BRYANT KEITH ALEXANDER, Ph.D.
Dean, College of Communication and Fine Arts

2ND ANNUAL SPRING CONVOCATION ADDRESS

“Sophomore Reflections: Actions, Activities and Critical Aesthetics”

Thursday, January 23, 2014
The convocation began with classical guitar quartet from students. The LMU Guitar Quartet under the direction of Dr. Michael Miranda has been performing together in its current configuration since Fall 2013. The Quartet consists of senior Ryan Dixon, junior Andrew Butzen, sophomore Brian Rodriguez, and freshman Tristan Speed.

Introduction:

Good Afternoon. Thank you for joining me to for my second convocation presentation as the Dean, College of Communication and Fine Arts here at LMU. In my sophomore year I continue to be honored to have joined the fine community of Teachers, Artists, Professionals, and Scholars in CFA, and the dedicated staff in the college and our departments.

Today I have structured my words around three major frames:

I. ACTIONS, ACTIVITIES and ACCOMPLISHMENTS
II. CFA and CRITICAL AESTHETICS
III. COMMITMENTS, CHALLENGES, CHARGES

BODY:

I: Actions, Activities and Accomplishments

This past year has been wonderfully engaging, exciting and encouraging. If you traveled on U.S. Airways in the month of June (2013) you would have seen the Special Issue of the inflight magazine dedicated to The Arts of Los Angeles.
The Special Issue foregrounded Los Angeles “as the world’s entertainment capital” and made reference to the “nearly 3,000 arts organizations in the LA area” with a feature of select programs—public and private in “theatre, music, art, dance, galleries and museums that the LA area has to offer all easily arranged by geographic areas from East LA to the Westside from the valley to the port.”
And LMU was featured in that special issue foregrounding the history, mission and accomplishments of the university. The six (6) page spread included an important celebration of “LMU’s commitment to the arts” ---

with featured stories on the School of Film and Television (SFTV). I am happy to share with you that Steve Ujlaki, Dean of SFTV and I have been working on finding more points of conversion and collaboration between our two units.
The featured story on CFA to which I contributed, celebrates every aspect of the Fine and Performing Arts within the college. In the article I state:

“The college is unique.... It encompasses communication studies, performing and fine arts, and marital and family art therapy—in which students begin to understand art as critical communication, and communication as a critical art form. Our students leave here with an awareness of the vital role that art plays in human expression and sense-making.”

The issue was on board every US Airways domestic and international flights throughout the month of June (2013), reaching some 6 million monthly passengers. The issue also will live on US Airways magazine’s website for a full year. And The LA Tourism Bureau, which was integral in this special issue also plans to reprint a few thousand copies of the LA culture feature alone, to use as the “definitive guide to LA arts & culture” for the next couple of years. We are extremely happy for this level of exposure and recognition of our fine programs.

As a testament to the wide range of performances and engaged opportunities of our students in the performing and fine arts, and all arenas of the college--- this year we re-enlivened a CFA Calendar of Events.

The calendar features nearly 100 events scheduled and anticipated events through most of our programs and departments in the college.
It is an impressive array of events, and I have the commitment and pleasure of attending more than 90% of all of these events to enjoy the brilliance of our students and faculty. Some of the calendars are still available in the back of the house, and a complete digital copy is located on the college web page. I would like to feature some of the cutting edge work of our faculty and students:

Nearly a 100 performances, exhibitions, lectures, demonstrations and workshops

THE ICARUS PROJECT

CONCEIVED AND DIRECTED BY KATHARINE NOOK
STUB THEATRE 21, 22, 23, 24 & 25
CREATED IN WORKSHOP WITH THE ENSEMBLE

K1L 1A
Currently playing in the Strub Theatre in the Foley Building is the world premiere of *The Icarus Project*, a play created at LMU. *The Icarus Project* opened on Tuesday January 21st and runs through January 25, 2014 at 8PM in the Strub Theatre. *The Icarus Project* is a collaboratively created new theatrical work. The play in part is based on elements from the Icarus myth, with inspiration from the poetry of W. H. Auden and Edward Field and the painting, “Landscape with the Fall of Icarus” by Bruegel. As you may know, “the main story told about Icarus in his attempt to escape from Crete by means of wings that his father constructed from feathers and wax. He ignored instructions not to fly too close to the sun, and the melting wax caused him to fall into the sea where he drowned.”\(^3\) The piece explores three somewhat unconventional couples and their struggles in knowing when it is time to let go. LMU Theatre students under the direction of Professor Katharine Noon developed the Icarus Project in workshop. The workshop process included the creation of text, image and story in order to craft this 60 minute piece of theatre. *The Icarus Project* includes original songs written by members of the ensemble. The production is stunningly beautiful and it a joy to see our students in performance; and in their passion.

