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## On the Table

By Dr. Maarten Pereboom, Dean, Fulton School of Liberal Arts

General Education is on the table. Faculty, students and alumni all have recently participated in a survey on General Education at Salisbury University, giving them the opportunity to think about and discuss what is essential about the common academic experience for undergraduates. I hope that for all participants it was refreshing to liberate General Education from the distributional categories it's so often reduced to, and to think instead about the educational needs of young (and sometimes older) adults getting ready for citizenship, professions and lifelong learning.

What are the essentials of that experience? What should we require of all students to ensure that their undergraduate experience sets them up to achieve their full potential in life? We have some givens here in that the State of Maryland requires a distribution of courses across academic disciplines. While that should assure those who see the process as threatening to their credit hour production, the nobler cause here is that adults in advanced societies need to have some understanding of society, economics, politics, history, culture, the arts, literature, philosophy, psychology, math, sciences and other subjects to make informed decisions and live fully, as individuals, citizens and professionals. They need to be able to think critically and communicate effectively, among other things. And we in turn should be able to communicate effectively why we ask every SU student to achieve the goals we've deemed to be essential. The distributional element will remain key to achieving goals that might be more specific to the kinds of issues we think our students might need to explore, such as the diversity of global cultures, civic engagement or humanity's relationship with the natural world.



Fulton School Dean  
Dr. Maarten Pereboom

It won't be easy, but we essentially have to answer the question, as an academic community, of what the Salisbury University academic experience must be. The goals we set, besides being clearly understood, have to be within reach of our students. We want to challenge them, but we also want to be sure that the students we admit to Salisbury University can be successful.

Whether they do graduate, of course, should depend on what they make of this opportunity and the privilege of an undergraduate education. It's a competitive and challenging world out there, and we do our students a disservice by not making them work hard to achieve their full potential.

To that end, we should also think about what the Salisbury University experience can be for our students. What kinds of opportunities can we create and support to encourage our students to go beyond the minimum? Many programs require internships and clinical experiences, and others require study abroad, but where making such experiences a requirement is impractical, we can use experiential learning opportunities as a teaching moment. We have excellent opportunities available to our students through The Washington Center and Global Experiences, allowing them to live, work and learn in Washington, D.C. or abroad in Europe, Asia or Australia. We are exploring offering a credential in non-profit leadership that would recognize experiences both curricular and extracurricular. Because they are optional, we can require a level of maturity, accomplishment and professionalism for participants that rises above minimum requirements. The presence of these programs offers an important lesson, that earning the degree is not the ultimate goal, but rather how earning that degree prepares the student for what comes next: in short, life.

# Something About Mary By John Wesley Wright

**ACD** This acronym does not refer to an “Automatic Call Distributor” or an “Advanced Chemical Development” (acronyms I found on the web); nor is it the name of a rock band (minus one letter).

It is the initials of our recent guest artist’s charge and challenge to our students: Authenticity, Collaboration and Discipline.

Mary Thompson Hunt, professional actor and comedic improviser for more than 30 years, facilitated workshops for students in more than a dozen classes during her five-day stint as artist-in-residence in October.

Simply put, students loved her. Perhaps it was the allure of her 25-year career at Walt Disney World and, for some, the dream of being a Disney princess by proxy. But mostly, it was her warm, engaging spirit and style of leadership that won over the students over.

With a background in television and voice-over work as well as acting, there were any number of pedagogical avenues down which Mary could have taken our students. Instead, she chose theatre games, specific to each discipline and class, and carefully prompted discussions to convey the three most important things that the craft of improvisation and acting has taught her (ACD).

“Always bring your authentic self to the table,” she said. “Collaborate with others openly and willingly; and discipline yourself to speak and work from your highest self.”

Sounds pretty simple, right? Yes. No. Maybe.

I met Mary Hunt more than two decades ago at Disney where I worked as part of a vocal consulting team for two summers. There was something about Mary (you knew that was coming, movie lovers), but besides an occasional note, I had not been in contact or seen her since those summers at Disney.

With the SU residency, I had the privilege of reconnecting, observing, participating and walking along side Mary all week as she slowly and surely impacted our dancers, musicians and actors, breaking down the walls of self-doubt and judgment, and building bridges of confidence and accountability. The concepts of ACD seemed almost novel or like a much-needed shot in the arm, as affirmed by these student testimonials:

“Not only did she bring the department together with her positive energy and improv games, she made me re-fall in love with my major!”

