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The Exchange is published twice a semester.

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Engaging as Global Citizens

By Dr. Maarten Pereboom, Fulton School Dean

This semester I'm teaching a one-credit course through our Institute for Public Affairs and Civic Engagement (PACE) titled Global Citizenship. It has been an interesting journey for all of us in the seminar, I hope, but for me it has confirmed once again that teaching is the best learning experience. The term "global citizenship" sometimes can be used in a glib, feel-good way, but our discussions have sharpened my own thinking about the contemporary world, our relationship to it as Americans, and the importance of an undergraduate experience that is global in scope.



Fulton School Dean
Dr. Maarten Pereboom

Critics have pointed out the tension inherent in the phrase: how can you be a citizen – which implies legal rights and duties – of the world, which is a planet but not a jurisdiction? They have a point: you would not want to tear up your passport and attempt to enter another country by explaining to the immigration officer that you are a citizen of the world, not of any particular country. When you travel, you need to respect the laws of our hosts, and it's at least somewhat reassuring to know that the folks at home have your back when it comes to protecting your rights (but let me repeat the respect the laws part). One point that has become really clear to us is that to engage as global citizens, we need to know a lot about our own identity as Americans.

And don't worry: we have not concluded that the solution to the world's problems is to form a world government and procure lots of black helicopters. We have recognized that many dimensions and challenges of our lives are truly global in scope and require us to think beyond our borders and work with our neighbors. The environment is a good example: there are more and less polluted parts of the world, but climate disruption is a global problem that has to be addressed at all levels, from individual to international. Likewise, much of the world is tied to the global economy, a vast exchange of goods and services across the planet that generates enormous wealth but also creates an interdependence that makes my retirement savings vulnerable to

the inability of European governments to manage their budgets, not to mention our own.

Global citizenship as we've come to understand it refers to the moral and ethical obligations we have to our fellow human beings. It'd be great if those obligations came naturally, but the need to prevent war, curb pollution, fight hunger and disease, and uphold human rights will probably go a long way toward ensuring our survival as well. I think it's critical to engage our students in this discussion,

and to do so across disciplines and across boundaries, inside and outside the classroom.

I've often said that liberal education is a hallmark of excellence in American higher education, but it's also a mark of our affluence that many American families can afford higher education, or that we as a society can make higher education available to those able to benefit from it. But it's getting harder. Whereas those who went to college in the 1950s or 1960s graduated into a booming postwar economy with full employment, it's not so easy anymore. We need to pay more attention to what our students do with these four years, because just graduating isn't enough. A liberal education, with lots of active learning experience in research, analysis and communication, is still essential preparation for careers in our knowledge-based economy.

Locally, our curriculum reform was a major step in the right direction toward more engaged student learning. It requires constant effort and, I hope, in time, a shift in culture on our campus. I hope it was meant as irony, but a recent piece in the *Flyer* asking faculty members to take pity on hung-over students did make me cringe: the idea that the academic experience should accommodate a party culture is exactly backward. Besides college being a really great time for our students to mature personally, professionally, intellectually and as citizens – and in my experience they really do – it's becoming ever more necessary. From a global perspective, we can help our students identify their passions, engage their ideals and set their goals for life in a tumultuous and troubled but also fascinating and wonderful world.

Third Friday

By Elizabeth Kauffman, Art Department & Director of University Galleries

Across the country, in cities large and small, one night a month is heralded as a night of the arts. In Philadelphia it's First Friday, in Syracuse it's Third Thursday, and in Salisbury it's Third Friday. In large cities with active gallery scenes, these art nights are designed to encourage gallery hopping, where different art galleries and organizations hold their receptions on the same night, allowing visitors to hop from one space to the next. In Salisbury, however, where we currently have two galleries (not counting SU's galleries), Third Fridays are more similar to a block party for the arts. Once a month, Main Street plaza becomes the locus for local artisans selling their wares, local musicians entertaining visi-

tors and vacant stores temporarily turned into gallery spaces.

The goal behind Third Friday is two-fold: to increase participation and interaction with the arts in Salisbury, and to invigorate and populate the downtown. Both are tall orders, but when studying the effect of similar events in other cities (Grand Rapids, Syracuse and Cincinnati to name a few), it's clear that these goals are attainable. The arts have amazing potential to bring renewed energy and economic growth to blighted and deserted urban areas.

Attendance at Third Fridays has waxed and waned, and when Urban Salisbury, the organization that sponsored these events, lost funding

from the city the future looked temporarily bleak. Behind Third Friday, however, is a small group of very committed people and they have been moving forward in spite of the setback. In addition, there are many people from SU (including myself) and other local organizations like the Salisbury Wicomico Arts Council and the Art Institute and Gallery that are in full support of Third Friday. In fact, there are many projects in the works for 2012 that will add energy and excitement to these monthly events and to downtown in general. It's too soon to talk about these hatchlings, but stay tuned. And if you haven't yet been to Third Friday, by all means go!

Ward Museum Receives Highest Honor

By Dr. Cynthia Byrd, Ward Museum Curator & Folklorist

SU's Ward Museum of Wildfowl Art has achieved accreditation from the American Association of Museums (AAM), the highest national recognition for a museum.

Accreditation signifies the Ward Museum has met and exceeded the highest standards of the museum field and is among the best institutions in the country.

"We welcome the entire community to join us in celebrating this achievement of excellence," said Lora Bottinelli, Ward Museum executive director. "This would not be possible without our generous and loyal community, outstanding volunteers and dedicated staff. The museum's future is bright due to the support from Salisbury University, our local community and beyond."

The museum has made many additions to

its facility, exhibits and educational programs in the past year. This includes renovations to its signature roofline, which is under construction this fall. These improvements reflect a commitment to engage the community and work toward the highest level of standards of the museum field.

AAM accreditation is the field's primary vehicle for quality assurance, self-regulation and public accountability, and earns national recognition for a museum for its commitment to excellence in governance, collections stewardship, public programs, financial stability, high professional standards and continued institutional improvement. Developed and sustained by museum professionals for 40 years, AAM's Museum Accreditation Program strengthens the profession by promoting practices that enable leaders to make informed decisions, allocate resources wisely and provide the best possible service to the public.

Of the nation's estimated 17,500 museums, 776 are currently accredited. The Ward Museum is one of only 13 museums accredited in Maryland and one of only three on the Eastern Shore. Accreditation is a rigorous process that examines all aspects of a museum's operations. To earn accreditation, a museum must conduct a year of self-study and then undergo a site visit by a team of peer reviewers. AAM's Accreditation Commission, an independent and autonomous body of museum professionals, reviews and evaluates the self-study and visiting committee report to determine whether a museum should receive accreditation.

On October 7, 2011, the Ward Museum celebrated its accreditation at its annual

Chesapeake Wildfowl Expo with a congratulatory presentation by AAM representatives Julie Hart and Dana Twersky. The museum received a Maryland Senate Citation presented by Maryland State Senator Richard Colburn and a House Resolution presented by Maryland Delegate Norman Conway.

"The Ward Museum has proven itself to be among the nation's finest institutions, exceeding the standards of the museum field in all its operations, public programs and educational initiatives," said AAM President Ford W. Bell. "That's what AAM accreditation signifies. And since museums are all about serving their local communities, the Ward Museum is Exhibit A in this effort, preserving and interpreting a valued part of the culture of the Eastern Shore for the students of Salisbury University, the citizens of the region and the entire nation."