We are also anticipating our LMU production of *Rent* directed by Professor Diane Benedict with a cast of over 30 student performers and crew (March 21-23, 27-29).
As you all know, the LMU Choruses under the direction of Dr. Mary Breden have a national and international reputation for excellence. Their recent Christmas Concert was breathtaking.

And Professor Breden is currently in the planning stages of the third international tour of the chorus to Paris and Northern France, which will also be linked with the 50th Anniversary of the LMU Choruses.
In addition to the choruses the Music Department continues to offer innovative programs like The Sinatra Opera Workshop directed by Dr. Virginia Saya. The workshop presents LMU singers in staged opera scenes every semester and in a major work every Spring. And The LMU Children’s Concerts, under the direction of Tania Fleischer and Virginia Saya, bring opera and classical music of all kinds to the awareness of youngsters from our community.
Under the direction of Professor Paul Humphreys—the Music department has a commitment to the exploration and celebration of culture through music, and particularly in this case the Balinese Gamelan and Ghanaian Drumming and Dance through the World Music Ensemble.
And under the direction of Professor Michael Miranda the Music Department, with the assistance of Clinical Professor Martha Masters, continues its wonderful Classical Guitar Program and will be presenting the 10th Annual LMU Guitar Festival—with international artists who perform, conduct workshops and master classes to fortify the educational experience of our guitar students—some of whom you had the opportunity to experience today.

In addition to the performing arts the college is extremely proud of the ever-increasing list of scholarship and creative activity by our faculty and students. The 2012-2013 addition of our scholarship and creative works booklet is currently posted on the college webpage and hard copies will be made available to all the contributors.
As you can see it is an impressive array of accomplishments that speak to the diversity of our programs and the CFA commitment to not only the Teacher-Scholar Model—but what is becoming for us the Teacher-Artist-Scholar-Clinician model that—in alignment with the college and university strategic plan offers an educational environment that fosters lifelong learning for both students and faculty. (See the LMU Strategic Plan)\(^5\)

In addition to faculty scholarship and creative works, we are proud this year to feature in our booklet the scholarly and creative works of our students:
The College of Communication and Fine Arts congratulates the following student presenters at LMU's Fifth Annual Undergraduate Research Symposium and Undergraduate Research Conference at the University of Santa Clara in 2013.

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<tr>
<th>Name</th>
<th>Major</th>
<th>Faculty Mentor</th>
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<td>Caballero, Mario</td>
<td>Communication Studies &amp; Drama</td>
<td>Christopher Anley Communication Studies</td>
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<td>Casso, Isabel</td>
<td>Art History &amp; Economics</td>
<td>Amanda Suene Political Science</td>
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We had increased the number of our students participate in the 5th Annual Undergraduate Research Symposium--so in the booklet on scholarship and creative activities we have included and celebrate the accomplishments of these students along with their faculty mentors from both within and outside of the college. As the college further encourages the Teacher-Artist-Scholar-Clinician Model we further explore our ability to expand resources to support these activities. We are further encouraging even more student participation in the 6th Undergraduate Symposium coming up this semester.

**Just a note:** Our CFA students in Studio Arts designed the poster that promoted last year’s campus wide event with faculty mentors.

Our current listing of student accomplishments does not include the number of students in Theatre and Dance who have been nominated both last year and this year to compete in the American College Theatre Festival and the American College Dance Festival, along with students invited to participate in the reading of new play works at regional and national conferences. We are extremely proud of all our students!
This year after enjoying our student production of Pulitzer Prize Winning Play, “Crimes of the Heart” written by our own President’s Professor Beth Henley, and beautifully directed by Professor Ron Marasco in the Theatre Department, I had the opportunity to travel to New York to see the closing production of “The Jacksonian” at the Acorn Theatre Off Broadway.
It was an impressive production only highlighted by Beth’s generous shout-out in the promotional materials for the show to LMU in her current residency with us as President’s Professor in the Department of Theatre. We thank and cherish Beth!
This year we had the honor of continuing with the **Third Annual Lydia Hao Emerging Artist Program**. Through her generous financial support, Lydia Hao stated that she “wanted to create a program that could give new artists a platform for encouragement and an opportunity to gain experience and recognition to help them further their careers.” The performance featured the Australian dance troupe of Roland COX and Victoria Chiu. 6