- *John Wixted, junior music education / vocal performance major*

“Mary taught us things that not only changed the way we do improv, but also changed the way we look at performance as a whole.”

- *Faith Sullivan, senior theatre major / Sophanes president*

“Improv can be such a raw, revealing thing. Mary Thompson Hunt made the whole experience so comfortable and freeing. Ever since she came, the whole department has been closer than ever. Her week at Salisbury University was by far one of the greatest parts of my college career so far, and I am eternally grateful.”

- *Maggie Jones, sophomore music education major*

Surprisingly, the artist-in-residence gig was a first for Mary. She landed her first acting/improv job right out of college and never looked back.

For 18 of her 25-year relationship with Disney, she improvised for Pleasure Island’s Comedy Warehouse, where she and her colleagues performed an estimated 15,000 shows.

Having recently completed a master’s degree in strategic leadership, Mary has added corporate facilitator, trainer and coach to her résumé.

Throughout her week at SU, she emphasized the importance of having a passion project. Hers is the co-hosting of the Orlando talk show *From The HeART*, a show dedicated to highlighting and interviewing leaders who influence and impact the arts in Central Florida.

Mary also has co-hosted shows with Maury Povich, Shaquille O’Neal and Regis Philbin, and she has

conducted in-depth interviews with numerous celebrities, including Billy Dee Williams, Leslie Uggams, Danny Glover, Alfre Woodard, Diahann Carroll, Jim Brown, Aerosmith, John Amos, Nell Carter, Peabo Bryson, Ben Vereen and Michael Flatley, to drop a few names.

She currently hosts an improvised talk show/conversation with audiences called *Converse*.

There are manifest takeaways from our times spent with guest artists. Visiting artists are invaluable for that reason. But this time was a bit more special.

A career spanning 30 years or more was summed up into three indelible words: Authenticity, Collaboration and Discipline. Through ACD, Mary Thompson Hunt got students talking to each other and about themselves. She got them to think and to play sans devices, and to use the word “like” considerably less. And that’s, like, really cool.

Thanks, Mary.



Mary Thompson Hunt, artist-in-residence



Mary Thompson Hunt with the cast of Spelling Bee



SU's theatre group Sophanes and improv group Bound and Gagged pose with Mary Thompson Hunt



Mary Thompson Hunt with SU voice majors

# Bystander Intervention Against Stalking, Sexual Assault and Relational Violence

By Chrys Egon

Young women during high school and college years, ages 16-24, experience the highest rates of dating violence, sexual assault and stalking. In April 2014, the White House issued "Not Alone: The First Report of the White House Task Force to Protect Students from Sexual Assault," highlighting steps that school administrators must take to honor their obligation to protect all students from these crimes.

Kathy Scott, director of SU's Counseling Center, and I received a \$5,000 grant from the Avon Foundation for Women through its "Speak Out Against Domestic Violence" initiative, to

purchase the "Every Choice" bystander intervention training program for Salisbury University students.



The nationally competitive grant was awarded to 30 colleges, including SU, to fund programs focused on preventive education and the promotion of healthy relationships.

The training is only for SU students so that

program impact can be measured. By the December 15 deadline, please encourage students to visit the site: <https://www.studentsuccess.org/salu14/everyChoice/login> and use access code: 14725.

Students must be part of the solution to help prevent violence perpetrated against and by their peers. The Every Choice training offers simple, safe, effective bystander intervention techniques to create greater awareness, recognize the warning signs of abuse and encourage intervention.

Every choice that we make matters.  
Every choice.

# The SU Art Galleries host MAP Assessment Site Visit

By Elizabeth Kauffman

The Fulton School of Liberal Arts welcomed Dr. Susana Bautista, director of public engagement for the USC Pacific Asia Museum in July 2015. Bautista is the museum professional appointed to review the SU Art Galleries as part of the Museum Assessment Program (MAP).

MAP is an assessment program sponsored by the American Alliance of Museums, (AAM) the national organization that sets standards and accredits museums and is the same organization that recently accredited SU's Ward Museum of Wildfowl Art. The purpose of AAM's MAP is to help organizations better align to their stated missions, analyze strengths, weaknesses and opportunities, and to provide expert advice, recommendations and resources for strategic planning.

The whole process began in December of 2014 when Galleries Manager Tara Gladden initiated the application process. We chose to conduct an organizational assessment to improve our internal workings and our adherence to our mission and purpose.