AAM Representatives Julie Hart and Dana Twersky (first and third from left) with Ward Museum Executive Director Lora Bottinelli and Delegate Norm Conway.



Maryland State Senator Richard Colburn presents a citation to SU Provost Diane Allen (left) and Ward Museum Executive Director Lora Bottinelli.

A Return To Anqing

By Dr. Linda Dwyer, History Department

In June 2011, I spent several weeks at Anqing Teachers College (ATC) and traveled in the province of Anhui, China, with several purposes in mind: to further develop collaboration with the Chinese language instructor at ATC; to develop a summer travel-study opportunity related to the important cultural contributions of this region in China's history; and to explore potential opportunities for research.

I arrived with the monsoon rains of early June, called the "plum rains" by the Chinese because the rains arrive with the ripening of plums. The heavy rains kept the temperature cool and made the region appear as lush and beautiful as a traditional landscape painting. Mr. Fang Yi, the Chinese as a Second Language instructor, provided a detailed tour of the historical city of Anqing, a provincial capital during China's last dynasty and a city for more than a millennia. Anqing is noted for its beautiful Buddhist temple that has been in continuous operation for more than a thousand years. Other religious temples, including an ancient Muslim temple, have also had a long history. In addition, Anqing is famous for a local opera form, Huangmei Opera, which contributed to the development of the Beijing Opera. In city parks today, one can see scores of amateur opera aficionados performing for residents. A local company has a performance hall just a



Anqing Park

short walk from the old campus of the college.

The old college where I stayed during my visit is also a site of traditional civil service examinations and served as the first college campus of Anhui University, a quiet park-like setting set back from the hustle and bustle of the city. Anqing is famous for its beautiful parks, with a large and beautiful set of parks just a short walk from the old campus.

The new campus, where the SU students live and attend classes is a brand-new site on the outskirts of town, girded by mountain foothills and located around a small lake. I delivered a brief lecture on the teaching of Chinese as a second language to one of

Mr. Fang's classes dedicated to that purpose. Students found it hard to believe that learning tones is very hard for American students beginning Chinese instruction. To Chinese speakers, nothing is more natural than tones!

Located on the Yangtze River, called "Mother River" by Chinese, Anqing is at the heart of Anhui Province. As one travels south, one climbs up into tea country, where steeply terraced slopes are covered with bushes that produce some of China's most delicious teas. There, in traditional times, the Hui culture thrived and Hui merchants became wealthy on trading tea, salt, timber and delicacies growing in the mountains.

Beautiful architectural and settlement traditions, unique to the region, survive today. This area is home to several UNESCO World Heritage sites noted for their natural beauty, ecological importance, culture and history. I visited these sites in preparation for teaching a summer travel course on the region. The beauty, ecological diversity and historical importance of this province – with ATC at its heart – provide great opportunities for students who wish to go abroad for a semester, a year or a summer travel course. The warmth and enthusiasm of both students and faculty were the best part of my visit.

Open Spaces

By Elizabeth Kauffman, Art Department & Director of University Galleries

Of all my goals and plans for the University Galleries, closest to my heart is the integration of the gallery program with departments and curricula across campus. Academic galleries and museums have a responsibility to their home institutions to speak to the entire campus, not just to the Art and History Departments. If art is the bread of the gallery-programming sandwich, biology, English, math, sociology and all the other disciplines I haven't mentioned are the bacon, lettuce and tomato. In other words, a gallery program geared exclusively to artists is as bland and boring as an all bread sandwich.

Exhibitions that relate to a wide variety of subjects and timely topics, creating didactic labels and educational materials, and supporting events like panel discussions, lectures and symposia, these are all ways in which the gallery program will strive to be as open and accessible as possible to the campus at large. I've been impressed in my short time here by the number of faculty that are already clued into how the gallery can augment their courses.

I've met several faculty members from the Fulton School purely because they decided to bring their classes to the gallery and use the art on display to enliven discussions about subjects like philosophy and literature. My mission to create the opportunity for all academic departments to engage with the temporary exhibitions, the permanent collection and the auxiliary gallery events, is no small task but I'm encouraged by the amount of participation and enthusiasm I've already seen.

Increasing campus involvement with the gallery program can go beyond the use of art exhibitions as teaching aids, however, and the gallery can even become a locus for interdisciplinary and collaborative research. This was the case with a project called "Entropy" that I initiated in my prior post as gallery director at Bradley University. This project was an effort between the Art and Engineering departments, facilitated by a visiting artist group, The League of Imaginary Scientists. Our purpose was to explore entropy from the two diverse perspectives of art and engineering and to in

turn educate the audience about this thermodynamic principle. The result of the two semester collaboration was an exhibition including printed emails showing the group's back-and-forth and an interactive "earthquake machine" where people could step onto a platform and shake a model city to the ground. While the earthquake machine most obviously described how entropy causes disorder, the emails more subtly illustrated the entropic forces at work within the group itself through the record of our communication. It was an amazing opportunity for students and faculty coming from very different departments and with very different research methods to build something together, and I hope to see similar projects in the Galleries at SU.

In the meantime, my door is always open and I welcome any input on how the gallery program can better support all forms of learning and research. To get in touch with me or to stay in touch with the galleries check us out on Facebook or on the SU Web site at www.salisbury.edu/universitygalleries.

In Memoriam — Rev. Charles Phillip “Phil” Bosserman (1931-2011)

Published in *The Daily Times* on September 18, 2011

Phil Bosserman, Ph.D., professor of sociology and peace studies, and founder of the Center for Conflict Resolution at Salisbury University in Salisbury, died Wednesday, September 7, 2011, in Delmar at the age of 79. Son of barber Harry and Pearl (Shively) Bosserman, Phil was born in Hutchinson, KS, on October 9, 1931, two minutes after sister Sara Lou.

He began his long career of teaching, preaching and traveling in 1948 as an Emporia High School delegate to the founding conference of UNESCO. From then on, he dedicated his life to pulling people together for a common cause — peace. Bosserman's life was a meaningful cavalcade of protests for peace and justice, sharing community-changing ideas worldwide, mentoring the multitudes and quietly living a life of love, laughter and commitment shared among his many colleagues, devoted friends and a great big family.

Bosserman majored in political science and history at historic Baker University in Baldwin City, KS, in 1952. He went on to Boston University, where he earned a master's degree in social ethics and sacred theology. Following study at the University of Paris (Sorbonne) in 1956, Phil was awarded his Ph.D. in social ethics and sociology. While Phil served as director of young people's activities and full-time pastor, the young clergyman clashed with church hierarchy by joining the NAACP. Bosserman courageously left the pulpit to work for civil rights and to teach. In 1962, when the Peace Corps was new, Sgt. Shriver recruited him to serve as director of education for Gabon, Equatorial West Africa, where Bosserman oversaw the building of 40 schools. A fateful accident during Gabon's coup for independence led to Phil's hospitalization at the Lambarene hospital compound. Dr. Albert

Schweitzer's staff saved his life and forever nurtured in Bosserman his enduring passion, optimism for the possibilities of peace.

