earn the respect of others was to respect others. And he most certainly deserved a lot of respect.

Tribute to Darby Morrisroe (Bruce Stinebrickner):

Darby Ann Morrisroe spent nowhere as much time at DePauw as the two other late colleagues being remembered here today. But she left a great impression on students and colleagues even in the short time she was with us.

In June 2016 Darby was offered a one-year appointment to teach American politics and, to our department’s great relief, she accepted our offer.

Darby earned her bachelor’s degree with Highest Honors at UCal Davis in 1994 and went on to earn her Masters and Ph.D. in political science at UVA in 2002 and 2007, respectively. [She had been an Assistant Professor for seven years at St. Lawrence University in upstate NY before joining us at DePauw.]

In her letter applying for her job at DePauw, Darby wrote “At its best, teaching should be a dialogue through which students grapple with important questions, open themselves to a diversity of ideas and engage in deep reflection and rigorous critique.” She continued to articulate how she went about trying to accomplish these goals.

We all know that it is easy to write a letter saying good and appropriate things about one’s teaching. But Darby Morrisroe didn’t just talk the pedagogical talk--she walked the walk.

At a memorial we held last week in the Department of Political Science [to honor Darby], students and departmental colleagues who spoke at the event reinforced what I had already come to think: Darby was among the most conscientious and engaged instructors that I have ever known.

In May 2017, when she was, as it turned out, lying on her death bed in an Indianapolis hospital, her conscientiousness and dedication to teaching remained on full display. She continued to grade papers and tests, to communicate with students, and to give me detailed instructions and materials as I prepared to cover one of her classes in her absence. By that time, her parents had arrived to support their daughter, and Darby regularly dispatched them to Greencastle from Indianapolis to deliver and pick-up teaching-related materials. When I met them, the three of us marveled at just how dedicated and conscientious a teacher their daughter was.

From late April to late May last semester, Darby sent a number of emails to department chair Sunil Sahu. She expressed her regrets about missing classes and addressed arrangements to keep her students engaged and learning while she herself was in serious pain and essentially bed-ridden. Those emails, which Sunil read at our departmental memorial last week, led him to write to Darby in late May as follows (and I quote): “You are an inspiration. **I will be telling your story of courage and commitment for a long time. Wishing you a speedy recovery!**”

But there was to be no recovery, alas. A backache in February led to the scheduling of back surgery in early May and then to the shocking discovery of Stage IV cancer a few days before the surgery. She died in mid-June.

Those of us who knew Darby found her engaging and outgoing, reflecting what students experienced both inside and outside her classroom. She had a ready sense of humor and a charming smile and laugh. She was, to put it simply, fun to talk with and fun to be around.

Colleagues who knew Darby liked her a lot, and we looked forward to her teaching in the department again this year.

It is still hard to believe that she died so quickly and so young. She was a good person, a conscientious professional, and someone who went the extra mile to help her students. Darby’s death was a tragic and shocking loss for her family, for her colleagues in the Dept of Political Science, for her students and prospective students, and, I would guess, for anyone who knew her.

Tribute to Bruce Serlin (Dana Dudle):

Bruce Steven Serlin was born in 1952 in New York, earned his B.S. from Alfred University, and a M.Sc. in botany from Cornell University. He earned his Ph.D. in botany from University of Texas at Austin.

Bruce’s early research focused on physiology, movement, and interactions among sub-cellular components in algae and green plants. He arrived in Greencastle and at DePauw in 1985, where he has been a member of the Biology department. He also served as director of DePauw’s Honor Scholar Program from 1997-2004.

During his 31 years in our department, Bruce taught courses such as Plant Biology (which he always called Botany), Plant-Animal interactions (during which his intrepid students gamboled through fields of cockleburs wearing outlandish furry outfits, and learned to make excellent videos of insect pollinators), and an Honors Scholar course called “Consciousness”. He was developing a new course this summer called “Nutrigenomics”, focused on of the complex influences of foods and food constituents with gene expression in human bodies, and he literally ordered every book on the topic for our library to help him prepare.

Bruce cared very deeply about that elusive and difficult-to-define thing we call “Biology”, and he was perennially challenging us to develop (and re-develop) labs that challenged students to think about how cells and whole organisms—especially in plants—are put together. He was rarely satisfied with laboratory

exercises that were (logistically) perfectly straightforward to teach, but not challenging enough for the students, much to the occasional frustration of his colleagues.

In addition to Biology, Bruce cared a great deal about the HoScho program that he helped lead; this regard is perhaps exemplified best by his establishment of the Dr. Irving Serlin Distinguished Honor Scholar Award, named after his father, awarded to the graduating senior in the Honor Scholar Program who best exemplifies the ideals of an Honor Scholar.

Bruce's sabbatical projects took him to the labs at Eli Lilly, and to Wabash College's Center of Inquiry where he was a Teagle Assessment Scholar. He traveled to Greece, Hawaii, and elsewhere for Winter Term, with his students and colleagues. But as many of you know, he was actually devoted to his faith and his family and his home. Bruce left behind his wife of more than 30 years, Terry Hall, and three grown children: Ian, Mischa, and Hannah, who have all made substantial marks in their worlds. He loved his dogs, horses, gardens, and his students.

Bruce's students knew him as a tough but passionate teacher, who loved the material and who refused to show them the easy path to a "correct" answer. More than a dozen of his students wrote to me this summer describing their respect and appreciation for his teaching. They each mentioned his concern about their lives outside the classroom. I can't read all their messages, but I do want to share a few words from Elisabeth Buescher, a 2010 graduate, who wrote me after she heard about Bruce's death:

After a senior seminar presentation in which I presented on medicinal uses of plants, Bruce invited me to do research with him and work on developing some plant cell lines at DPU... After months of trial and error and countless hours in the tissue culture lab and library trying to figure out the best way to do it, I got callus tissue to grow on parsley. We did it!

I will never forget what he said to me privately in that plant growth room after seeing the callus tissue. He told me that he had worked with many students over the years and that I was one of the best he'd ever worked with. As someone who suffered from severe self-doubt and was never the straight A student, I was stunned and touched by this conversation. His words and guidance over my senior year solidified my desire to go on to grad school and get my PhD. I am forever grateful to him and will carry his words, support, and biting sense of humor with me forever.

It's true for all of us, of course, but I think this may be extra true for Bruce: Everyone knew a different side of him, and no one knew too many facets. He was a private guy, and he usually kept a pretty effective border between his work and the rest of his life.

Some of you know him best from the gym at DePauw, or from coaching soccer with him, or because he gave you unsolicited dog-training advice on a Greencastle sidewalk or worked with you on a community project or a class. Many of you know Bruce to be generous and thoughtful, creative and challenging. And some of you probably know that, at least at work, he was often stubborn, frustrating, sometimes infuriating.

I could describe the Bruce I knew to you--he was sardonically funny and sharply observant and generous with ideas for teaching about plants-- but it would take too long and it would be incomplete... besides, I am still transitioning to the past tense with him.

Better to say that he loved his family beyond measure; he cared deeply for his animals (and other people's animals), his land and his gardens. He thought constantly about his students' learning, always focused on the outcomes of his pedagogical approaches. He always believed that DePauw in general, and the Bio department in particular, could be better than we are.

2. Announcement Quorum Number for Fall 2016 Semester (Anne Harris)

Verification of quorum – The quorum is 86. The chair verified the number was met.