The assessment required the completion of an extensive 100-plus-question self-study workbook, several activities and hosting Dr. Bautista for an up-close and personal site visit and evaluation.

Dean Maarten Pereboom, the SU Art Galleries' governing authority, participated in the activities and site visit, as did Faculty Emeritus and former Gallery Director Urusula Ehrhardt, assistant professor of art and former Gallery Professional John Mosher and the Galleries' staff.

Bautista toured our facilities and met extensively with Galleries staff and the other participants over her two-day visit. Most recently, she has completed her review of the Galleries and offers many recommendations in the 17-page assessment.

Of note among these recommendations is her suggestion to convene a Faculty Advisory Committee to help the Galleries better integrate with what faculty do in the classroom; to take a more innovative and participatory approach to the interpretation of exhibitions and our educational outreach, utilizing more technologies like QR codes; and adopting a formal collections management policy that would focus on a teaching collection of objects, not duplicated by any of the other campus collections.

The assessment document includes 11 formal recommendations, so this is only a small snapshot of the results of the process. But the appropriateness and manageability of these suggestions speak to their validity.



It's Fine: Sarah O'Malley, Cory Parks, Andy Smith and Luke Sohl at the SU Art Galleries Downtown Campus in 2015

In the Galleries, we are still processing this dense document and waiting for a final edited copy. The whole process has been extremely enlightening for us and we are excited to begin planning and implementing some of the suggestions for improvement.

While we were very aware of some of our strengths and weaknesses, having a colleague formally assess our institution in this way has helped to articulate these qualities – good and bad – as well as illuminate the road to meeting our goals. We also now will have a formal document to share with the University administration in hopes of gaining support for the continued improvement of our program.

# Give to SU this Holiday Season

By Judith Dressel

'Tis the season for giving. Many worthy causes ask for your money, but only one is your University Alma Mater.

Remember Salisbury University with your tax-deductible gift before December 31 for the 2015 tax year. Private support from you makes possible the special events and programs that public money can't, so please think of Salisbury University in your charitable giving this season.

And as a special competition, the SU Alumni Association will contribute \$500 to the school's scholarship fund that has the most alumni giving, and \$250 to each school with 10 percent of its alumni donating. Give now to make the Fulton School of Liberal Arts the winner!

You may direct your gift to the department or program of your choice.



Make your gift online at [alumni.salisbury.edu](http://alumni.salisbury.edu), donations or call 1-888-729-2586, or by mail with check made to Salisbury University Foundation, Inc., PO Box 2655, Salisbury, MD 21802

Best wishes for a peaceful and happy New Year in 2016!

# A Q&A with New Student Designers

Students Eleni Lukaszczyk, who designed sets for *Talley's Folly*, and Niamani Robinson, who designed costumes for *The 25th Annual Putnam County Spelling Bee*, shared their experiences working with the newly formed Department of Music, Theatre and Dance.

**Q: Is this your first experience designing a show for production and performance?**

**Eleni:** Yes.

**Niamani:** Yes, this is my first time designing a show. I've worked on productions here before, but this is the first time I've had this much responsibility in a show.

**Q: What challenges have you encountered?**

**Eleni:** Trying to balance all of the work that goes with set design with classes and work hours, and the sheer amount of work that goes into set design (basically, every aspect, from scales models, to floor plans, to elevations).

**Niamani:** My biggest challenge is my own confidence. I'm constantly worried about whether people will like what I do, and if my ideas are interesting and valid. I have to remind myself that I can only do my best, and that I must stand by what I produce and be proud of it. Also, the short time frame has been a challenge for me. Juggling tasks and meeting deadlines can be difficult, but on the

other hand, I don't have time to get stuck inside my own head. It's been both challenging and beneficial.

**Q: You are each in different phases of your show, how are you feeling about the process and what are you looking forward to and/or what worries you?**

**Eleni:** Right now, I'm worried about whether or not the design is viable (meaning, will it collapse on itself), whether or not it'll actually look good/if it'll visually come together, and whether or not we'll be able to get everything finished on time (as of right now, we're a week until tech).

**Niamani:** Being mostly still at the beginning of the process, I'm looking forward to producing representations of the characters that are true to them, their personalities and that helps bring the story to life. What I worry about most is producing work that doesn't add to the production and that comes across as mediocre.

**Q: Is theatre design something that you could see in your future?**

**Eleni:** Potentially, yes.

**Niamani:** I definitely see myself doing design in the future. Truthfully, I can't really see myself being satisfied doing anything else as a career. If not directly designing, I still see myself working in wardrobe for either stage or film.