His Christian education foundation led him to greater classrooms as professor, first at Baker University then at Boston University. In 1965, Phil became director of Peace Corps training programs at Dartmouth College, NH. When his wife, Sue, was diagnosed with MS in 1967, the family, now six, moved to the warmer weather of Tampa, FL. Bosserman joined the faculty of the new University of South Florida, where he taught sociology and leisure studies. Following Sue's death in 1971 and his remarriage to Carol Conley, Bosserman left USF in 1975 to head Salisbury University (then Salisbury State College) in the Department of Sociology and Anthropology. After nearly 20 years as department chair, Phil retired from SU in 1994 to teach at Jogakuin (Christian Women's) University in Hiroshima, Japan.

Phil was a born leader. Though a self-proclaimed “pest” who talked too much in Latin class, he got his Eagle Scout at 16, served as class president in high school and college, was vice president of student government, pledged Zeta Chi and was honored by ODK. Ever active, Bosserman wowed as a college cheerleader, presented at international conferences, won Fulbright Awards, taught peace studies in uncertain times and founded the Center for Conflict Resolution.

An accomplished pianist, Phil loved good music. It resounded through the house, always, and perked him up on gloomy days when his memory failed. His children and grandchildren share his musical legacy and passion.

With colleagues Max Kaplan, Joffre Dumazedier and Stan Parker, Bosserman published four books and numerous articles on

dialectical sociology and comparative African studies and rallied for grass roots activism and sustainable communities, as in his 2004 book *More of Us Than You Think*. His daily mantra forever was “How much is enough?”

Through his lifetime, compassionate Phil retained his license to preach. An ordained Methodist minister, he baptized, married and buried countless students, friends and family during his half century in the pulpit, as had his bearded grandfather and great-grandfather before him.

A remarkably gentle man with a captivating aura not unlike Boston classmate the Rev. Dr. Martin Luther King Jr., Phil Bosserman emanated peace. His voice was soft, expressive, its cadence reassuring; his quiet step was playful. Phil's hands danced when he described a thought to attentive students. With a quick laugh and characteristic arch of his familiar brow, Bosserman was beloved by all who knew him. Following heart surgery, strangers knew him for 20 years as the professor who walked 10 miles a day, rain or shine. He baked bread wherever he visited; he shared wine and wonder with friends the world over. A great Bosserman love was Paris and anything French. He also enjoyed sailing, tennis, riding to market on his bike (or a train anywhere), fishing, tossing horseshoes, growing vegetables, cooking for those he loved, and, later in life, the joys of grandchildren and golf.

In lieu of flowers, donations may be made in Phil's memory to the Center for Conflict Resolution.

In farewell, SU colleague Dr. Carolyn Stegman finds our common voice: “So go off, Dr. Phil Bosserman. (We) were lucky. We had your presence for all these years. Now we have your spirit. Your legacy passes on and we say — with tears and love — thank you. Peace.”

SUSRC 2012

Research of top undergraduate and graduate students from across the university at the 11th annual Salisbury University Student Research Conference (SUSRC). For this conference any significant independent study, performance or portfolio by an undergraduate or graduate student (or group of students) falls under the broad definition of research.

The SUSRC Committee announces that the 11th annual SUSRC is Friday, April 27, 2012.

The submission process involves three required steps:

1. March 15: Intent to Submit Deadline
 2. Faculty mentor must click approval link for student to submit an abstract.
 3. April 1: Abstract Submission Deadline
- The submission site will be open starting February 1.

Please encourage any interested students to review the conference Web page: www.salisbury.edu/susrc

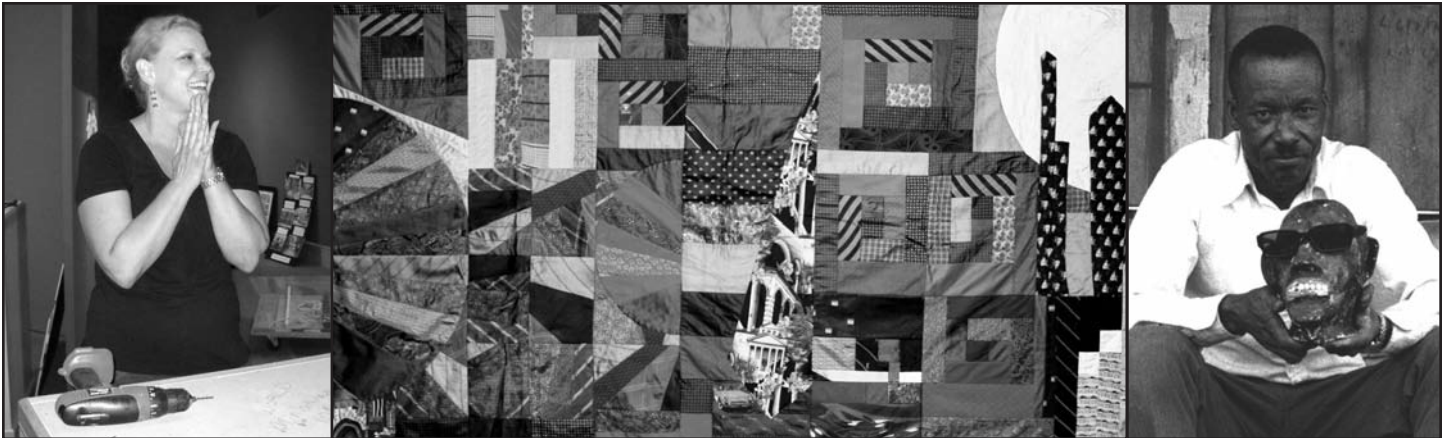
Plan to join SUSRC as either a participant or an attendee.

2012 SUSRC COMMITTEE:

- Vinita Agarwal (Communication Arts)
- Rachel Buchanan, Co-Chair (Social Work)
- Scott Mazzetti (Health and Sport Sciences)
- Jonathan Munemo (Economics and Finance)
- Suzanne Osman, Co-Chair (Psychology)
- Dana Price (Biological Sciences)
- Dean Ravizza (Health and Sport Sciences)
- Christy Weer (Management and Marketing)
- Eugene Williams (Biological Sciences)

American Folk Art and Craft

By Dr. Cynthia Byrd, Ward Museum Curator & Folklorist



Dr. Cynthia Byrd at work in the Ward Museum's LaMay Gallery.

Untitled quilt panel by Maryland artist Stacy Mitchell, made from silk ties belonging to her late father, an architect.

Blues musician, gravedigger and artist James Thomas (1926-1993) with his clay sculpture of a man's head, incorporating a set of actual human teeth.

For my new course in folk art, students examine art and domestic artifacts as primary documents for the study of American culture. They investigate the traditional crafts of pre-industrial America and learn how they came to be regarded as folk art, emphasizing the cultural context in which objects were made and used. The course then addresses recent critical writings, examining the construction of 20th-century folk art as a category defined by cultural organizations, collectors and the marketplace. Slide lectures, films and field trips support the discussion of folk artifacts and the nature of folk groups. The course culminates with students undertaking original research into community-based folk art. The wide variety of American folk art genres old and new can be seen in the topics

students have chosen for their papers. In addition to well-known categories of quilts, furniture and basketry, students are exploring crocheted lace, leatherwork and prison art.

I am excited to bring traditional arts out of the museum and into the classroom at SU, and I am even more excited at the enthusiasm students have shown for the topic. They really get it. I can go on until eyes glaze over to drive home the point that folk art is not about the past, another culture or another socioeconomic level, but is really about being rooted in a community. The students have discovered wonderful examples of folk art in their own families and communities that they are exploring in their projects, and I can't wait for their final presentations!