3. Consent Agenda

A. Approve Minutes from the May 1, 2017 Faculty Meeting

B. Approval of the following new courses (recommended by Course and Calendar Oversight)

New Courses

- ARTH 275, First World War and Modernist Culture (1 Course, AH)
- ARTS 256, Intermediate Painting: The Contemporary Figure (1 course,
- ARTS 356, Advanced Painting: The Contemporary Figure (1 course, AH)
- ARTS 257, Intermediate Painting: Every Painter is a Thief (1 course, AH)
- ARTS 357, Advanced Painting: Every Painter is a Thief (1 course, AH)
- ARTS 264, Intermediate Photography: Darkroom Experiments (description)
- ARTS 266, Intermediate Photography: Digital Photography (1 course, AH)
- ARTS 362, Advanced Photography: Studio Lighting (1 course, AH)
- Arts 364, Advanced Photography: Darkroom Experiments (1 course, AH)
- ARTS 366, Advanced Photography: Digital Photography (1 course, AH)
- ARTS 371, Advanced Sculpture in Public Places (1 course, AH)
- ARTS 372, Advanced Kinetic Sculpture (1 course, AH)
- ARTS 273, Sculpture and Sustainability (1 course, AH)
- ARTS 373, Advanced Sculpture and Sustainability (1 course, AH)
- ARTS 274, Sculpture and Community-Based Art (1 course, AH)
- ARTS 374, Advanced Sculpture and Community-Based Art (1 course, AH)
- ARTS 276, Ceramics: Food and Community (1 course, AH)
- ARTS 278, Ceramics: Making Meaning (1 course, AH)
- ARTS 378, Advanced Ceramics: Making Meaning (1 course, AH)
- ARTS 279, Ceramics: The Body (1 course, AH)
- ARTS 379, Advanced Ceramics: The Body (1 course, AH)
- ARTS 376, Advanced Ceramics: Food and Community (1 course, AH)
- ARTS 277, Ceramics: Material Explorations (1 course, AH)
- ARTS 377, Advanced Ceramics: Material Explorations (1 course, AH)
- MSST 110, Contemporary Issues in Museum Studies (1 Course, AH)
- MSST 296 Museum Studies Topics (AH, ½ - 1 credit)
- MSST 396, Advanced Museum Studies Topics (AH, ½-1 credit)
- MSST 493, Museum Studies Capstone (1 course)
- MUS 173, Symphonic Band (.25 credit, AH)

C. Announcement of course changes (approved by Course and Calendar Oversight)

- ARTH 133, East Asian Art, Bronze to the Mongols (title, description)

ARTH 135, Developments in East Asian Art, Modernity (title, description)
 ARTH 226, Contemporary Art & Theory (description)
 ARTH 231, Prints & Print Culture of Early Modern & Modern Japan (title, description)
 ARTH 232, Warrior Art of Japan and the Ryūkyūs (title, description)
 ARTH 251, Van Gogh, Gauguin and "Post Impressionism" (course number, description)
 ARTH 265, Art and Literature Paris and Berlin (Course number)
 ARTH 390, Advanced Topics in the History of Art (AH, ½-1 credit)
 ARTH 494, Art History Seminar (description)
 ARTH 360, Pablo Picasso, Henri Matisse, and the Parisian Avant-Garde (course number, title, description)
 ARTS 152, Drawing: Learning to See (title, description)
 ARTS 153, Introduction to Painting (description)
 ARTS 175, Introduction to Ceramics (description)
 ARTS 198, Introductory Studio Arts Topics (AH, ½-1 credit)
 ARTS 262, Intermediate Photography: Studio Lighting (description)
 ARTS 272, Kinetic Sculpture (description)

D. Approval of International Experience designation (recommended by Course and Calendar Oversight)

ENG 392, Tolstoy's War and Peace
 UNIV 183, Literary Journey to Vietnam
 COMM 337, International Media
 ENG 151A, Lit: Poetry, Fiction & Drama
 ENG 255G, Artist in World Literature
 REL 354, Women and Gender in Islam
 CLST 183A, History and Monuments of Ancient Greece

E. Approval of Power, Privilege and Diversity designation (recommended by Course and Calendar Oversight)

FILM 250A/ML 295B, Global Cinema
 FREN 201A, Intermediate French I
 MUS 183A, Choir Tour in South Africa
 COMM 291D, Activist and Community Media
 ENG 255A, Readings in Literature of the Black Diaspora
 ENG 181A, Ethics and Society
 UNIV 184S, Leadership for a Socially Just Society

NOTE: Appendix A has all of the course descriptions. It is attached to this agenda, but will not be printed for our meeting.

The consent agenda was approved.

Reports from Core Committees

4. Faculty Priorities and Governance (Glen Kuecker)
 Committee has yet to meet

The chair took the opportunity of a public service announcement, and invited faculty to get a heart scan as it is an affordable and easy step to take in preventive health care.

The chair announced that the Faculty Priorities and Governance Committee has not yet met, because the committee was short one member from the Faculty Development Committee. The chair anticipated soon having the committee fully constituted. The chair announced that the committee's known agenda for the

academic year included: advancing to advance notice for a faculty vote regarding the proposed Handbook language for faculty voice in recruitment, review, and retention of senior administrators who position pertains to the academic mission of the university; advancing Handbook language pertaining to the university's confidentiality policies; and university strategic planning through the committee's steering committee function as well as its consultative function. The chair also indicated that the committee will begin discussions about how to start addressing inequity and inequality issues within the faculty. Finally, the chair stated the committee would elect a new chair for the academic year.

5. Curricular Policy and Planning (Scott Spiegelberg)
Writing Curriculum Committee Announcement (Rebecca Schindler)

As part of our ongoing assessment of the writing program, the WCC will be conducting a survey about the first-year seminar program. The FYS program is nearly 20 years old and we are seeking a broad range of perspectives as we look at assessing it. Therefore, we encourage everyone whether you have taught in the program or not to respond to the survey when we send it out later this month.

6. Faculty Personnel Policy and Review (Clarissa Peterson)

The Faculty Personnel Policy and Review is currently working on chair selections for the next academic year. They are continuing working on the student opinion surveys and how to always improve them and how to administer them better.

7. Faculty Development (Angela Flury)

FDC would like to announce the following faculty development funding opportunities and their deadlines.

Fisher Fellowship, September 20
Faculty Fellowship, October 4
Sabbatical/Pre-Tenure Leave, October 25
Fisher Course Reassignment, November 1

We also encourage faculty to take advantage of the following funding opportunities on a first-come, first-served basis:

Conference and workshop Funds
Professional Development Grant

FDC is awaiting your applications. For details on each fund or grant, please refer to FDC website.

Members of the FDC committee are happy to assist you in the application process: Susan Anthony, Tamara Beauboeuf, Nahyan Fancy, Seth Friedman, David Newman, Naima Shifa, and myself.

Tamara Beauboeuf:

Hi everyone,
I wanted to announce an opportunity that might be fitting for some of you. We have been invited by the Andrew W. Mellon Foundation to nominate a candidate for the Fall 2017 New Directions Fellowship competition. These fellowships provide support for faculty in the humanities and humanistic social sciences who received their doctorates between 2005 and 2011, and whose research interests call for formal training in a discipline other than the one in which they are expert.
Fellows will receive the equivalent of one academic year's salary, as well as support for coursework pursued.

I'll send an email about this opportunity tomorrow, but if it interests you, I ask you to contact me very soon. The University is allowed to select one nominee from the faculty for consideration by the Foundation, and we need to submit required project materials to the foundation by October 6, 2017.

8. Student Academic Life (Rich Martoglio)

Update on Alcohol Statistics and Initiatives: Julia Sutherlin and Dorian Shager

Written Announcements:

Julia Sutherlin (Assistant Dean of Campus Life and Director of Alcohol Initiatives) reported on issues regarding student alcohol usage. Areas of note include: 1) Binge drinking has shown a steady increase at DePauw, which goes against the trend for college students across the country. 2) Hard alcohol is prohibited at registered events on campus. Kegs may be used at some events in but require an approval process. Changes to the tailgating process at athletic events will occur. 3) The TIPS training program has been initiated to help students learn the signs of alcohol abuse. 4) There has been an increase in the number of hospital transports at the beginning of the academic year and a higher average blood alcohol content for those students who were transported. 5) An awareness campaign is going on to inform students of the importance of calling for assistance for students who are intoxicated, under the influence of narcotics or who have been injured, as well as the Indiana Lifeline law and the DePauw Safe Community Initiative.