And as fitting to the description of being emerging artists, we were also able to feature of the work of Rosalynde LeBlanc Loo, assistant professor of dance, and one of our own students, Lennon Hobson, who worked under the mentorship of Professor Leblanc Loo. This is just a few of the many accomplishments by our dance faculty and students that extend to publications, public performances, choreography and commissioned works.
Hopefully you have all seen the **CFA Public Art Collaboration with the Seaver College of Science and Engineering** — on the construction walls of the new science building. “This is a wonderful opportunity for the campus community to see, engage, and explore conversational responses across disciplinary divides. In this exhibition our students explore the phantasms of art and science as disciplines of expression and discovery. The scale of this exhibition is not only a testament to the talent of our art students, but to the creative potentials that will exist for students to explore in the labs of the new science building.”

Dean Richard Plumb stated, “Seaver College is pleased to display works of art designed by CFA students,” he said. “Not only does the project present an excellent opportunity to work across disciplines, it demonstrates something deeper: There is much conceptual symmetry between science and art. While scientists consider and investigate the physical world, artists use talent and imagination to aesthetically embody this same world.” We are pleased with this interdisciplinary collaboration.
This year through a generous grant from the university, we were able to renovate the Barnelle Theatre—adjusting and upgrading the lighting grid, moving the sound booth and amongst other adjustments, adding air conditioning in the space for the first time. This comes shortly after Virginia Barnelle, who established the Theatre Department at Marymount College and later here at LMU—was inducted into the LMU Faculty Hall of Fame in 2012.8

With additional funds, we were able to enhance other aspects of our theatre spaces—enhancing dressing rooms, accessing new space for costume and prop storage, expanding rehearsal spaces—as well as expanding our exhibition and instructional space in the Photography studio and enhancing aspects of both the Laband Art Gallery and the Thomas P. Kelly, Jr. Student Art Gallery.
And we invite you to join us for the outstanding programs in the new **KaleidoLA Lecture Series** sponsored by the department Art and Art History. These are just a few of our many Actions, Activities and Accomplishments only in addition to the fine work that continues to be done in **The Helen B. Landgarten Art Therapy Clinic** and the **ARTSmart Arts Education Program**.
The Helen B. Landgarten Art Therapy Clinic-- the mission of the Helen B. Landgarten Art Therapy Clinic is to serve the community by offering clinical art therapy interventions to underserved children and families who have experienced trauma or are facing serious obstacles in life. And the Art Smart Arts Education Program--the mission of ARTsmart is to provide underserved young people access to an excellent visual arts education. Over the years, the visual arts have been cut from most school curriculum. The LMU ARTsmart program brings this basic need back into the classroom.

II. CFA and CRITICAL AESTHETICS

In last year’s convocation address I challenged us to be more critical. Using D. Soyini Madison’s writing on the nature of doing critical ethnography I was exploring a definition of critical work that seeks amongst many things:
And I believe that we have begun to do that as a community of colleagues working with each other, establishing new templates of sociality, laying new standards of engagement in our professional relations and in our pedagogies with students. Recently I have been thinking about what the work of critical aesthetics looks like in CFA.
According to Richard Cary in his project entitled: *Critical Art Pedagogy: Foundations for Postmodern Art Education*. He writes:

Aesthetic discourse in critical art classrooms begins with critical questions. Critical discourse in aesthetics involves asking the critical questions about art and aesthetic experience and value: How was the phenomenon under study shaped? In whose interest was it shaped? How can critical aesthetic discourse become a part of personal art worlds and the school art world? As students describe their own subjective aesthetic experience and relate them to critical questions, the critical discourse will reveal the ways in which their own art worlds are colonized, and they will discover how the traditional aesthetics and the archive concepts of aesthetic value and aesthetic experience become culturally determined.

And in her project, *Critical Aesthetic Pedagogy: Toward a Theory of Self and Social Understanding*, Yolanda Medina strives for “pedagogical method to infuse aesthetic experience into critical educational practices in order to enhance capacities in students that are indispensable for social empowerment.”