Dr. Cynthia Byrd, curator and folklorist at the Ward Museum of Wildfowl Art, began teaching as an adjunct professor this semester with a new course in the Art Department, *The History of American Folk Art and Craft*. Byrd holds a doctorate in folklore and folk-life from the University of Pennsylvania. She has worked with Penn's Museum of Anthropology and Archaeology, Center for Folklore and Ethnography, and Rare Book and Manuscript Library. At the museum, she develops exhibits, writes and edits publications, and designs programming based on field research in folklife and heritage.

The Play in August

By Dr. Victoria V. Hutchinson, Professor and Chair, Theatre and Dance Department

Members of the History and Theatre and Dance departments present *The Play in August* by Joel Eis and a discussion regarding the production 1:30-3:30 p.m. Sunday, February 26, in Fulton Hall 111 and Fulton Hall's Black Box Theatre.

The stage was regularly used in England as a way to show criticism of the government and its policies; however, in August 1665, nothing like that had been seen or produced on this side of the Atlantic. The production of a "dangerous" play, on a Sunday, in a tavern, during a time of drought, at a time when individual freedoms were not valued, on the Eastern Shore of Virginia, was an act that could have dire consequences. Virginia's Colonial government was at this time very rigid in demanding acceptance of its policies; it was equally anxious to "root out" all unorthodoxy and any individuality of thought within the young colony.

Yet, just such a play, *Ye Bare and Ye Cubbe*, was performed publicly in mid-17th century Pungoteague, VA. Interrelations between the mother country (ye Bare) and its recalcitrant province (ye Cubbe) are explored by playwright Joel Eis in *The Play in August*, who recalls that first play performed in America by placing it in an historical context for modern theatergoers.

Dr. G. Ray Thompson, professor of history and director of the Edward H. Nabb Research Center for Delmarva History and Culture, describes the mid-17th century Eastern Shore. A matinee reading of *The Play in August* follows, directed by Dr. T. Paul Pfeiffer. An afterglow discussion follows with the guest artist-playwright and the director. The event is sponsored by the Department of Theatre and Dance, the Bobbi Biron Theatre Program, and the Nabb Research Center.

Sponsored by the Department of Theatre and Dance, the Bobbi Biron Theatre Program, and the Nabb Research Center

VIRGINIA and MARYLAND
1665

The Play In August

A play by Joel D. Eis
Directed by Dr. T. Paul Pfeiffer

A comic reinvention of the seditious satire
"Ye Bare and Ye Cubb"
1665

the first play of the New World
performed on Virginia's Eastern Shore

Sunday, February 26, 2012
SHOW TIME: 1:30-3:30 p.m.

- Historical Overview by Dr. G. Ray Thompson, Director, Nabb Research Center
- Reading of "The Play in August" in Costume
- Afterglow Discussion with the Playwright and the Director
- Reception

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TICKETS: \$15 Adults
\$12* Seniors 62+, 50 Alumni & Student Seniors (in season)
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Salisbury UNIVERSITY

Modern Language Recognition Programs



Beginning last year, the Modern Languages and Intercultural Studies Department has sponsored three unique programs: the Hispanic Servicing Recognition Program (HSRP), the Francophone Servicing Recognition Program (FSRP) and the Germanistik Servicing Recognition Program (GSRP). These programs require students to pair an academic minor in the language with study abroad (minors are not required to study abroad and so this is an incentive for them to do so). Majors (who are required to study abroad) automatically qualify for the programs. These programs, in part, help demonstrate that SU is fairly unique nationally in that study abroad is required of majors and recommended for minors.

Students who graduate through these programs possess the language skills and cultural knowledge required to engage diverse communities or individuals in the workplace after graduation. The programs acknowledge that the 21st-century workforce is best trained by engaging language and culture not only beyond our borders, but also within our own communities here at home.

Participants in the HSRP complete a minor in Spanish and declare their intention to the department after earning a C or better in Spanish 202. Both Spanish and Spanish secondary education majors qualify for the HSRP upon successful completion of their respective major requirements. The study abroad requirement can be satisfied by participating in department-hosted programs in Ecuador and Spain, as well as other programs sponsored by SU's Center for International Education (SUCIE).

Participants in the FSRP complete a minor in French and declare their intention to the department after earning a C or better in French 202. Both French and French secondary education majors qualify for the FSRP upon successful completion of their respective major requirements. The study abroad requirement can be satisfied by participating in programs sponsored by SUCIE.

Participants in the GSRP complete a minor in German and declare their intention to the department after earning a C or better in German 202. Students also participate in an Immersion Experience required in two of the

five minor courses. The study abroad requirement can be satisfied by participating in programs sponsored by SUCIE.

Upon completion of a Recognition Program, students may be eligible to receive a study abroad sash to be worn at graduation that represents the flag of the country in which they studied. They will also receive a certificate of appreciation and a letter of congratulations from the department.

From a potential employer's perspective, the Recognition Program means that the student has had extensive interaction with native speakers and is familiar with working and succeeding in an international and diverse program. It also means that the student has gained a global perspective important in our 21st-century workforce and is able to apply the language and culture skills in a practical setting.

For more information about these programs, please contact the Modern Languages and Intercultural Studies Department in Holloway Hall Room 100 or by phone at 410-543-6341.

Pi Gamma Mu Chapter and Clara Small Honored

U's Maryland Gamma chapter of Pi Gamma Mu, the International Honor Society of the Social Sciences, was one of six international chapters to win the coveted Roll of Distinction award at its Triennial Convention recently held in Washington, D.C. The Roll of Distinction is the highest award bestowed upon a chapter as a result of its activities over the past year. The Roll of Distinction signifies that a chapter has been active and has performed exceptional service or activities above and beyond that of other chapters.

The Maryland Gamma chapter was organized in 1982 and was officially chartered on October 26, 1983. Since its inception, Maryland Gamma has won the Roll of Distinction at least 10 times.

The advisors for the 2010-2011 academic year were Drs. Richard Bowler and Clara L. Small, and the advisors for the 2011-2012 aca-

demical year are Drs. G. Ray Thompson and Clara Small. Small, Dean Fafoutis Aisha S. Carr attended the Triennial Meeting.

Small is a professor of history and organized the Maryland Gamma chapter of Pi Gamma Mu in 1982 and has served as its co-advisor since its inception. Since 1992, she has served as the chancellor of the Northeastern Region, which includes approximately 75 chapters from Maine to Maryland. During that period, she was a member of Pi Gamma Mu's Board of Trustees, a member of the Awards Committee, a member of the Scholarship Committee and Convention Planning Committee, and chairperson of the Regional Chancellors. In 2005, Small was the recipient of the Faithful Service Award from Pi Gamma Mu, and in 2008, she received the Award of Excellence, also from Pi Gamma Mu. On October 22, 2011, Small became the second vice president of Pi Gamma Mu, and

she will chair the Awards Committee and the Scholarship Committee, among other duties.

Fafoutis teaches in the History Department and is the editor of the International Social Science Review, the official journal of Pi Gamma Mu. He has served in that capacity for nine years.

Carr, a senior history and communication arts major, worked with the Pi Gamma Mu international staff at the convention and gained invaluable organizational experience, networked with other students and faculty from various national and international chapters, and also had the opportunity to visit the Russell Senate Office Building where students presented their research papers, toured the Capitol and historic monuments. Carr is also a recent inductee into the Maryland Gamma chapter of Pi Gamma Mu.