**Q: Do you have a dream theatre-job or a dream job in some other field?**

**Eleni:** Well, my ultimate dream job is becoming an astronaut, but I have a slight feeling I'm in the wrong field to make that happen.

**Niamani:** I would be happy working in the costume department on a variety of productions, where I get to showcase my skills and develop new ones. Costume designer or wardrobe supervisor would be my absolute dream job, and I would love to be able to work on a number of unique and interesting projects. Honestly, just throw period clothing at me, and I'll be the happiest person on Earth.

**Q: As graduation approaches, reflect on your SU experience.**

**Eleni:** I don't know what I expected when I started college, but I can say that I didn't expect to ever feel comfortable using saws. I didn't expect to go to another country to participate in a theatre festival. I definitely didn't expect to get cast in a show or that I would design the set for a show. But here we are ...

**Niamani:** I feel really lucky to have joined a department that is so close-knit and supportive. The theatre is more like a family than just a program. It's so beneficial to be surrounded by professors and peers who are so talented and who you can learn so much from. I sincerely believe that I wouldn't have been as happy and fulfilled had I chosen another major at SU.

## My Washington Center Experience By Kayla Wumer

This summer I was accepted to the educational program called The Washington Center. Located in Washington, D.C., this institution assisted in my search for a summer internship, where I could live and work in Washington.

The Washington Center provided an advisor to observe my internship site and offered an academic course for credits I could transfer back to Salisbury University. The center provided leadership seminars for me to attend and many opportunities for networking around the city.

I am pursuing a degree in communication arts with a track in journalism and public relations, so I was placed in the media and communications track at the institution. This track allowed me to attend events and trips that exposed me to various professionals in my field and helped me better understand what my professional field will look like.

In this track, I visited museums, participated in discussions and listened to professional journalists talk about their experiences in the workforce and how they came to be in their position. I learned a lot about potential aspects of my career path and how I want to go about achieving my career goals.

The Washington Center placed me in an upscale apartment in D.C. with other students from the program. I became very close with my roommates and was able to learn about

their different internship experiences while living together.

I worked with the General Delegation of the Palestine Liberation Organization as a public affairs and media intern. In this position, I performed a range of different duties in order to bridge the line of communication between the delegation and the public.

I worked with the media department on the newsletter *Daily News Analysis*, and I compiled news stories for a weekly report to be viewed by the staff. I also conducted extensive research for various reports, which could be used by the ambassador as well as be placed on the website for the community to read. These reports synthesized news and made it easy for the community to access and understand it.

My duties also consisted of improving the delegation's website and social media platforms. I researched methods to improve efficiency, how to incorporate other social media platforms and how to make the website more user-friendly. I eventually created a social media manual of best practices to refer to for the future.

I assisted the public affairs department by updating the weekly event calendar to provide



CMAT student Kayla Wumer (far left) poses with colleagues at their internship at The Washington Center in Washington D.C.

both the staff and the local community with information on events for those interested in Middle Eastern and Palestinian affairs. I also communicated with groups that were interested in meeting at the delegation for informational sessions.

My summer with The Washington Center was a unique and invaluable educational experience. I learned a lot about my career goals and aspirations, as well as how to be a professional in a city like Washington. The tremendous experience I gained from this opportunity will be a hugely influential factor in my future success.

# Students Demonstrate Diplomacy Skills at Model UN Conference

By Eric Rittinger

Four Salisbury University students took part in high-level diplomatic negotiations with college students from around the world from October 30-November 1.

Members of the SU Model United Nations (MUN) Club, Alex Aiosa, McRae Arceo, Kristina Stull and Mahmoud Yousif, represented Thailand at the annual National Model United Nations conference in Washington, D.C. Even though this was the SU MUN Club's first conference, the students excelled in representing Thailand, negotiating with other delegations and following the rules of UN procedure.

For their hard work, both in preparing for the conference over the past two months and in participating in committee sessions during the conference itself, they earned the Distinguished Delegation Award.

Sponsored by the National Collegiate Conference Association and the Osgood Center for International Studies, this conference afforded the SU delegation a number of invaluable opportunities and experiences. First, it gave the students a chance to work with others who share their passion for international politics, diplomacy and global issues.

One of the two committees that the SU delegation served on confronted the problem of extant landmines, while the other confronted the challenge of preserving world heritage sites. To

find agreement, the delegations had to formulate positions that balanced national sovereignty with the need for international cooperation.