The committee discussed the troubling events that have occurred on campus during the first week of classes and issues related to student safety (security camera usage on campus). Students received a campus email from Erika Killion (Student Body President) regarding a meeting to address these events. Several students attended the meeting and participated in discussions.

The committee discussed student concerns regarding meal plans on campus, which include costs, availability and food allergies. Erika Killion and other students plan to meet regularly with Bon Appetit to address student concerns.

Rick Provine (Dean of Libraries) provided a reminder to the committee that the textbook pilot program was ended at the conclusion of the last academic year due to low student usage. As was mentioned in the May, 2017 Student Academic Life Committee agenda, strategies for faculty concerned about textbook affordability include providing information about the increasing amount of open access materials that are free of charge, replacing expensive textbooks with materials already licensed by the library and placing material on reserve at the library.

The May, 2017 Student Academic Life Committee agenda included a statement regarding the assembly of a subcommittee to determine ways to implement a book as a common read for students entering in the fall of 2018. This past summer a group of faculty, staff, and current and former students considered a variety of works that could be used as a common reading for all first-year DePauw students entering in fall 2018. The group has narrowed the candidates for the common reading to five books and has requested feedback from the faculty (please see Erik Wielenberg's email from August 11th, 2017).

The Student Academic Life Committee invites faculty to propose items that they would like the committee to address during the 2017-2018 academic year.

Reports from other Committees

9. University Strategic Planning Committee (Howard Brooks)

University Strategic Planning Committee's report is an offer to answer questions.

Written Announcement–

The Strategic Planning Committee is finishing language revising the function and membership of the committee to align with the current work of the committee.

10. Faculty Athletic Representative (Pam Propsom)

I am Pam Propsom, Professor of Psychology and Neuroscience, and also one of our university's Faculty Athletic Representatives. The other rep is Tim Good, in the department of Communication and Theater. Our role is to serve as liaisons between student-athletes and the Athletics Department, and between our institution and our conference, the North Coast Athletic Conference.

We as faculty often feel that our individual course should be the most important thing in a student's life, but I would encourage us to remember that DePauw University is in the business of development of the entire student, and not just the academic component. Significant learning and leadership opportunities can come from experiences outside of the classroom: in research with faculty and conference attendance, student government, clubs, musical ensembles, internships, off-campus study, greek houses, and participation on athletic teams. In addition, research shows that students who have an affinity group and feel a sense of belonging (e.g. with a Posse, greek house, athletic team) are more likely to be retained. Over 600 students (25%) of our student body participate in intercollegiate athletics at DePauw.

I know it can be frustrating when academic and athletics compete for students' time, and if your student-athletes have not already approached you about their participation in intercollegiate athletics, they will soon. They may request permission to be absent from class to attend an athletic contest or to work ahead on assignments in anticipation of possibly missing class. Please allow me to remind you of a couple of things:

--University policy states that "classroom performance takes priority over all extracurricular activities" and the first statement in DePauw's Athletics Mission and Values statement is athletic staff and student-athletes are expected to "Focus on learning and academic achievement, supporting and celebrating individual and team academic success."

--Faculty members are NOT obligated to excuse students from class or course requirements for athletic contests. You are encouraged to try to work with students to make accommodations, if possible.

--Coaches work very hard to schedule athletic contests to minimize missed class time, especially missing multiple classes on the same day/time. Students will not miss more than a week of class for any extracurricular activity.

--Usually our student-athletes are fairly skilled at balancing their academics and athletics, and working with faculty to do so, but remember that many students are new to college and they will need help in navigating this new environment. Treat any conflicts or missteps by student-athletes as a learning opportunity for them.

--The university has a formal exam proctoring policy in place so that student-athletes can take exams on the road, if you should choose to take advantage of this.

Please feel free to contact me, Tim Good, Stevie Baker-Watson (the Athletic Director), or Kent Menzel, the current Chair of the Athletic Board Committee, if you have concerns or questions.

Communications

11. Remarks from the President (Mark McCoy)

Good afternoon everyone. As I was looking at our website today I marveled that Malala and Yo-Yo are at DePauw in the same month. How many schools can say that?

Thanks also for the kind notes and comments about lunch downtown at faculty/staff institute. I believe we are turning a corner in Greencastle and if you have not yet been to Bridges—you will want to go soon. DePauw Alums Judson and Joyce Green have brought this too us, Trustee Lee Tenzer brought us the space for TapHouse and Scoops and has invested in Almost Home. These, joining with Wasser, Myers Market and Don Julio are really changing the face of Greencastle and helping make us a great place to learn, live, and work. We have a lot to celebrate.

I will utilize my time today to discuss four issues very briefly. Before I do I would like to reintroduce the new members of cabinet to you:

Bob Leonard
Bobby Andrews
Deedie Dowdle

Interestingly, these three new members are directly involved in helping us right our struggling financial ship which is the first of my four points for you today.

Financial Update

There is a powerful and beautiful, financially sustainable DePauw in our future. We are currently laying the ground work to get us there. I explained at Faculty/Staff institute this year that we are in no fear of going under. In fact, our balance sheet, for the first time in our history, crossed the billion-dollar threshold—that is to say that our endowments and our property are now collectively valued at over a billion dollars. Yet another reason to celebrate. While this provides a solid foundation and precludes our being swept away in the challenges of higher ed, it does not mean that we have a sustainable business model.

Prudent financial advisors recommend and indeed, most colleges live, on a 4-5% draw. DePauw has not. This year, our draw will be an unsustainable 6.35%. Our expenses are out of alignment with our revenue. The good work of Deedie and Bobby will help us on the revenue side but we are now living a profound reality: Small classes last for four years and the cumulative effect of multiple small classes can be difficult. The “hangover” from small classes are with us for a while but we will be in a far better position in a few years.

At the same time, our expenses continue to grow. We have very real deferred maintenance issues. We are in dire need of student housing. We have debt service calls looming in the years ahead. While we have gifts coming for projects like our library and alumni buildings, we no longer have the cash flow to fund these before the gifts are realized. We are struggling to stay on schedule for many such efforts.

I have every faith that Bob Leonard and his team can provide the wisdom and experience to navigate our way out of this tight spot. Bob has faced this before as a CFO and CEO and his team is building a model the cabinet and others will utilize to navigate us to financial health. It will not be easy but we will get there and we will all feel so much better when we are. We will be engaging in many conversations about this with you as we get to a sustainable model. There is a powerful and beautiful, financially sustainable DePauw in our future.

DACA and related challenges

Thank you for your many notes of support and encouragement as we navigate the challenging terrain around us. With DACA and all such challenges, we are more successful when we work together and I very much appreciate the good work of so many staff and faculty members in support of our students. I am currently actively lobbying for legislation in support of our DACA students. Our goal is a permanent answer such as the Dream Act though if the Bridge Act is the only achievable option on the table, I would accept those protections to give us more time to achieve other, more permanent legislation. I will keep you informed of this work. To date I have met with or reached out to every elected representative of Indiana at the federal level. Some are supportive, some are not and I will continue to do all in my power to advocate for our students. I very much appreciate your support in this. In my email of September 5 I included a link that provides contact information for all federal legislators. I encourage you to write your senators and congressional representatives.