Pi Gamma Mu Inducts 65 New Members

The Maryland Gamma chapter of Pi Gamma Mu, the International Honor Society of the Social Sciences, recently inducted 65 new members into the society. The candlelight ceremony was held on October 8 in the Wicomico Room of the Guerrieri University Center.

The initiates and their hometowns are as follows: Laura Michelle Ackerson, Chesapeake, MD; Kelcey Grace Bodolus, Ocean City, MD; Nicke Ameil Boyd, Waldorf, MD; Rebecca Lee Brannock, Church Creek, MD; George Hugh Burton, Crofton, MD; Ava Theresa Carcirieri, Elkton, MD; Aisha Symone Carr, Randallstown, MD; Matthew John Carr, Shamong, NJ; Elizabeth Virginia Cary, Pasadena, MD; Kelsey Nicole Conn, Hanover, PA; Marisa Elizabeth Cooke, Taneytown, MD; Paul Anton Cyryca, Towson, MD; Michelle Ann Davenport, Ocean Pines, MD; Jessica Eleanor Deane, Bel Air, MD; Amy Lee Donovan, Sykesville, MD; Kimberly Blair Doolittle, Crofton, MD; Mary Bernadette Dwyer, Kensington, MD; Rachel Victoria Ensor, White Hall, MD; Mark Patrick Flounlacker, Berlin, MD; Amanda Lauren Frye, Crofton, MD; Jeffrey Reynold Green, Bridgewater, NJ; Whitney Nicole Hahn, Lititz, PA; Megan Marie Hassan, Baltimore, MD; Daphne Laurel Heflin, Eden, MD; Marina Ciera Henry, Baltimore, MD; Rebecca Lee

Hibble, Hurlock, MD; Matthew John Hollis, Easton, MD; Victoria Margaret Hook, Baltimore, MD; Jessica Christine Jentilet, Davidsonville, MD; Krista Leigh Johnson, Bel Air, MD; Amy Markley Jones, Salisbury, MD; Jeffrey Drew King, Columbia, MD; Viola Olga King, Ocean City, MD; Rachel Kristen Kneas, Ocean Pines, MD; Matthew Eric Larsen, Frederick, MD; Courtney Elizabeth Law, Ellicott, MD; Matthew Christopher Loomis, Salisbury, MD; Kelly Catherine Lounsbury, Frederick, MD; Christopher Nicholas Manzo, Bel Air, MD; Rachel Lee Martin, Smithsburg, MD; Lindsay Anne McAndrew, Salisbury, MD; Breana Lynn McKinnon, New Market, MD; Joseph David Meier, Parsonsburg, MD; Julie Messick, Salisbury, MD; Emily Gray Moore, Salisbury, MD; Danike Suzanne Nolan, Forest Hill, MD; Matthew Ennis Oberly, Stevens, PA; Cynthia Helen Olsen, Pasadena, MD; Megan Mary Ott, Berlin, MD; Brooke Ashley Prater, Bel Air, MD; Dr. Elizabeth A. Ragan, Salisbury, MD; Caitlyn Michelle Rifenburg, Bridgeville, DE; Anjoli Elizabeth Rowe, Hagerstown, MD; Samantha Kay Smith, Poolesville, MD; Megan Elizabeth Snyder, Lititz, PA; Alyson Margaret Stafford, Henderson, MD; Kathryn Irene Stanko, Elkridge, MD; Cheryl Ann Toussaint, Rockville, MD; Britta Marie Troxell, Williamsport, MD; Amanda Nicole

Tuttle, Centreville, MD; Samuel Boyd Voorhees, Kennedyville, MD; Colleen Michelle Williams, Smyrna, DE; Jonne' Siani Woodard, Bowie, MD; Kathrine Lynn Wrench, Berlin, MD; and Ashley Michelle Young, Berlin, MD.

Pi Gamma Mu is an interdisciplinary honor society that was founded in 1924. Membership is open to juniors, seniors and graduate students in the upper 35 percent of the class with at least 20 semester hours in the social sciences, a B average in those hours and an overall grade point average of 3.6 or better. Faculty and administrators may also be initiated. The 20 semester hours of credit may include courses from the disciplines of history, political science, sociology, anthropology, economics, international relations, criminal justice, social work, social psychology, social philosophy, history of education and cultural geography.

The society not only provides recognition for scholastic achievements, but also offers enrichment opportunities through service projects, publications, scholarships and lectureship grants. The Maryland Gamma chapter was chartered in October 1983. The faculty advisors are Drs. G. Ray Thompson and Clara L. Small.

A Fall Messenger Speaks

By Dr. Narendra Panjwani, Communication Arts Visiting Scholar

During fall 2011, the Communication Arts Department (CMAT) hosts Dr. Narendra Panjwani, professor of film studies at St. Xavier's Institute of Communication in Mumbai, India, as a visiting scholar. When SU earned the J1 designation, CMAT professor Andrew Sharma (who earned a post-graduate degree from St. Xavier's) invited Panjwani to SU. Panjwani shared his first impressions in the October issue of the newsletter and here follows-up with news about his classes.

Walking toward the end of what has been a personally enriching and enjoyable fall semester, I have some good news and some bad news. Let's start with the good news first.

I have taught two CMAT courses here – one on Negotiating Modernity via Popular Cinema in India, and the other on Popular Music and Social Change – exploring the story of jazz in New Orleans, Chicago, Harlem, France and Germany in the period 1905-45, along with the story of popular Hindi film music in India. Yes, this second course is a mouthful, but this title is its shorter version (!).

It is a course that I've had to improvise (in the spirit of jazz) as I went along, because the library resources for the jazz story are simply too thin back home in Mumbai. The Blackwell Library here has been a treasure trove for me in terms of the books and journals I got access to, and the local public library happened to have Ken Burns' PBS documentary film on the history of jazz – which is an eye-opener in every sense of the word. Yes, it has its biases and omissions, but that is true of any attempt at the big picture of a subject.

What Burns' film did was to take an Indian professor and his students into a world that both had little idea of. To my surprise, my students had almost no clue about how jazz originated, none about its social impact in the U.S., let alone Europe, because ... well because it all happened long before they were born! The 1910s, the '30s, the first and second world wars, these are all B.C. for our 20 year olds,

both here and in Mumbai. Jazz moreover is not news anymore, so many other rivers flow under that bridge now.

In the best American tradition, the film doesn't mince words about the suffocatingly oppressed lives of the black people of New Orleans, and then shows how a few talented young black people overcame this oppression by creating a new kind of music long before Joan Baez and Martin Luther King provided words like "We shall overcome" in the 1960s. The film was complemented by two jazz history textbooks, one on France and the other on Germany.

In sum, the course has been a big learning experience for me and my students. They know a few things about jazz now, and even about the two world wars (!), plus how black American jazz players were first shocked and then enthused by the open admiration with which their music were received in Paris and Berlin in the years 1918-40. Consequently, performers like Louis Armstrong, Josephine Baker, Duke Ellington, et al began to believe in jazz and in themselves in a whole new way.

Moving on, we've just waded into a whole different river of sound – popular music in India (!).

That brings me to my other course-in-progress: Bollywood in Salisbury U. This was virgin territory; none of the students had ever seen a Hindi film before, barring two students who both said they "had seen a song or two somewhere, I don't remember ..."