Negotiations extended into lunch and dinner breaks and often went late into the evening, long after 11 p.m. when the committees officially adjourned. The written resolutions that ultimately emerged from these negotiations garnered broad support and were passed by both committees on the final day of the conference.

Such an outcome demonstrated just how much multilateral diplomacy practiced by enthusiastic college students can accomplish.

Second, the conference offered an "opportunity fair" where representatives from top graduate schools in international affairs advertised their programs to MUN participants. Meeting with representatives from such schools as American University, SU students learned about enrolling in graduate programs, securing internships and finding careers in international relations.



Members of the Salisbury University Model United Nations Club, from left to right: Alex Aiosa, Mahmoud Yousif, faculty advisor Eric Rittinger, Kristina Stull, and McRae Arceo.

And third, the conference featured several top experts and practitioners who shared with students their real-world experiences. Before the opening ceremony, a panel of U.S. State Department officials outlined international initiatives to reduce green house gas emissions and to

update the Millennium Development Goals.

During the opening ceremony, Reza Marashi, a member of the Iranian American Council, delivered a keynote address in which he discussed his role in the nuclear deal with Iran. And as the keynote speaker for the closing ceremony, Cindy Dyer, vice president at Vital Voices, talked about her organization's mission of preventing violence against women around the world.

The SU MUN Club seeks to build on its success at this year's conference and to grow its membership so that more students will be able to take part in future conferences. The club thanks the Fulton School Dean's Office and the Student Government Association for their generous support.

## An Interview with Director Darrell Mullins

By Thomas Anderson

### Why did you choose *The 25th Annual Putnam County Spelling Bee*?

I have a two-part answer for this one. One of our goals in the Musical Theatre Ensemble class is to provide a "book" musical opportunity in the years that the Bobbi Biron Theatre Program does not include a musical, typically every other year. Because we have limited resources, I always look for a show that from a technical perspective is simple (in terms of set design, lighting requirements, etc.). *The 25th Annual Putnam County Spelling Bee* was a perfect choice in that respect. It requires one set and has a cast of nine. The second part of the answer has to do with the fact that the show is quirky and funny and sometimes a little bit emotional. I always think that's an excellent combination.

### Have there been any surprises about the show as you've been in rehearsal?

The first surprise I encountered was a pleasant one. I gave the cast the challenge of being prepared to perform the opening number of the show publicly after only one week of rehearsal. We had been invited to participate in the Salisbury Wicomico Arts Council Arts Jam that was scheduled for the weekend after classes began. The cast didn't even flinch. They dove in and learned challenging harmonies and energetic choreography quickly. They were amazing. Another surprise I've been dealing with is the ongoing challenge of having adult,

well young adult in our case, actors in the roles of middle-school aged kids. That's the way the show is written and what I find so challenging about it is finding the balance between acting like a kid in the body of an adult. We've been experimenting with how we move, stand and sound in order to deal with that balance.

### Is it difficult to fit a production rehearsal process into an afternoon class?

It's not difficult, but it certainly is challenging. In a "normal" production you rehearse several evenings per week for four-six weeks. As this production is part of a class, we rehearse twice a week. One way we have met the challenge is that the cast agreed to working for an extra hour each class day, once we hit mid-semester. I am so grateful for their willingness to do so since this is only a one-credit class. An additional challenge is figuring out how to space things out so that we don't peak too early. It's quite a process, but one that we seem to enjoy.

### You've just been an actor in *Addams Family* and director here. Do you prefer on stage or off stage?

This is such a tough question. On one hand, when you're an actor, you only have to worry about you. When you are a director, there is so much on your plate. While it seems easier to be an actor, I actually think I prefer directing. I really enjoy creative collaboration with the

actors and production staff. We combine our energies to create an amazing experience.

### What do you want the audience to experience in the show?

A few years ago, in this same class, I directed a revue on the theme of "Freaks on Broadway." We chose songs from shows in which the characters were anything but normal. We actually did two songs from *Spelling Bee*, and I remember that my assistant (Mary-Tyler Upshaw) described the show as a "celebration of nerd love." As someone who never excelled as a jock (although I love sports), I was always grateful to belong to what was considered to be part of the nerd community. This show celebrates those brainy, pubescent beings. The other point I hope to emphasize is that these characters are actually adults who are remembering this time in their young lives. That's why it's important to have adults play the roles instead of kids.