You may have heard that symbols appearing to be swastikas were discovered in the tile work in the entrance foyers to Asbury Hall. As you may know, the swastika has a benign history prior to being appropriated by the Nazi party. I met with several faculty and staff members today to discuss how we address this discovery. Apparently, they were placed there when the building was built in 1930, likely before the swastika had been appropriated by the Nazi party. For the record, none of the designs are the swastika found on the Nazi flag though many can provoke a response as if they were. We are now reaching out to students and will report out on these discussions.

High Risk Behaviors at DePauw

Earlier you heard the bracing news about our high risk behaviors. This is a national public health crisis and DePauw is not immune. More than that, we are in the vanguard. We simply must address these behaviors and this afternoon I called a meeting of those involved in this effort to assess the field. Alan Hill and I will be making some tough calls over the next several weeks in an attempt to begin to get this under control. We are, above all else, an academic institution and the scourge of high-risk behaviors impacts our ability to fulfill our mission. These behaviors stand in stark contrast to the values we espouse. I want each of you to know that you have my complete support in holding our students to the highest possible academic standards. We are, above all else, an academic institution.

There is no “silver bullet solution” to this challenge. We will take a “yes, and...” approach. We must make the road to the wrong behaviors incredibly narrow and the avenue to the right behaviors remarkably broad. More, harder, and earlier classes, better social event counter-programming, increased cultural and athletic opportunity, stricter enforcement, stronger student, faculty and administrative leadership will all be called upon. What I ask you to note, today, is that I, as president, am firmly committing to the effort to address our high risk behaviors and ask you to join me in this commitment. This is not a Greek problem, it is not even a DePauw problem. It is a national problem, and on this campus, I am asking you to join me in a united commitment to eradicate it. There is wonderful Goethe quote that I call upon here:

“Until one is committed, there is hesitancy, the chance to draw back, always ineffectiveness. Concerning all acts of initiative (and creation) there is one elementary truth, the ignorance of which kills countless ideas and splendid plans: that the moment one definitely commits oneself, then Providence moves too. All sorts of things occur to help one that would never otherwise have occurred. A whole stream of events issues from the decision, raising in one’s favor all manner of unforeseen incidents and meetings and material assistance, which no man could have dreamed would have come his way. Whatever you can do, or dream you can, begin it. Boldness has genius, power and magic in it.”

I am asking faculty staff and students to join this administration in this boldness.

Vision 2025

Finally, I want to draw your attention to our 2025 vision statement:

As a great place to learn, live and work and as a university of choice and distinction, DePauw will be recognized as a leader in higher education for the integration of its rigorous liberal arts curriculum and robust practicum and its unique commitment to the success of each student.

This breaks down to four goals:

- A great place to learn, live, and work
- A university of choice and distinction
- A rigorous liberal arts curriculum and robust practicum
- And a unique commitment to each student

I'd ask you to picture that day in 2025 when we are a great place to learn, live, and work; when we are in a more welcoming, inclusive and financial position that erases the fears and challenges we have now. I'd ask you to imagine us as a university of choice and distinction known for its unique commitment where the size of the class is only a number to celebrate. Knowing that our system of curriculum, credits, teaching and learning was last overhauled in 1869, I would ask you how you would imagine a liberal arts education for the modern world and join you in bringing in to life. This vision, fulfilled, changes the game for all of us—especially our students.

As I close, I would like to share that I am a believer in the “Stockdale Paradox”. The Stockdale Paradox posits that the successful unflinchingly recognize the challenges before them and pair that recognition with an equally unflinching belief that, in the end, they will succeed. I have shared some “brutal truths” with you today. These challenges are real but do not be daunted. 90% or more of the colleges in America would trade places with us in a heartbeat. We have challenges. We will succeed.

There is a powerful and beautiful, financially sustainable DePauw in our future. We are laying the ground work to get there.

12. Remarks from the Vice President for Academic Affairs (Anne Harris) –

For those of you new to our community, welcome and thank you for your presence and the energy, expertise, and goodwill that you bring; for those of you renewing the contributions of your energy, expertise, and goodwill to our collective enterprise, welcome back, and thank you for your continuing commitment to our students as it supports and develops all that *they* will bring to and shape of our endeavor. Thank you all for being here, in this room for this official gathering of the University's faculty, and on our campus for the crucial work of the sharing of knowledge and the fostering of a civil society. I hold these few minutes each month in trust with you as an opportunity to signal those significant developments and issues that will shape the work ahead, and to invite you to follow up afterwards in our committees, our conversations, our hallways and gathering places, and our ever-active e-mail channels.

As you heard from President McCoy, and as you know from your engagements with issues and communities, the challenges have seldom been greater for institutions of higher education. Our educational mission and our community campus are not only permeable to but in direct engagement with national debates (specifically about the value, business model, and financing of the liberal arts experience), with changing legislation (notably DACA and Title IX), and with large-scale actions of hate (most recently in the racism and anti-Semitism of white supremacist rallies in Charlottesville). We have our own “home work,” as I've referred to it previously, on building and sustaining a sense of belonging for identities our students, faculty, and staff hold that have been historically marginalized in terms of race, gender, sexuality, religion,

and socio-economic class. John Dewey's charged statement that "Education is the midwife of democracy" resonates powerfully amidst these challenges, and can renew us to the mission of our University motto and to the inspirational horizon line of our work.

We also have **two specific strategic responses to these challenges: our partnerships and our actions**. Collaborations between faculty, staff, and administration figure prominently within the initiatives of the Commitment, inviting new conversations and connections around our students' experiences and our own learning. In ways that I don't think have been fully acknowledged within conversations previously kept separate, our staff colleagues bring an expertise (both from specific graduate degrees and extensive experience) that will partner powerfully with faculty efforts. The potential to transform our culture, to change how we address challenges by turning to each other for consultation and knowledge, is tremendous. It will take our being attentive to the opportunities of partnerships, and deferential to expertise we do not have in the knowledge we seek to gain – but as we do, our efforts can more and more be shared instead of duplicated, co-ordinated instead of isolated. I deeply appreciated the August 31 e-mail communication from Dean of Faculty Tamara Beauboeuf and Dean of Students Myrna Hernandez providing resources to inform both faculty and staff about what, indeed, proved to be a complex and intense week involving DACA. I am grateful for Aliza Frame who, in her role as Student Immigration Advocate, is organizing legal and support resources for students and information for our community. Having had the benefit of working with her this summer, I eagerly anticipate your seeking out and welcoming Alesha Bowman, the new Director of Multicultural Student Services. A "DACA Information, Action & Resource Fair" has been organized for tomorrow from 5-6 p.m. in this room during which you can come to know the work of staff that supports our students and strengthens your own, no matter what discipline. **Our partnerships will sustain and inform us**. It will be our partnerships that will give us the resilience and ingenuity we will need to face our challenges.

Our actions will move the institution to fulfill the promise of education – both to our students in our commitment to academic persistence and inclusive excellence, and to the public sphere, in the civil society we model at DePauw and beyond. Two specific initiatives identified in the Commitment this spring and amplified this summer by faculty-staff working groups will be presented in open meetings this fall and will benefit from your creative input:

- **Advising** is poised to change significantly at DePauw. Comprehensive training for the SSC (Student Success Collaborative), which will allow for faculty and staff communication and partnerships designed to support students, will continue throughout the fall and will link our efforts to raise our 4-year graduation rate. The Advising Committee will also be presenting its work on a new advising structure that can encompass co-curricular as well as curricular advising, and make connections for our students across their experiences at DePauw, better preparing them for life after college, but also adding intentionality and access to the co-curriculum (practicum). Funding to develop advising expertise within this new structure will be available. This is our opportunity to come through on DePauw alum Justin Christian's powerful message at the Thursday Faculty-Staff Institute linking learning and relationships. Advising and mentoring, like teaching and research, are relationships in action, and I thank Dean Beauboeuf for her development of and commitment to these interconnected relationships in faculty experience.
- The **Practicum (or Co-curriculum)** is taking shape. Coalescing eight, and perhaps eventually more, existing and emerging Centers into a council that will consider our students' co-curricular trajectory, as this body considers our students' curricular trajectory, will provide clarity and access to co-curricular experiences for our students, as well as opportunities for faculty and staff to learn from each other. The issues that our Centers address, and the experiences they guide for our students, from media to technology to ethics to diversity and inclusion, from music and entrepreneurship to

community engagement and student engagement can intersect with those that our classrooms and curriculum address. The Centers Council will be bringing its ideas to discussions, and departments and programs will be invited to think of how the work of the curriculum can be experienced in the practicum/co-curriculum, how the work of the classroom can be put into action through the Centers.