And in thinking as such, I am impressed with the manner in which in CFA we are involved in critical aesthetics in what we do: how we teach, how we research, how we engage our students in the use of art as a transformative tool.
To that extent allow me to offer the following examples. A publication that did not make into the CFA booklet is *Staging Social Justice: Collaborating to Create Activist Theatre (Theater in the Americas)* co-edited by one of our highly qualified part-time faculty Norma Bowles in the Department of Theatre. The project documents the work of Fringe Benefits, an award-winning theatre company that collaborates with schools and communities to create plays that promote constructive dialogue about diversity and discrimination issues. Knowing that Professor Bowles also recently facilitated a Voices of Justice performance project confronting issues of homophobia on campus last Fall—an evening performance that I attended that began at 10:00 p.m. to a standing room only house of LMU students in the St. Roberts Auditorium, followed with facilitated conversation.

I am reminded of all the work being down in the college through the Voices of Justice class and our collaboration with the **CSJ: Center for Reconciliation and Justice**.

Last year, CFA collaborated with and cosponsored a series of programs with the Sisters of St. Joseph of Orange and the Center for Reconciliation & Justice—with faculty speaking on a Symposium on the *Healing Potential of the Brain*, (Wenshu Lee, Department of Communication Studies and Einat Metzl from the Department of Marital and Family Therapy), students performed stories of immigration, homelessness, health and disabilities—and I even performed with our students in *Voices of Justice from OPCC Journeys: Stories of Homelessness, Journeys of Hope*. 
And we are happy that the theme for the Spring ’14 CSJ Symposium theme is “Arts that Do Justice,” bringing together the efforts and commitments of the CSJ and the Center along with the College of Communication and Fine in a series of productive engages that confirm our orientation and mission to art and art in our mission—in its many diverse forms—that is not just aesthetically pleasing and entertaining—but an approach to art and art making as a critical aesthetic of human sense making and transformation.
And the current exhibition and programing in the Laband Art Gallery entitled, “Voices of Incarceration” reminds us “that art has frequently expressed the toughest and harshest sides of human experience”—to express, and as with our Marital and Family Art Therapy program—to make internal states of being external through artistic expression as to grapple and transform the realities of living.

As we move towards the end of the academic year and the beginning of another--- there are a number of commitments, challenges and charges that we must come together to achieve.
1. **Scholarship Initiative:** We must continue our efforts and contributions to President Burcham’s $100 Million Scholarship Initiative\(^1\), which forestalls for a moment an emphasis on the proliferation of new buildings—**but works towards easing the increasing financial pressure felt by families and students seeking a Loyola Marymount University education**.

CFA has been very successful in our contributions to that effort since its inception last year. To date with the ever important, essential and appreciated efforts and assistance of Tara Frates—our CFA development officer, we have raised nearly $2 million for CFA Current & Endowed scholarships that contributes to the President’s initiative with dollars that are specific to scholarship needs in CFA.

**We are continually grateful for the care, generosity and commitment of our benefactors who support CFA with their treasures and talents**---some of whom are here today--- so allow me to say thank you, and thank you again for your continued care and the generosity of support!

2. **WASC Visitation:** The university is currently in the finalizing preparations of our WASC visitation. The Western Association of Schools and Colleges is one of six official academic bodies responsible for the accreditation of public and private universities, colleges, secondary and elementary schools—we are up for the renewal of our ever-important university level accreditation that confirms our continued excellence.

The university and CFA is a good position with very high markings in the long-term incremental process towards reaccreditation. And as a part of the Educational Effectiveness Inventory, an annual survey designed to track progress on program-level assessment efforts—we are doing
well in CFA:

- with all of our departments and programs successfully completing the survey,
- with 71.4 of our programs reporting approved learning outcomes and additional concerted efforts,
- with a similar amount of our programs posting, publishing and promoting our learning outcomes in differing locations.

**These are great accomplishments** but as a college we need to be further our committed to expanding these accomplishments to all of our departments and programs:

- We need to have assessment as a key and consistent aspect of our program planning with all faculty making an investment to be involved in the conversation, and not having such responsibility related to only a few faculty member or the department chairs.

- We need to ensure that all departments going through the Program Review process complete the process with Memorandums of Understanding for future critical activities and curriculum planning.