### Feel free to expand if you have something you need or want to say.

In addition to everything I've said above, I want to point out that this production represents a wonderful collaboration. There are plenty of people supporting it who are contractually obligated to do so. That means a lot to me.

# Departmental Reports

## ART

**Jinchul Kim** was invited to participate in the inaugural show of artists working in contemporary realism, titled *Real Washington*, at the Winter Palace Studio in Washington, D.C. The exhibition runs November 15-December 19.



Jinchul Kim, "The Language of Painting", 2015, oil on canvas, 25x47"

**Jennifer Liston** presented her paper "The Classically Disguised Princely Portrait during the Reign of Holy Roman Emperor Charles V" in October at the Sixteenth Century Society and Conference Annual Conference in Vancouver, British Columbia, as part of a panel titled "The Habsburgs and the Politics of Art."

**Victoria Pass** was invited to participate in Kendall College of Art and Design's Career Symposium in early November. She presented on "The Pleasures, Politics, and Perils of Interdisciplinarity" to students in the Master's of Visual and Critical Studies Department, speaking about her experiences as a Ph.D. in the interdisciplinary field of visual and cultural studies. She also gave a lecture titled "Moving Beyond the Click Bait: Understanding Spectacles of Race in Visual Culture," which highlighted her current research on images of racial and ethnic difference in fashion and popular culture.

**Dean Peterson** exhibited his works "Study in Violet" and "About Clouds" in the Ocean City Art League's Abstract Show in September. Two of his acrylic paintings, "Origins" and "Layered Cell," also were included in the Art Institute and Gallery Members Show in Salisbury in October.



Dean Peterson, "Study in Violet," archival pigment print

In late fall, **Bill Wolff** exhibited his work "Falling Gibbon (King Kong)" at the 10th *New Work from an Old Studio* exhibition at the Tokyo University of the Arts Museum and the Hirakushi Denchu Atelier in Ueno, Tokyo. This exhibition showcases the work of sculptors affiliated with the Wood Sculpture Department of the Tokyo University of the Arts, which is historically linked to the studio of significant 20th century Japanese sculptor Hirakushi Denchu.



Bill Wolff, *Falling Gibbon (King Kong)*, Butternut, aluminum leaf, graphite, steel frame 80cmx25cmx25cm.

## COMMUNICATION ARTS

**Vinita Agarwal** served as a peer reviewer for two manuscripts submitted to the *American Journal of Public Health* in October and November. Agarwal had a co-authored article with Dr. Buzzanell, Purdue University, titled "Communicative Re-construction of Resilience Labor: Identity/Identification in Disaster-relief Workers," published online in the *Journal of Applied Communication Research*. This article comes from research conducted at a local non-profit organization site and examines sustainability of disaster-relief worker involvement and the discursive processes whereby workers overcome emotional and physical challenges to create resilience labor. As part of the collaboration for the research, Agarwal also had a service-learning partnership with the local non-profit organization. As part of the service-learning component of the non-profit collaboration, representatives from the local non-profit organization visited her Introduction to Journalism and Public Relations class at the beginning of the semester to introduce the organization and the work they do in the community. Student groups then came up with ideas and worked with tailoring their public relations proposals toward making a strategic plan supporting one of the non-profit organization's goals.

**David Burns** moderated and presented at a panel titled "Future Synergies: Working with High School Programs," which outlined the state of high school journalism in the United States at the Society of Professional Journalists conference in Orlando in September. Burns joined three of his fellow authors as they outlined key findings in their recently published book, *Still Captive: History, Law and the Teaching of High School Journalism* (New Forums Press). Burns co-wrote two chapters in the book – a chapter on teaching journalism in the 21st century and a findings chapter focusing on a survey the authors administered to high school journalism educators around the U.S.

**Jennifer Cox** recently published an article in *The Chronicle of Higher Education*, titled "#everyoneisajournalist." The article reflects on Cox's classroom experiences with students, postulating college students have become "unintentional journalists" by reporting on things professors are saying and doing in their classes. The article examines both the potential consequences and opportunities for the inescapable presence of social media in the classroom.

## ENGLISH

**Dave Johnson** presented the essay "Archipelago: A Case Study in Delayed Hermeneutics" at this year's Literature/Film Association Conference in York, PA.



The editorial staff of *Literature/Film Quarterly* (Andrew Scahill, Elsie Walker and Dave Johnson) at the Literature/Film Association conference in York, PA.