Well, the news is they *liked* the films, the first

film, the second and still happily counting at number six! The English subtitles have helped, but what has really worked for these films from another world is that they are well-told coming-of-age stories. Once you are hooked on such a story's characters, their seeming otherness ceases to matter ... [A professor who's crossed the seven seas to provide a 'live' reference to context for each of the films also helps, I guess.]

And now for the bad news.

Our students don't know how to 'read' the ideas and key metaphors in books and scholarly articles, or even films. Barring two students (out of 16) in the film course, and three (out of 15) in the music course, asking the class to critically read chapters from the course texts hasn't helped.

At the college level, you need to understand what an author is saying and to evaluate the key ideas therein. I would call this analytical reading. Without this you can't handle ideas or concepts. Result: my attempts at stimulating discussions on concepts like culture, social change and identity have got us nowhere. We just don't have the wings.

Looking around for solutions, I felt enthused by a program for freshmen at Johns Hopkins University, which describes itself thus: "The Great Books Course features an emphasis on close readings, literary analysis and criticism, and student writing."

That is analytical reading right there. Do we have this at SU?

Jazz Brazz Big Band Concert

The Jazz Brazz Big Band extends traditional improvisation with experimental music 7:30 p.m. Thursday, December 8 during SU's "Fa La La La Fusion: A Winter Festival of Contemporary and Traditional Music."

Directed by Dr. Jerry Tabor, featured works include the Crusaders' "Keep That Same Old Feeling" and Wolff's "Edges."

Vocalists Ashley Hartman and Caitlyn Howard join the band on Jobim's "Wave," as well as two versions of Weil and Nash's "Speak Low" – one a jazz/rock ballad and the other an upbeat swing tune. Tabor arranges most of the works performed.

Sponsored by the Department of Music, admission is free and the public is invited. For more information call 410-543-6385.



Whitehead Earns Salisbury Award

Monday, September 26, 2011

By Colum McKinney, *The Daily Times* Staff Writer. Reprinted courtesy of *The Daily Times*.

As many observed at the 2011 presentation of the Salisbury Award, it would be nearly impossible to list the accomplishments of this year's recipient.

The community's oldest and perhaps most prestigious civic award was given to George Whitehead at a ceremony in the new Perdue Hall at Salisbury University.

Established in 1926 by local businessman G. William Phillips, the award recognizes "service that has been the greatest benefit to the happiness, prosperity, intellectual advancement or moral growth of the community."

In addition to the many service organizations he has brought to the area, including AmeriCorps, Whitehead is known for securing the All-America City and 100 Best Communities For Young People designations for Salisbury.

A longtime SU social psychology professor and former department chair, the one-time Wicomico County school board president went after the honors for the city with the help of the Youth Leadership Academy and Youth Action Teams he created to foster civic engagement among local students.

Working in education, Whitehead said he frequently heard talk of working "for children."

"I began to think it shouldn't be for, it should be with," he said, noting he wanted to engage kids and young people in the community so they had a vested interest in wanting to

stay in Wicomico or come back and make it better.

Founder of Kids of Honor and, according to chair of the award trustees Art Cooley, "a comrade-in arms with George in several philanthropic activities," Paula Morris was among a couple speakers who said they wanted "to be George Whitehead when they grew up."

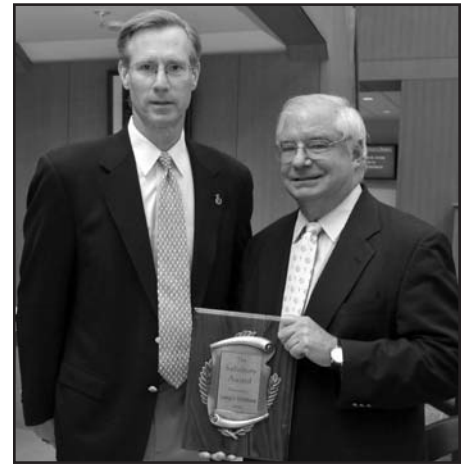
Other speakers noted that Whitehead was often not only a participant in a laundry list of important committees and groups in the community, but also their founder or leader.

One of many "A list" attendees at the ceremony Delegate Norm Conway, on behalf of the House of Delegates, presented Whitehead with a proclamation in his honor, and Salisbury Mayor Jim Ireton declared September 25 "George Whitehead Day."

"Completely independent" of any outside agency, according to trustees, the Salisbury Award has been given out 57 times since its creation by Phillips, who remained anonymous as its founder until his death.

The award was first given to Fred Grier Jr., who helped establish volunteer fire departments in the area. The second winner was George Todd, who helped established the first regional general hospital, now known as Peninsula Regional Medical Center.

Other well-known past recipients include Ruth Powell, James M. Bennett, Charles Chipman, Avery Hall, Richard Henson, Frank Morris, Frank Perdue, Dick Hazel and Sam



Art Cooley, chairman of the board of trustees for the Salisbury Award, presents the award to Dr. George Whitehead, right. (Photo by Todd Dudek)

Seidel. Pete Cooper and the Community Foundation of the Eastern Shore were among more-recent honorees.

Whitehead chose to have the \$500 grant from the Salisbury Award given to the Salisbury University Foundation, Inc. to establish a scholarship for a sophomore at SU who went to school in Wicomico County.

The student must have demonstrated community service in high school and continued that service as a freshman at SU to receive the scholarship.

Organizers extended an invitation to help endow the scholarship with a gift.

SSO Holiday Concert

The Salisbury Symphony Orchestra (SSO) at Salisbury University presents its annual Holiday Concert 7:30 p.m. Saturday, December 10, in Holloway Hall Auditorium.

The performance marks the culmination of SU's weeklong "Fa La La La Fusion: A Winter Festival of Contemporary and Traditional Music."

Guest conducted by Lee Knier, the concert includes selections from Mozart's *The Magic Flute*, J.S. Bach's "Jesu, Joy of Man's Desiring" and "We Wish You a Merry Christmas."

The University Chorale joins the orchestra on songs including Ralph Vaughan Williams' *A Fantasia on Christmas Carols* (featuring baritone Michael Pistorio), "Ding Dong Merrily on High," "The Angel Choir and the Trumpeter" and the traditional Czech carol "Rocking."

John Wesley Wright of SU's Department of Music sings Yon's "Gesu Bambino," Carter's "Mary Had a Baby" and "Frohe Hirten" from

J.S. Bach's *The Christmas Oratorio*. Local students led by Mary Norton, director of the SU Dance Company, perform as the orchestra plays selections from Tchaikovsky's *The Nutcracker*.

Sponsored by Eastern Shore Coffee and Water, and Pepsi Bottling Ventures of Delmarva, admission to the concert is \$20, \$15 for seniors, \$5 for children 12 and under. For tickets visit www.SalisburySymphonyOrchestra.org.

A free shuttle runs from the SU parking garage on Wayne Street to Holloway Hall from 6:30-7:30 p.m. and returns following the concert. SoBo's offers a 15 percent discount off its dinner menu that evening for SSO ticket holders.

For more information call 410-548-5587.



Department Reports

ART

Dean Peterson, Brooke Rogers and Jessica Cross Davis, a full-time adjunct professor, participated in the 20th Annual National Juried Exhibition of the Art Institute and Gallery (AI&G) of Salisbury. The show, which attracted entries by 102 artists from 25 states and every region of the United States, was juried by Margaret Winslow, an art historian and assistant curator at the Delaware Art Museum in Wilmington. Winslow selected 41 works by 41 artists that she believed “best represent current trends in contemporary art.”