- **DePauw Dialogue**, now in its fourth iteration since being voted into existence by the faculty in 2015, is our most extensive campus-wide collaboration in its dedication of a day (Wednesday, September 27 this year) focused on the work of inclusion that connects with all efforts and projects throughout the year. Because of the calendar, work on DePauw Dialogue 4.0 began over the summer by staff; the invitation is now warmly extended to any faculty members who wish to continue to shape the day by coming to meetings held every Thursday from 4:30-5:30 p.m. in Lilly 2011. There will be e-mail communication providing more information. This year, we are moving away from the conference format to a dialogue format – we will not be only talking about dialogue but practicing it, first through a shared activity inspired by the work of Peggy MacIntosh and SEED (Seeking Educational Equity and Diversity), and then through community building actions in the afternoons. The day will end with opportunities for respite and restoration.

I'll close with our opportunity to lead. The faculty and staff of each of the 4,500 colleges and universities in the United States have the same transformative goal: to educate. Etymologies often embed the mission of a word – to e/ducate means to “lead out of” in Latin (out of unknowing, out of anxiety, out of uncaring) – that is an opportunity given to each of us with every course, every class session, every encounter. And I invite us to think not only about what we lead our students and each other out of, but also what we lead in to (curiosity, discovery, connection) and how. And I warmly, I would say fervently, invite us to think on how, by modeling our own collaborative address of our challenges, we will lead *and be led by* our students in to the work of fostering a civil society in which individuals are valued for what they bring, knowledge is sought and experienced, and communities shine brightly with ideas for the common good.

Additional Business

13. Unfinished Business **None**

14. New Business **Motion:**

(This motion is an adaptation of ACLU's “We Are With Dreamers Letter”, www.bit.ly/WithDreamers)

DePauw University faculty are united in declaring that we are with Dreamers and DACA recipients. We recognize their enormous role in our communities and families and their contributions to our schools, workplaces, and shared prosperity as a nation.

Since June 2012, nearly 800,000 of these young people who came to the United States as children have come forward, passed background checks, and received permission to live and work in the United States. With DACA, they have advanced their education, started small businesses, and more fully established themselves as integral members of our society. President Trump's termination of the DACA program on September 5th means all of these young people will soon be at risk of deportation and separation from their families and our communities; this is senselessly cruel.

DACA students are integral members of our DePauw community and we, as an institution of higher education, have a moral obligation to support them, both privately and publicly, particularly during times of vulnerability.

We acknowledge and appreciate the advocacy work led by Dr. McCoy and his administration, including the increased student resources, and we now encourage continued proactive networking with other institutions on DACA.

The faculty stand in unity with Dr. McCoy in his support for DACA students and ask that he and his administration continue to publicly announce DePauw University's support of our DACA students. We also ask him to publicly endorse legislation that provides permanent protection for DACA students, such as the Dream Act of 2017.

As a learning community we believe it is a moral imperative that we fully support our DACA students and join together to send our assurances to Dreamers: we see you, we value you, and we are ready to defend you.

Submitted in alphabetical order as a motion before the DePauw Faculty by

Rebecca Alexander
Angela Castañeda
Jeff Hansen
Douglas Harms
Paul Johnson
Glen Kuecker
Alejandro Puga

There was some discussion of the motion, and a call for a secret ballot. The motion was approved by a vote of 75 Yes and 1 No.

16. Announcements

Arts Fest 2017 - Lydia Marshall – Encouraged faculty members to participate in ArtsFest and to encourage their students to as well.

17. Adjournment

The meeting was adjourned at 6:00 p.m.

Appendix A: Course Descriptions for Consent Agenda Items from Course and Calendar Oversight

New Courses

ARTS 256, Intermediate Painting: The Contemporary Figure (1 course, AH)

We will explore the ever-evolving presence of the figure in painting and how we can use it to learn about who we are, individually and collectively. The class will engage in an intersectional study of how the figure has been represented throughout history in different cultural expressions. Students will develop the ability to create paintings and articulate ideas. Readings, films, and critiques will prepare each student to pursue studio practice and research. *Prerequisite: Introduction to Painting or consent of instructor.*

ARTS 356, Advanced Painting: The Contemporary Figure (1 course, AH)

We will explore the ever-evolving presence of the figure in painting and how we can use it to learn about who we are, individually and collectively. The class will engage in an intersectional study of how the figure has been represented throughout history in different cultural expressions. Students will develop the ability to create paintings and articulate ideas. Readings, films, and critiques will prepare each student to pursue studio practice and research. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a public artist, and present their research in an oral presentation. *Prerequisite: Introduction to Painting and a 200-level Painting course.*

ARTS 257, Intermediate Painting: Every Painter is a Thief (1 course, AH)

There's no way around it: you got your ideas from somewhere else. In this class we will explore the lineage of our ideas and be deliberate in their context, function, framing, and form. It matters where our ideas and studio practice come from, but the question is: what do we do with them now that they're ours? Students will develop the ability to create paintings and articulate ideas through comparing what is original, reproduced, and appropriated. Readings, films, and critiques will prepare each student to pursue studio practice and research. *Prerequisite: Introduction to Painting*

ARTS 357, Advanced Painting: Every Painter is a Thief (1 course, AH)

There's no way around it: you got your ideas from somewhere else. In this class we will explore the lineage of our ideas and be deliberate in their context, function, framing, and form. It matters where our ideas and studio practice come from, but the question is: what do we do with them now that they're ours? Students will develop the ability to create paintings and articulate ideas through comparing what is original, reproduced, and appropriated. Readings, films, and critiques will prepare each student to pursue studio practice and research. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a public artist, and present their research in an oral presentation. *Prerequisite: Introduction to Painting and a 200-level Painting course.*

ARTS 266, Intermediate Photography: Digital Photography (1 course, AH)

This course will train students in digital photography including image acquisition, workflow management, digital printing and the software programs such as, Lightroom and Photoshop. We will use this technical training to make conceptually centered images and projects within a studio art environment. The technical training will merely be a foundation for students to develop their own ideas and concepts. The course will consist of completing a series of tutorials in Lightroom as well as demonstrations with cameras, scanners and printers. In addition, we will explore image editing/organizing workflow strategies and advanced image

correction. Student's will also be introduced to the history of digital imaging within the field of photography, as well as the early origins of montage and negative compilation from the late 1800's. Like any field, and photography is no exception, technical advancements do not happen in a vacuum. These discussion invariably raise questions about photography's contested relationship to the "truth." Through demonstrations, tutorials, class exercises, projects, readings, and slide lectures students will learn to navigate the field of digital photography. Prerequisite: Introduction to Photography

ARTS 362, Advanced Photography: Studio Lighting (1 course, AH)

This course explores the lighting studio, digital editing software and digital color printing. Using the lighting studio as a basis for the course students will explore assignments such as the constructed still life, studio portraiture and the photo tableau with digital cameras. Notions of the real and the ability to create rather than document the world will be central themes of discovery. We will also interrogate concepts of beauty and the historical role of the lighting studio in reinforcing stereotypes about gender and race. Ultimately, students will conceptualize how the lighting studio can transform their means of creative production. Emphasis will be placed on independent problem solving, critical thinking, visual literacy and student initiated research. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a photographic artist, and present their research in an oral presentation. Prerequisite: Introduction to Photography and Intermediate Photography: Digital Photography.