Over the summer, **April Logan** presented the paper "The Black Heroism of *Walking Dead*," on the representation of minority characters in the popular graphic novel and cable series at the College Language Association conference and the invited paper "The Pauline Elizabeth Hopkins Society: Restoring (An)Other Legacy" at the American Literature Association conference as part of a roundtable that explored the efforts of women-author societies to address pitfalls associated with the traditional male single-author society model. Logan is president of the Pauline Elizabeth Hopkins Society. Logan also designed and taught the English Department's first hybrid literature summer course, African-American Literature II. In addition, her invited book review of Nadia Nurhusein's *Rhetorics of Literacy: The Cultivation of American Dialect Poetry* appeared in the

25th anniversary issue of *American Periodicals*. This fall, Logan took her African-American Literature I students on two local field trips: Pemberton Hall and four stops on the Harriet Tubman Underground Railroad Byway.

“Visiting” Professor **Marsha Mallow**, associate of **Ross Leasure** of the English Department, appeared before a group of Leasure’s students for a special presentation as part of his course, Literature of the Queer, pertaining to gender identity and expression on October 31. Alumnus **Jeremy Bernstein** (aka Magnolia Applebottom) assisted Mallow in the preparation of her makeup and also addressed the students with regard to his experience as a drag performer. Mallow also graciously crashed the Fulton School meeting that afternoon, lip-syncing and distributing treats to her adoring fans.



“Visiting” Professor Marsha Mallow

**Andrew Scahill** released his book, *The Revolting Child in Horror Cinema: Youth Rebellion and Queer Cinema*, from Palgrave Macmillan. In it, he argues that the monstrous child in horror cinema is a metaphor for queer youth revolting against heteronormativity. On October 26, Scahill held a book launch screening of *The Exorcist* and a lecture, where he explored how gender studies, critical race theory and queer theory might each address the film. On October 29, Scahill was featured in a five-page interview in *Metro Weekly*, D.C.’s gay and lesbian newspaper. In the piece “Scary Movies: Gays Have a Special Dark Place in the Horror Canon,” Scahill discussed his new book, the horror genre, spectatorship and the unique relationship that gays and lesbians have to the genre of taboo-breaking and social upheaval.

**Elsie Walker** presented a paper titled “Music ‘like poison gas’: Michael Haneke’s Adaptation of *The Piano Teacher*” at the annual Literature/Film Association conference in October. Her paper is work toward her forthcoming book on the soundtracks of Michael Haneke’s films (under contract with Oxford UP). Walker also worked with Laura Hanscom (Scholarly Communications Librarian, Blackwell Library) to launch a new database of outstanding essays by film students that can be openly accessed through the new Soar@SU repository: <https://mdsoar.org/handle/11603/105>.

### MODERN LANGUAGES AND INTERCULTURAL STUDIES

**Louise Detwiler** participated in the biannual business meeting of the Executive Council of the Middle Atlantic Council of Latin American Studies in Philadelphia in September. MACLAS 2016 will be held on March 4-5 at Temple University, and the conference theme is “Cycles and Encyclicals in Latin America.” Visit [maclas.org](http://maclas.org) for details. Paper proposals are due by December 4.

**Corinne Pubill** published a book chapter, titled “Represores y torsión poética de resistencia en *Madrugada negra* de Cristián Rodríguez” (Repressors and Poetic Twist of Resistance in *Dark Dawn* by Cristian Rodriguez), in the volume *Senderos de Violencia: Latinoamérica y sus narrativas armadas (Violent Paths: Latin America and its Armed Narratives)* (Valencia: Albatros. Serie “Palabras de América,” 2015).

**Aurélien Van de Wiele’s** peer-reviewed article, titled “Désir, satisfaction et frustration: la lutte du consommateur moderne dans *Les Nourritures terrestres* de Gide et *Les Choses de Perec*,” appears in the next special issue of the journal *Nouvelles Francographies*.