Jessica Davis, who received her B.F.A. from SU and M.F.A. from the Pennsylvania Academy of Art, was awarded one of two “awards of excellence” for “Artemis,” a large-scale oil painting that depicts the face of a young woman illuminated by artificial colored light. The work is part of a series representing different feminine archetypes, as exemplified by various Greek goddesses.

Dean Peterson has exhibited in 15 different exhibitions this year at three different institutions, including the AI&G, the Ocean City Art League and the Circle Gallery of the Maryland Federation of Art (MFA) in Annapolis. In addition to the AI&G’s 20th Annual National Juried Show, Peterson also participated in the Spring Members’ Juried Show, plus four others. He won the “Best Use of Medium” award at the AI&G’s “Whimsey” Show in June. At the Ocean City Art League, Peterson won third place awards at the Barbara Bradford Memorial Show in July and the Photography Show in September. At the MFA, Peterson’s works, in various media, were included in six different juried exhibitions. Five were national shows juried by curators and other arts professionals from the Washington-Baltimore area. Additionally, Peterson was one of two jurors for the Ward Museum of Wildfowl Art’s inaugural “Art in Nature” Photo Competition. The competition attracted 188 photographers from eight different states, including Alaska.

Kudos to **Victoria Brannock**, a B.F.A. major with a concentration in painting, was one of 41 artists (from a pool of 102) whose work was included in the AI&G’s 20th Annual National Juried Exhibition. (See above for more details.)

COMMUNICATION ARTS

Vinita Agarwal presented her competitively selected paper “The 2009 H1N1 Pandemic: Understanding Threat Perception, Information, and Source Factors in Emerging Health Risks” at the 97th annual meeting of the National Communication Association Conference at New Orleans on November 20,



Paul Flexner's oil painting "Last Light" was recently exhibited at an Art Fair in Zurich, Switzerland.

2011, and also chaired a panel session for the health communication division. Agarwal’s paper “Investigating the Construct Validity of Organizational Trust” was accepted for publication in a forthcoming issue of the *Journal of Communication Management* (in press) and she is also co-author (Agarwal, V., & Shenoy, S.) of a book chapter titled “On The Evolution of Togetherness and Living With Two Hearts,” scheduled to appear in the edited collection titled *More than Blood: Today's Reality and Tomorrow's Vision of Family* (S. Murrow & D. Leoutsaskas, Eds., Kendall Hunt).

Haven Simmons taught media relations, mentored public information officers and anchored newscasts in an Emergency Operations Center-Incident Management Team Interface course at the National Emergency Training Center November 7-10 in Emmitsburg, MD.

ENGLISH

Gary Harrington, currently on a Distinguished Chair Fulbright in Poland, recently gave a public paper by invitation at the British Centre in Lublin, Poland. The paper, “Should the U.S. Merge with England or with Poland?: A (Semi-) Satire,” was presented on November 22.

Ross Leasure's article “The Reverse Syncretism of Jón Þorláksson’s Icelandic Translation of Milton’s *Paradise Lost*” appears this December in volume XXII of the journal of Icelandic literature and culture known as *Gripla*. The essay is the culmination of years of research, aspects of which Leasure has presented at the International Milton Symposium in London (2008), the bi-annual Conference

on John Milton (2011) and as part of this year’s Distinguished Faculty Lecture series at SU. Leasure is also hopeful that students who register for his course on Old Norse literature will be able to make an excursion to Iceland over spring break in 2012 as part of the curricular enhancement.

Nancy Mitchell was the guest poet for the Music Department-sponsored Blues Black in the Box with Chris English, on October 29, 2011. Her poem “Tijuana 1&2” will be appearing in *Green Mountains Review*, fall 2011.

As a guest scholar of the Worcester Library Cultural Programs, she led the discussion of *The Red Tent* by Anita Diamant at the Ocean Pines library on September 14, 2010.

Her Pushcart Prize winning poem “Grace Notes” was recently published in the 2012 *PUSHCART PRIZE XXXVI*.

Ivan Young was an invited guest reader at both the Baltimore Book Festival in September and the Poetry in the Park Series in Severna Park, MD, in October, the same month that he attended the Colrain Manuscript Conference in Massachusetts. His poems recently appeared in *Crab Orchard Review* and *Jasper*, and he has two poems forthcoming in the online journal *Innisfree*.

HISTORY

Linda Dwyer presented a pair of conference papers. She read “What’s Love Got to Do with It: Social Justice, Globalization, and a Taiwan Woman’s Experience” at the 40th Anniversary of the Mid-Atlantic Region/Association for Asian Studies at Princeton University in October and “The Flotsam and Jetsam of Memory, Traces of Suffering, and the Distant Shores of Self: Contingency and History in a Transnational Ethnographic Relationship” at the American Association of Anthropology Conference in Montreal, Canada, in November.

MUSIC

Eric Shuster recently attended UMBC’s LIVEWIRE New Music Festival and Symposium (October 27-29). Shuster is performing music of New York composer Tristan Perich at Ohio State University this December. Allegheny Baroque with faculty members

Sachi Murasugi, violin and **Jeffrey Schoyen**, cello, along with John Moran, cello and Gwendolyn Toth, harpsichord, performed a concert on the Midtown Concert Series at Immanuel Lutheran Church in New York City on November 9. Their concert focused on 17th- and 18th-century Italian chamber music and included works by Stradella, Frescobaldi, Sammartini and Marini.

PHILOSOPHY

Grace Clement has two forthcoming publications. The first, "Animals and Moral Agency: Lessons of the Recent Debate," will appear in the *Journal of Animal Ethics*. She also wrote the "Feminist Ethics" entry for the *International Encyclopedia of Ethics*.

James Hatley gave papers for two conferences in Philadelphia in October. The first, delivered at the 50th annual meeting of the Society for Phenomenological and Existential Philosophy, focused on the significance of the face in the thought of Emmanuel Levinas as it has recently been reinterpreted by Megan