- While we are blessed to currently have our major programs in Theatre, Art, Dance, Music, Martial and Family Therapy accredited through the respective agencies—we are forever striving to maintain that accreditation through continued evidence of our excellence.

- And we need to be committed to linking the critical outcomes of those discussions, plans and actions to budgeting and resource management in the college.

- As we plan for our WASC visit in the Fall we must continue to show our commitment to academic and educational excellence in all aspects of what we do.

In that regard, I will be moving towards a more concerted effort to initiate department and college level discussions on the relationship between assessment, action, and resources. And I invite all of your participation in those discussions.

3. **Collaboration and Faculty Governance:** In response to faculty concern and my own desire for faculty input in some of decision making processes of the college—I constructed three faculty-based college level committees:

- Faculty Affairs:
- Instructional and Student Affairs
- Communication and Instructional Technology
Plus the construction of an **Administrative Coordinator Committee**, thus allowing all department-based Administrative Coordinators in the college to meet with each other on a regular basis.

Each of these committees work with an ex-officio Associate Dean in order to facilitate faculty and staff voice and involvement in decisions such as: travel grants and awards, curriculum, student grievances and appeal, the technology needs and public representation of the college, and general policies and procedures.

The efforts and contributions of these committees have been great—while always recognizing the relationship between increased faculty governance and concerns of workload—in the service on such commitment. Our challenge is to reconcile the cost and rewards of such engagements relative to the needs and the many benefits of faculty contributions to the college.

4. In terms of further **assessment** we must continually examine the impact of the New Core, and the demand of the new Core on CFA to offer courses without compromising the courses in the major, and finding better ways to collaborate in scheduling core courses throughout the university. The first steps might include having the most essential individuals from across colleges to come together at the same table for planning and coordination of scheduling the core and meeting the needs of our students. *It truly takes a village to effectively implement a new core.*

5. **Mission** linked with assessment we must continue to be vigilant on how our actions, activities, and achievements are linked to mission. I believe that we can make the argument—but that is a collective effort and energy to keep mission centered.

In conjunction with the campus 2014 Mission Day Celebration:
6. **Internationalization**: We are committed to the potentials of internationalization by maintaining our current relationships and offerings in Study Abroad—and exploring new openings and possibilities—particularly in bringing the world to CFA/LMU. This happens through the artists presented and represented in the Laband Art Gallery, the current exploration of an artistic student exchange with students in Korea, and the collaborative engagement with a new Study Abroad model on *Christianity and Art* in Rome between Art History, Theological Studies and other units in the Bellarmine College of Liberal Arts. Facing and considering the challenges of how we can creatively support student participation in these exciting opportunities through increased funds available for scholarships is of continued importance!

7. **Learning Communities and Mentoring Program**: We are encouraged by our current efforts to establish formal Learning Communities in the CFA as well as a formal Student Mentoring Program. Copious research, focus groups, surveys and planning has been completed by Associate Dean Paul Humphreys and Assistant Dean Elaine Walker—now we need to move from the planning and theorizing stage to the activation stage—so that our students can take full advantage of these new opportunities.

8. **Speaker’s Bureau**: This year we are committed to initiating the first in a series of Speakers Sessions with successful alum who will return to speak to current students about career pathways, challenges and choices.

And we are also blessed to welcome Sean Cain our new Career Development Services Undergraduate Specialist for CFA and SFTV and Carolynn Grainger, Career Development Services, Alumni Specialist—who will both help our students at differing ends to seek and acquire career opportunities.
9. And last but certainly not least—Part-time Faculty: In a current climate that might build potential distrust and challenge related to union and unionizing activities—we must continually strive to let our part-time/contingent faculty know how important they are to the nature of what we do, and how we collectively work to fulfill our mission in the university—through direct interface, exploration of issues, and informed self-determination.

And in this sense, there is no tension in our commitments, collaborations and challenges. In fact there is only a tensiveness that holds these variables in covalence with each other, reminding us of our collective struggles to be more and better; in solidarity, communion and community with each other.

The Sophomore Year in any educational institution, whether an undergraduate student or a second year administrator is filled with conflicting states of being;

- A sense of confidence in the familiar with an ever-growing sense of realizing what you still don’t know.

- A sense of being recognized in your position, but still held a little suspect in your intentions related to traditions or past practices.