Arts 364, Advanced Photography: Darkroom Experiments (1 course, AH)

An introduction to experimental cameras and darkroom photographic techniques, this course will explore alternative methods for creating photography. Technical processes will explore pinhole and Diana cameras, sandwiched negatives, hand-applied emulsions, and non-silver alternative processes such as Cyanotype. Students will simultaneously learn the history of photography as they push the boundaries of the medium. Emphasis will be placed on independent problem solving, critical thinking, visual literacy and student initiated research. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a photographic artist, and present their research in an oral presentation. Prerequisite: Introduction to Photography and a 200-level photography course.

ARTS 366, Advanced Photography: Digital Photography (1 course, AH)

This course will train students in digital photography including image acquisition, workflow management, digital printing and the software programs such as, Lightroom and Photoshop. We will use this technical training to make conceptually centered images and projects within a studio art environment. The technical training will merely be a foundation for students to develop their own ideas and concepts. The course will consist of completing a series of tutorials in Lightroom as well as demonstrations with cameras, scanners and printers. In addition, we will explore image editing/organizing workflow strategies and advanced image correction. Student's will also be introduced to the history of digital imaging within the field of photography, as well as the early origins of montage and negative compilation from the late 1800's. Like any field, and photography is no exception, technical advancements do not happen in a vacuum. These discussion invariably raise questions about photography's contested relationship to the "truth." Through demonstrations, tutorials, class exercises, projects, readings, and slide lectures students will learn to navigate the field of digital photography. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a photographic artist, and present their research in an oral presentation. Advanced students will also design their own project mid-semester. Prerequisite: Introduction to Photography and Intermediate Photography: Digital Photography

ARTS 371, Advanced Sculpture in Public Places (1 course, AH)

This course explores the methods and theories of contemporary public sculpture. Emphasis will be placed on the mastery of skills and techniques relating to materials suitable for outdoor display, including woodworking, welding, sewing, and fiberglass resin. Discussions, readings and slide lectures delve deeply into both the practical issues of public art- model-making, site selection, and presenting ideas for approval- but also the theoretical considerations- how and why art in the public sphere is so distinct from more traditional gallery art. Issues of permanence, site-specificity, community engagement, and environmental concerns will be explored through a series of projects such as inflatable art, ambient art, and construction of a large-scale sculpture for exhibition on campus. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a public artist, and present their research in an oral presentation. *Prerequisite: Introduction to Sculpture and any 200-level studio art course*

ARTS 372, Advanced Kinetic Sculpture (1 course, AH)

This course explores contemporary time-based art through basic techniques of movement and kinetics. Various methods of motion are explored, including mechanical devices and motors, natural sources such as wind, and manual or man-driven operations. Demonstrations provide the technical and material expertise necessary to complete related projects such as automaton, flying devices, and Rube Goldberg machines. Advanced students will demonstrate mastery of techniques and materials related to time-based construction. Discussions, readings and slide lectures will focus on examples of kinetic art and time-based art through recent art history, with emphasis on conceptual and visual concerns of moving objects; not just how they function physically, but how they are interpreted in the context of our fast-paced, post-industrial culture. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a public artist, and present their research in an oral presentation. *Prerequisite: Introduction to Sculpture and any 200-level studio art course*

ARTS 273, Sculpture and Sustainability (1 course, AH)

This course explores sustainable art practices related to contemporary environmental and economic concerns. Various approaches to sustainability will be discussed and explored while developing artwork that addresses issues of sustainability in both its construction and its content. Demonstrations provide the technical and material expertise necessary to complete related sculptural projects such as building an earthwork from natural materials, making a sculpture for \$1.00, and altering/reclaiming found or salvaged objects. Discussions, readings and slide lectures will focus on examples of sustainable art practices through recent art history, with emphasis on conceptual, practical and visual concerns of making sculpture that is environmentally and economically responsible.

ARTS 373, Advanced Sculpture and Sustainability (1 course, AH)

This course explores sustainable art practices related to contemporary environmental and economic concerns. Various approaches to sustainability will be discussed and explored while developing artwork that addresses sustainability in both its construction and its content. Demonstrations provide the technical and material expertise necessary to complete related sculptural projects such as building an earthwork from natural materials, making a sculpture for \$1.00, and altering/reclaiming found or salvaged objects. Discussions, readings and slide lectures will focus on examples of sustainable art practices through recent art history, with emphasis on conceptual, practical and visual concerns of making sculpture that is environmentally and economically responsible. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on an environmental artist, and present their research in an oral presentation. *Prerequisite: Introduction to Sculpture*

ARTS 274, Sculpture and Community-Based Art (1 course, AH)

This course explores experimental art forms used to create socially engaged art. Social practice art often utilizes participatory, community-centered approaches to address pressing political and social concerns, both locally and globally. Demonstrations provide the technical and material expertise necessary to complete related sculptural projects such as building a miniature golf course for charity, designing a project for the Occupy House at Peeler, and creating an independent social practice project. Discussions, readings and slide lectures will focus on examples of social practice art through recent art history, with emphasis on conceptual, practical and visual concerns of researching controversial topics, collaborating with a diverse group of peers and local community members, and creating artwork that maintains high artistic standards while addressing social or political concerns.

ARTS 374, Advanced Sculpture and Community-Based Art (1 course, AH)

This course explores experimental art forms used to create socially engaged art. Social practice art often utilizes participatory, community-centered approaches to address pressing political and social concerns, both locally and globally. Demonstrations provide the technical and material expertise necessary to complete related sculptural projects such as building a miniature golf course for charity, designing a project for the Occupy House at Peeler, and creating an independent social practice project. Discussions, readings and slide lectures will focus on examples of social practice art through recent art history, with emphasis on conceptual, practical and visual concerns of researching controversial topics, collaborating with a diverse group of peers and local community members, and creating artwork that maintains high artistic standards while addressing social or political concerns. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a social practice artist, and present their research in an oral presentation. *Prerequisite: Introduction to Sculpture*

ARTS 276, Ceramics: Food and Community (1 course, AH)

This studio art class focuses on the various relationships between ceramics and food, specifically the ways that food and objects are produced, consumed and valued in our contemporary culture. Course content includes explorations of production methods of food, food and identity, food shortages and geophagy (eating clay for nourishment) and mealtime culture. Students will use information from readings and discussions as a foundation to explore food-related issues through ceramic art projects, as well as collaborative and social practice. Demonstrations will cover functional pots, large scale works, customized ceramic surfaces and more. Students will advance their personal art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work.

ARTS 376, Advanced Ceramics: Food and Community (1 course, AH)

This studio art class focuses on the various relationships between ceramics and food, specifically the ways that food and objects are produced, consumed and valued in our contemporary culture. Course content includes explorations of production methods of food, food and identity, food shortages and geophagy (eating clay for nourishment) and mealtime culture. Students will use information from readings and discussions as a foundation to explore food-related issues through ceramic art projects, as well as collaborative and social practice. Additionally, students will lead an in-class demonstration on a material or technique they have mastered and generate a written artist statement that outlines their conceptual and technical approach to their research. Demonstrations will cover functional pots, large scale works, customized ceramic surfaces and more. Students will advance their personal art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work. *Prerequisite: Introduction to Ceramics and any 200-level studio art course or consent of instructor.*

ARTS 277, Ceramics: Material Explorations (1 course, AH)

This studio art class focuses on both conventional and alternative ceramic materials and processes. Course content explores the relationship between process and product, the implicit meaning of materials, personalized clay and glaze formulation, custom production methods, and more. Students will test materials in the studio and research other artists' work to develop art projects that demonstrate a sophisticated and practiced use of clay, glaze, firing methods and more. Demonstrations will include raw materials tests, glaze composition, large scale construction methods and more. Students will advance their personal art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work.