Andrew Scahill

### POLITICAL SCIENCE

**Sarah Surak** wrote the introduction to the publication of these previously unpublished lectures: *Herbert Marcuse’s 1974 Sorbonne Seminars: U.S. Political Economy & Possibilities of Freedom* (Reitz, C. & P.E. Jansen, editors). This publication has been released in conjunction with SU’s hosting of the Sixth Biennial International Herbert Marcuse Conference, of which Surak is the conference chair. Surak also completed an encyclopedia entry for the *Encyclopedia of Social Theory*, titled “Environmentalism,” in Turner, B.S., C. Kyung-Sup, C. Epstein, P. Kivisto, W. Outhwaite, and J.M. Ryan (Eds.). She also is the special editor (and wrote the introduction for) the first of a two-part issue of *Administrative Theory and Praxis*, titled “Introduction to the Symposium: Utopian Ideals in Public Administration.” She also gave an invited lecture this summer in Germany at the Hochschule Koblenz University of Applied Sciences, titled “To the Perfection of Waste: The Technological Rationality of Environmental Administration.” Surak also presented a paper at the American Political Science Association Annual Meeting, titled “Habitus of the Future?: Habitation Metabolisms, Infrastructure, and Liberatory Ecologies.”

### PSYCHOLOGY

**Lance Garmon** and **Meredith Patterson**, along with former SU student **Victoria De Hoyos**, presented a poster, titled “What Experiences Lead to Differing Expression Of Mortality Salience In Emerging Adulthood?,” at the 7th annual Society for the Study of Emerging Adulthood conference in October. Garmon also presented the poster “What Motivates the Consumption of Popular Culture Media in Emerging Adulthood? An Examination of Arnett’s (1995) Five Self-Socialization Uses of Media” with colleagues from other universities.

**Echo Leaver** and former student **Veronica Fallon** presented their data at the annual meeting of the Society for Psychophysiological Research in Seattle. Their oral presentation, titled “EEG and EDA Measures of Stress Reduction in Response to Music Intervention,” was part of a panel focused on undergraduate-driven research using psychophysiological measures. They also presented a poster on the same topic.

**George Whitehead** had a co-authored manuscript accepted for publication, titled “Coverage of Milgram’s Obedience Experiments in Social Psychology Textbooks: Where Has All of the Criticism Gone?” in *Teaching of Psychology*.

# Students Bond Over ‘American Dinner’

By Lori DeWitt

Communication arts (CMAT) students in Dr. Lori DeWitt’s Living Learning Community (LLC) hosted their second annual “American Dinner” for English Language Institute (ELI) students in Professor Jean Goblinger’s class on October 23.

The students were invited to DeWitt’s home to share a meal and some games with the LLC students as a practical application of the intercultural communication skills that they are learning about in class.

Highlights of the evening included a demonstration of baked potato bar etiquette by CMAT freshman J Anglada, rousing games of Jenga and Uno, and a lively discussion of American culture depicted in the TV series *Gossip Girl*. The Smith Island cake dessert was also a huge hit.

The “American Dinner” is just one example of the activities this LLC is involved in. This semester, students are also making and serving a meal at the HALO homeless shelter, taking a trip to the Newseum in D.C., and hosting a networking event with CMAT alumni.

The CMAT LLC began three years ago to help acclimate incoming freshmen who are majoring in communication arts to the discipline, the department and to Salisbury University, in general. This cohort of approximately 20 students live together in Nanticoke Hall and

take two classes together in the fall and one in the spring.

CMAT 101, Introduction to Human Communication, covers the basics of public speaking, interpersonal, intercultural, small group and organizational communication, as well as communication research methods and theory. CMAT 102, Introduction to Mass Media covers media theory, history, structure and functions of mass media (print, film, recording, radio, television, new media), advertising, journalism and public relations.

Students also take MATH 105, Liberal Arts Mathematics, together in the spring with Professor Bob Barber of the Math and Computer Science Department.



# Leaving a Legacy, Supporting SU

Dr. G. Ray and Frau Klaudia Thompson joined the faculty of the departments of History in 1972 and Modern Languages and Intercultural Studies in 1973, respectively, and have been donors to the University ever since and at the President’s Club level since 2006.

Their contributions are designated to support SU’s Nabb

Research Center for Delmarva History and Culture, where Ray was co-founder in 1982 and has been director for 21 years. The Nabb Center is both a learning lab for student research



and for sharing resources of Eastern Shore history with a global audience.

The Thompsons are committed to supporting what they believe in. Because the Nabb holds “the oldest continuous records in English-speaking America,” according to Ray, as a historian he values the pristine primary records, which are available for original research. The Nabb fulfills SU’s mission of providing education for both its students and its community.

Giving back to their University ‘home’ has been an essential part of their careers at SU.

To discuss your legacy at SU, contact Judith Dressel in the Fulton School of Liberal Arts at 410-548-2297 or [jcdressel@salisbury.edu](mailto:jcdressel@salisbury.edu).

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