- A liminal stage of not being new and not yet being grandfathered into the club.
• An engaged Second Season Syndrome in which the allure of newness and the anticipation of possibility is faced with pressured expectation of continued productivity.¹¹

• A time in which the freshmen 10 or 15 pounds gained, is faced with a reality of either losing the weight—or just embracing the fuller new you.

In a published memo reporting research from Loyola University Maryland entitled the “Educational Intentionality Study of Sophomore Year Students.”¹² It states that during the sophomore year, students often experience challenges in their academic life, in their relationships, and in their extra-curricular experiences, and they are confronted with questions about their identity, purpose in life, and goals. Presented above are the basic themes that emerged from the research about the sophomore student experience.

All of which, I must admit, I have experienced to some degree as a Sophomore Dean. The report does not offer specific strategies of engagement but my own has been open communication, collaborative engagement, shared responsibility, avoiding isolation and a consistent reconfirmation of my abilities and commitment to the mission of the university.

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In my convocation address last year I spoke about building a vision for College of Communication and Fine Arts:

A vision that invites participation and governance with others-
A collective vision,
A vision that collectivizes,
A vision that is shaped by kind hands, charted with clear eyes,
and engaged with good intent.

I continue to invite you to help me with that vision—with managing, academic performance, relationships, caring, identity, leadership, management.

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I am conscious that today is also a day on which the campus celebrates Martin Luther King, Jr. with an Interfaith Prayer Service being held at this time in another location. So I want to offer you three of my favorite MLK Jr. quotations that might bridge the time and space of that event and this occasion in our joint commitment to commemorate the meaningfulness of our belief:

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**Quotes from Martin Luther King Jr.**

*The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he stands at times of challenge and controversy.*

*The function of education is to teach one to think intensively and to think critically. Intelligence plus character - that is the goal of true education.*

*An individual has not started living until he can rise above the narrow confines of his individualistic concerns to the broader concerns of all humanity.*

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For me each quotation speaks to our joint character, the mission of our collective engagement and the challenges of living and productively being, in community.

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In closing, and in the spirit of community I want to offer you these lingering images.

This past year CFA celebrated in community, in a collective gathering and in private celebration the welcome of new additions to the CFA/LMU family.

Well these little ones have arrived:

- In order, the son of Saeri Cho Dobson—faculty in Studio Arts,
- The daughter of Blanca J. Pauliukevicius, Budget Manager in CFA,
- The son of Kevin Wetmore II, Chair of Theatre
- And just recently, the arrival of the son of Emily Scherberth part-time faculty member of Public Relations in our Interdisciplinary and Applied Programs.

And while, as Dean I cannot not take credit for these new young people coming into the world 😊---my hope is that we continue to build community in differing ways, while challenging each other to excellence.
Thank you!

I invite you to join us for a lunch reception in the George A. V. Dunning Courtyard.

I also invite you to visit the Laband Art Gallery for a sneak peek at the “Voices of Incarceration” exhibition which formally opens on Saturday, January 25th.

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Notes:
4. See college webpage under Faculty: <cfa.lmu.edu/faculty/facultypublicationsandcreativeworks/>.
5. See Theme 3- Promoting the Teacher-Scholar Model of the LMU Strategic Plan <http://academics.lmu.edu/strategicplan/strategicplan2012-2020/>.
7. See the college newsletter: [http://blogs.lmu.edu/cfa/2013/10/01/art-in-science/](http://blogs.lmu.edu/cfa/2013/10/01/art-in-science/).
10. See LMU President David W. Burcham’s Scholarship Initiative [http://www.lmu.edu/Giving/scholarship.htm](http://www.lmu.edu/Giving/scholarship.htm).
11. [http://en.wikipedia.org/wiki/Second_season_syndrome](http://en.wikipedia.org/wiki/Second_season_syndrome) “second season syndrome is the now-common phrase that is used to describe a downturn in fortunes for a football club two seasons after its promotion to the Premier League of English football – particularly if the first season after promotion had brought a strong finish.[1] The syndrome actually predates the Premierships, and could be seen in the cases of Swansea City (1981–1983) and Millwall (1988–1990) in the old First Division. Second season syndrome has also been used to describe other sports where a successful first season has taken place, followed by a poor second season [2] as well as individual sportspersons.[3] In the US, this event (more commonly applied to athletes than teams) is known as a sophomore slump.”