ARTS 377, Advanced Ceramics: Material Explorations (1 course, AH)

This studio art class focuses on both conventional and alternative ceramic materials and processes. Course content explores the relationship between process and product, the implicit meaning of materials, personalized clay and glaze formulation, custom production methods, and more. Students will test materials in the studio and research other artists' work to develop art projects that demonstrate a sophisticated and practiced use of clay, glaze, firing methods and more. Additionally, students will lead an in-class demonstration on a material or technique they have mastered and generate a written artist statement that outlines their conceptual and technical approach to their research. Demonstrations will include raw materials tests, glaze composition, large scale construction methods and more. Students will advance their personal art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work. *Introduction to Ceramics and any 200-level studio art course or consent of instructor.*

ARTS 278, Ceramics: Making Meaning (1 course, AH)

This studio art class focuses on the continually evolving cultural significance of ceramic objects, ranging from historical artifacts, to limited production artworks, to mass produced commercial items. Course content explores the ways that various cultural influences, production methods and marketing strategies affect the way we perceive the value and meaning of the things around us. Students will use information from readings and discussions to consider issues such as originality, authorship, production, consumption, and recontextualization. Demonstrations will include mold making, slip casting, ceramic decals, repetition in service of refinement, and wheel and handbuilding techniques. Students will advance their personal art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work.

ARTS 378, Advanced Ceramics: Making Meaning (1 course, AH)

This studio art class focuses on the continually evolving cultural significance of ceramic objects, ranging from historical artifacts, to limited production artworks, to mass produced commercial items. Course content explores the ways that various cultural influences, production methods and marketing strategies affect the way we perceive the value and meaning of the things around us. Students will use information from readings and discussions to consider issues such as originality, authorship, production, consumption, and recontextualization. Additionally, students will lead an in-class demonstration on a material or technique they have mastered and generate a written artist statement that outlines their conceptual and technical approach to their research. Demonstrations will include mold making, slip casting, ceramic decals, repetition in service of refinement, and wheel and handbuilding techniques. Students will advance their personal art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work. *Prerequisite: Introduction to Ceramics and any 200-level studio art course or consent of instructor.*

ARTS 279, Ceramics: The Body (1 course, AH)

This studio art class focuses on the human figure as related to historical and contemporary ceramics. Course content includes representations of identity, the individual versus the collective, and the performative nature of functional objects in collaboration with the body. Students will use information from readings and discussions as a foundation to explore issues of the body through ceramic art projects. Demonstrations will include rendering the human figure, functional pots, large scale works, customized ceramic surfaces and more. Students will advance their studio art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work.

ARTS 379, Advanced Ceramics: The Body (1 course, AH)

This studio art class focuses on the human figure as related to historical and contemporary ceramics. Course content includes representations of identity, the individual versus the collective, and the performative nature of functional objects in collaboration with the body. Students will use information from readings and discussions as a foundation to explore issues of the body through ceramic art projects. Additionally, students will lead an in-class demonstration on a material or technique they have mastered and generate a written artist statement that outlines their conceptual and technical approach to their research. Demonstrations will include rendering the human figure, functional pots, large scale works, customized ceramic surfaces and more. Students will advance their studio art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work. *Prerequisite: Introduction to Ceramics and a 200-level studio art course or consent of instructor.*

MSST 110, Contemporary Issues in Museum Studies (1 Course, AH)

This course introduces and examines the institutional practices of museums (as well as other exhibition spaces) with emphasis on the ethical dimensions of these practices. How do the creators of exhibits find ways to translate complex ideas and contextual material into accessible, compelling displays? What methods do museum professionals employ to involve and assist visitors? Why do some exhibitions become sites of public controversies and battles over representation- whose voices are heard and whose are silenced? In what manner do discussions of power, privilege, and diversity come into play in museums? How do exhibition planners negotiate ethnic, racial, class, religious, gender, and sexual difference? This course has a two-fold goal: it will introduce students to museums and their operations, and it will explore critical issues of power, privilege, and diversity in contemporary museum studies. In meeting the first goal, we will consider museum missions, practices of collection, exhibition strategies and interpretation, and audience appeal. Then, the class will situate museum strategies and practices in a larger context, examining changing museum ideologies and institutional engagements with the politics of cultural representation, as well as the ethical debates over the “ownership” of culture and cultural artifacts. Assignments and site visits will further strengthen students’ reading, writing, and critical thinking skills.

MSST 296 Museum Studies Topics (AH, Var)

An in-depth study of a particular topic in the museum studies.

MSST 396, Advanced Museum Studies Topics (AH, Var)

An in-depth study of a particular topic in the museum studies.

MSST 493, Museum Studies Capstone (1 course)

This seminar course provides museum studies minors with an opportunity to synthesize material from previous museum studies courses, internships, and allied coursework by translating theory into practice. Students will first consider the history and ethics of museum practice through small-group discussions and advanced readings in museum theory, curatorial studies, and exhibition design. Then, under the

collaborative guidance of art history faculty and the director and curator of galleries, students will co-curate a professional exhibition drawing from the DePauw University permanent art collection of 3,600 objects. Students will design the exhibition thesis and supporting subthemes, synthesize subject material, consider object relationships and layout, and install the final exhibition for public display. The capstone project will culminate in a public exhibition opening, complete with oral representations and tours led by students.

MUS 173, Symphonic Band (.25 credit, AH)

The Symphonic Band provides playing experiences for College of Liberal Arts majors, and School of Music majors who want to improve their technique and skills on secondary woodwind, brass, and percussion instruments. The mission of the Symphonic Band is to create maximum enjoyment with limited performance demands for students who wish to continue to perform in a large ensemble as part of their collegiate educational experience. Auditions are not required, but are held for chair placements and part assignments.

Course Changes

ARTH 133: East Asian Art, Bronze to the Mongols (title, description)

A survey of the arts of East Asia from 1500 B.C.E to the 14th century, analyzing the major developments in the art and architecture of China, Japan, Korea, and the Ryūkyūs over a range of media. We will study some of the various methodologies that can be applied to East Asian Art as well as key themes in the chronological and historical development of visual cultures against the background of religious, political and social contexts. May count toward Asian Studies.

ARTH 135: Developments in East Asian Art, Modernity (title, description)

A survey of the arts of East Asia from the 14th century to the present, analyzing modernity, as well as the march towards modernity, in the art and architecture of China, Japan, and Korea, and the Ryūkyūs over a range of media. We will study some of the various methodologies that can be applied to East Asian Art as well as key themes in the chronological and historical development of visual cultures against the background of political, social, and cultural contexts. May count toward Asian Studies.

ARTH 226: Contemporary Art & Theory (description)

This course will be focused on art from the late 1960s to the present. This is the tradition in art which rejects many of the basic principles and qualities of Modernism; that is, it rejects an exclusive focus on oil painting and pedestal-based sculpture, the autonomy of the artwork from the wider world, and the ideal of the artist as a larger-than-life person. We will address the situation in contemporary art in which art takes on a bewildering array of materials, methods, procedures, goals, and modes of self-presentation, including an emphasis on installation, performance, digital and social media, and an art focused on social interactions.