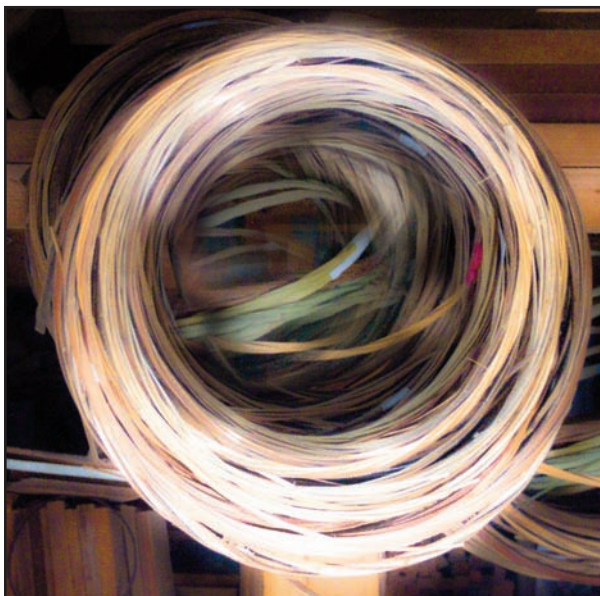
Craig in her *Levinas and James: Toward a Pragmatic Phenomenology*. Hatley's paper was titled "Whether Creation or World: A Philosophy in Ruins." In the second paper delivered for the working group on Nature in Philosophy and Religion, Hatley brought an Aboriginal notion of the renewing of the seasons into conversation with midrashic commentary focusing on spring in *The Song of Songs*. Earlier in the semester, Hatley traveled to the Rochester Zen Center, one of the two oldest Zen Shangas in the United States, to take part in an art exhibition titled "Sweet Cake Enso." Hatley's four photographic images, taken while he was in Japan walking the Kumano Kodo Pilgrimage route with SU students, offer a contemporary reinterpretation of the uniquely Zen art of painting a circle as a form of meditative practice. In another outcome of his time spent in Japan, Hatley is publishing an essay titled "Blaspheming Humans: Levinasian Politics and The Cove" in the fall issue of *Journal of Environmental Philosophy*. In this essay he argues for a politics of expiation and penitential witness in regard to the practice of slaughtering dolphins featured in the documentary *The Cove*. In filling out his notion of penitential witness, Hatley makes use of the scholarly and environmental activism practiced Kumi Kato and Simon Wearne, with whom he has collaborated to offer SU's Japanese wintermester course. A rare photo of a screen painting from the 17th century depicting a traditional whale hunt was supplied by Simon Wearne to be used on the cover of the issue in which Hatley's essay appears.

Timothy Stock has been recently made program co-coordinator for Continental Philosophy in a Jewish Context, an affiliated society of the Society for Phenomenological and Existential Philosophy. He will be managing the speakers and topics for society meetings from 2012 to 2014. In addition Stock presents a paper titled "Defending the Weakest Messianism: A Levinasian Critique of Critchley's and Zupancic's Theories of the Comic" at the annual meeting for the Association for Jewish Studies in December.

Marta Losonczy-Marshall presented a paper titled "Performance, Social, Anti-Social, Noticed Ability, and Environmental Factors in Students' Seat Selection" at the International Conference on Education and Educational Psychology in Istanbul, Turkey, in October.

Meredith Patterson presented a poster titled "Age Stereotypes Among Employees in Academia, Government, and Private Business" at the 64th Annual Scientific Meeting of the Gerontological Society of America on November 18 in Boston. Her co-authors are Tom Calo and Wayne Decker from the Management and Marketing Department.

On October 11, 2011, **Debra L. Truitt** was elected by the members of Maryland Classified Employees Agency (MCEA) at their annual Convention in Ocean City, Maryland to serve a two-year term as MCEA's first vice president. Truitt has been a long-time supporter and member of MCEA. She holds an advanced degree with practical experiences in the discipline of conflict analysis and dispute resolution. In addition to her work with the Psychology Department as a program management specialist, she also teaches conflict analysis and dispute resolution as an adjunct lecturer. Truitt has proudly served MCEA in the following positions: Chapter 72 – SU president (current), Chapter 72 – SU first vice president, MCEA Board of Directors, Area V vice governor, MCEA Credentials Committee, MCEA 75th Anniversary Committee, and member of the 2007 and 2011 MCEA Negotiation Team at SU. Truitt's position concerning MCEA members and union responsibility is: "I strongly believe and support that every state employee should enjoy the benefits of local union representation for protecting their well-earned rights at the work place. In addition, I believe that in order to establish a foundation for winning outcomes one must first understand how to most effectively communicate and negotiate on the employee's behalf. Moreover, there are numerous benefits to networking with others. My years of experience have taught me that every member of MCEA contributes great value to any process – no matter the undertaking. It is vital to our continued success this valuable contribution be shared with fellow members, and when warranted, acted upon by every governing body within MCEA."



PSYCHOLOGY

"Willow Hoops" and "Bamboo Cup"
Jim Hatley, Philosophy

Instytut Języka Angielskiego

By Agata Liszkowska, Center for International Education Associate Director

In appreciation of the many Fulton faculty and University staff involved in international education and enthused by intercultural work, The Exchange invites contributions in languages other than English.

Witamy!

Jesienią 2010 Uniwersytet w Salisbury (SU) otworzył Instytut Języka Angielskiego (ELI). Instytut prowadzi całoroczne zajęcia na każdym poziomie nauki, oferuje również program „Bridge”, który łączy zajęcia w Instytucie z normalnym programem akademickim. Klasy są tak zorganizowane, aby uczyć wszystkich czterech umiejętności: czytania, pisania, słuchania i konwersacji. Dostępne są także specjalne, dodatkowe kursy dotyczące konkretnych tematów, takich jak budowa słownictwa lub amerykańska wymowa. Nasze klasy są małe a nauka prowadzona jest w przyjaznej atmosferze z indywidualnym podejściem do każdego ucznia.

Misją ELI na uniwersytecie w Salisbury jest oferowanie wysokiej jakości, pełnego programu w języku angielskim dla obcokrajowców. Program ten przewiduje instrukcję języka angielskiego na wszystkich poziomach, przygotowanie studentów w międzynarodowych do złożenia podania na amerykański uniwersytet a także akademickie wsparcie dla tych kandydatów, którzy chcą wstąpić na jakikolwiek kierunek studiów w naszym uniwersytecie. Ułatwia również uczestnikom udanego dostosowania się do amerykańskiego stylu nauczania, jak również poznania ogólnego środowiska

akademickiego amerykańskiej szkoły wyższej. SU ma duże instytucjonalne zobowiązania do równego traktowania wszystkich studentów, znakomitej jakości nauczania i różnorodności, która jest manifestowana w naszym ELI.

Zarys programu

- Niewielkie grupy- aby zapewnić uczniom pełną uwagę nauczyciela oraz możliwość intensywnego praktykowania języka w czasie lekcji grupy nie przekraczają 14 uczniów w w klasie; w tym roku średnia liczba uczniów w w grupie wynosiła 7-8 osób
- Zajęcia na wielu poziomach znajomości angielskiego
- Doświadczeni instruktorzy
- Dogłębne poznanie amerykańskiego stylu życia i nauczania
- Program „Bridge” (Łączony) w ELI i na uniwersytecie w Salisbury dla kwalifikujących się studentów
- Dodatkowe zajęcia i wycieczki.

Kursy dostosowane są do indywidualnych potrzeb i przeznaczone dla różnych grup wiekowych. Zajęcia oferowane są na każdym poziomie nauczania – Początkujący, Podstawowy, Średnio Zaawansowany, Zaawansowany oraz Wysoko Zaawansowany. Zainteresowani, rejestrując się w naszym Instytucie, są

poddawani egzaminowani Michigan Test of English Language Proficiency w celu określenia ich poziomu znajomości tego języka. Egzamin kwalifikacyjny składa się z czterech części: Słuchanie, Umiejętność wykorzystania języka, Umiejętność budowania zdań oraz Czytanie. Zapraszamy!

www.salisbury.edu/intled/eli/



Studenci Instytutu biorą udział w corocznym konkursie rzeźbienia dyni podczas święta Halloween.

Salisbury
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Thanks to *The Exchange* Representatives who contributed to this issue:

Art	Ursula Ehrhardt
Communication Arts	Jody Morrison
English	Lucy Morrison
History	Dean Kotlowski
Modern Languages & Intercultural Studies	Louise Detwiler
Music	Christopher English
Philosophy	Tina Melczarek
Psychology	Al Witkofsky
Staff	Donna Carey
Editor	Jody Morrison