ARTH 231: Prints & Print Culture of Early Modern & Modern Japan (title, description)

This course explores the spectacle and complexity of Japanese urban life in the early modern and modern periods through a study of the eras' visual arts, particularly woodblock prints, paintings, and print culture. Investigation of pre-modern woodblock prints or *ukiyo-e* yields a rich tapestry of issues and topics relevant to "early modernity." The study of *sōsaku hanga* or creative prints, which developed in reaction to *ukiyo-e* in the early 20th century, expands our understanding of Japanese modernity, as well as of the global impact of Japanese art. We will consider the economic currents of the times, the wealth of the commoner class as well as the concomitant blurring of social boundaries in pre-modern Japan, government attempts at control, the powerful entertainment industries of theatre & sex, the visualization of urban literature, concepts of beauty, the "burden" of history, and the demands of modernity. Our interdisciplinary approach will allow us to engage with not only art-historical issues, but also literary, sociological, historical, and religious concerns.

ARTH 232, Warrior Art of Japan and the Ryūkyūs (title, description)

This course explores the arts produced for and by the warrior elite of Japan and the Ryūkyū islands (now Japan's Okinawa prefecture) from 1185 until 1868. From the tragic tale of Minamoto Yoshitsune to the mythical, warrior origins of Ryūkyū royalty, the class will concentrate on the arts produced for the men who led these nations through both treacherous and prosperous times. We will study arms & armor, castles & retreat pavilions, various ceremonial performances, including Ryūkyūan investiture and the Japanese tea ceremonies, paintings, Noh theatre, Ryūkyūan dance, and film. Through a careful consideration of translated documents, slide reproductions of art objects, movies, and selected treasures from the DePauw University Art Collection, students will learn about what motivated these powerful men to produce art, how they embraced the arts to better themselves culturally, and what these monuments and artworks conveyed about the culture of Japan's and the Ryūkyūs's medieval and early modern eras.

ARTH 275, First World War and Modernist Culture (1 Course, AH)

It is often said that the First World War – the first industrialized war – changed everything, brought an end to 19th century culture and politics, and ushered in the Modern era. An entire generation experienced the horrors of the trenches, endless artillery bombardments, and poison gas, only to return home to a world they no longer recognized, and that no longer understood them. The painters, poets, novelists, and movie makers among them did their best to convey their experiences of war and combat through their art forms – and in the process, contributed to the creation of modernist art and literature. This course will examine the experience of the war through art and literature.

ARTH 360, Pablo Picasso, Henri Matisse, and the Parisian Avant-Garde (course number, title, description)

Pablo Picasso and Henri Matisse were the two artists credited with indicating the two most important directions in 20th century art: a painting of a bold, expressive color, and a painting of analytical attention to the picture's surface. These two artists were rivals for the leadership of an intentional but tightly-knit avant-garde community of other artists, writers, critics, collectors, and provocateurs. Their art has been the focus of numerous studies, books, and exhibitions, but nonetheless remains difficult to describe in words. It will allow students to familiarize themselves with different methods of art historical study, will introduce them to the rich cultural world of early 20th century Paris, and will give them the rich opportunities to develop the kinds of writing skills useful not only in studying art history, but also in working in museums, galleries, auction houses, or in any task that requires sharp, critical writing about something not inherently verbal. The course will touch on critical issues such as the appropriation by European artists of the art of other cultures, the intersections of high art and popular culture, and exhibition practices. This course counts towards the WIM (Writing in the Major) requirement for art history majors.

ARTH -251 Van Gogh, Gauguin and "Post Impressionism" (Crs number, description)

This course considers how art historians have conceptualized "Post Impressionism" and explores the institutions and market structure (dealers, auction houses, the apparatus of art criticism) that influenced or controlled how, for whom and under what conditions art in 19th-century France was produced and how, where and by whom art was consumed (that is, used, purchased or viewed). Other issues considered are the fascination with primitivism and the colonial "other" as well as ideas of genius and madness in creativity, and the role of gender in the creation of the myth of the "modern" artist.

ARTH 265, Art and Literature Paris and Berlin (Course number)

The Paris of the 19th century, of Zola and the Impressionist painters was the city where the large-scale development of new methods of industry, finance, merchandising, government, and culture were given their most coherent concrete form. In the 20th century Berlin was at the center of, successively, German Expressionist painting, the European film industry, Nazism, and the Cold War. These two European capitals were at the intersection of individual personal experience and titanic historical forces. Close examination of painting, novels, film, architecture and urban planning, and the context within which they were produced.

ARTH 390, Advanced Topics in the History of Art (AH, var credit)

ARTH 494, Art History Seminar (description)

Students will research and write a major paper on a topic in art history, and present their work in a public forum. In addition, issues in the current practice of art history will be explored.

ARTS 152, Drawing: Learning to See (title, description)

Drawing is one of the most immediate and responsive forms of art-making. This class will introduce concepts that will carry over into other visual practices, and develop our ability to recognize and create good drawings.

ARTS 153, Introduction to Painting (description)

What is painting (if not just a rectangle with paint on it)? What makes a good painting (if not just technique)? This class introduces you to the questions and techniques of painting from multiple points of view. While designed for students with little or no experience in painting, this class prepares students for advanced painting classes and independently driven work. We will sharpen our awareness of the ways paintings suggest meaning through form, context, narrative, and its relationship to the viewer.

ARTS 175, Introduction to Ceramics (description)

This survey class is an introduction to contemporary ceramic art practice. Through demonstrations, studio work, readings, and critiques, students will build a strong understanding of ceramic concepts, methods, and materials. Course content will explore both handmade pottery and sculptural forms through a range of techniques including hand building, wheel forming and surface development.

ARTS 198 Introductory Studio Arts Topics (AH, ½-1 credit)

Introductory level studio courses in specific media. Areas of study may include: A. Drawing, B. Painting, C. Ceramics, D. Sculpture, E. Photography, F. Video, G. Digital, H. Interdisciplinary Study. No prerequisite.

ARTS 264, Intermediate Photography: Darkroom Experiments (description)

An introduction to experimental cameras and darkroom photographic techniques, this course will explore alternative methods for creating photography. Technical processes will explore pinhole and Diana cameras, sandwiched negatives, hand-applied emulsions and non-silver alternative processes such as Cyanotype. Students will simultaneously learn the history of photography as they push the boundaries of the medium. Emphasis will be placed on independent problem solving, critical thinking, visual literacy and student initiated research. Prerequisite: Introduction to Photography.

ARTS 262, Intermediate Photography: Studio Lighting (description)

This course explores the lighting studio, digital editing software and digital color printing. Using the lighting studio as a basis for the course, students will explore assignments such as the constructed still life, studio portraiture and the photo tableau with digital cameras. Notions of the real and the ability to create rather than document the world will be central themes of discovery. We will also interrogate concepts of beauty and the historical role of the lighting studio in reinforcing stereotypes about gender and race. Ultimately students will conceptualize how the lighting studio can transform their means of creative production. Emphasis will be placed on independent problem solving, critical thinking, visual literacy and student initiated research. Prerequisite: Introduction to Photography and Intermediate Photography: Digital Photography

ARTS 272, Kinetic Sculpture (description)

This course explores contemporary time-based art through basic techniques of movement and kinetics. Various methods of motion are explored, including mechanical devices and motors, natural sources such as wind, and manual or man-driven operations. Demonstrations provide the technical and material expertise necessary to complete related projects such as automaton, flying machines, and a Rube Goldberg machine. Discussions, readings and slide lectures will focus on examples of kinetic and time-based art through recent art history, with emphasis on conceptual and visual concerns of moving objects; not just how they function physically, but how they are interpreted in the context of our fast-paced, post-industrial culture.

Prerequisite: Introduction to Sculpture or consent of instructor

MUS 336, Solo Vocal Literature 1 (description)

A consideration of the solo vocal literature of the Italian Art Song and the German Lied. Prerequisites: MUS 265 and 266 or consent of instructor

MUS 337, Solo Vocal Literature II (description)

A consideration of the solo vocal literature of the French Mélodie and English and American Art Song from 1600 to the 21st century. Prerequisites: MUS 265 and 266 or consent of instructor