

Faculty Newsletter

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That's Entertainment!

by Rennie Gonsalves, associate professor, English; and Irwin Weintraub, associate professor, Library

Have you ever strolled by Hillel Gate and suddenly heard the lilting strains of a violin or piano concerto coming from Gershwin and Whitman Halls? On your way to lunch at the Sugar Bowl, have you ever heard the wind carry a deep baritone voice, pleading, oh so plaintively, "Stella! Stellll-aaaaa!"? While you are scanning the shelves of the library, have you ever been interrupted by the humming of a dolly cutting along on a track behind you, manned by someone with a huge camera yelling, "Cut! Cut!"? Or have you ever just walked into the cafeteria to find a group of students rehearsing a scene from what looks like a television sitcom?

Chances are that one of these encounters is familiar, and that means you have come face to face with one of the College's performing arts departments: Theater, Television and Radio, the Conservatory of Music, and Film. Just what do these departments do, and how are the performing arts integrated with the core curriculum and the rest of the academic community? For answers, we visited each department to hear what they are about.

Theater

The next time you see an award-winning play or watch a popular television show, chances are a graduate of the Brooklyn College Theater Department had a role in bringing it to you. The department attracts students from around the country and the world who are impressed by both the rigorous education and training the department offers and the illustrious roster of alumni whose names grace Broadway and Hollywood marquee. The curriculum trains students for diverse careers in theater and includes courses in acting, voice, movement, improvisation, acting for the camera, stage combat, directing, stagecraft, stage design, lighting design, theater design and planning, costume design, costume rendering, stage management, performing arts management, criticism, dramaturgy, dramatic theory, black theater, American theater, American musical theater, Asian theater, and world theater history. Students may earn the degrees bachelor of arts in theater, bachelor of fine arts in theater with concentrations in acting and design and technical production, master of arts in theater with a concentration in theater history and criticism, and master of



Distinguished Professor Samuel Leiter, left, with Rosabel Wang, systems analyst of the *International Bibliography of Theatre*, published at Brooklyn College.

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fine arts in theater with concentrations in acting, design and technical production, directing, dramaturgy, and performing arts management.

Outside the classroom, internships at prestigious New York theater organizations provide practical experience in real-world settings. Imagine the thrill that students experience working as interns at the Manhattan Theatre Club, Second Stage, Primary Stages, the New York Shakespeare Festival, Playwrights Horizons, Lincoln Center, the New York City Opera, the Brooklyn Academy of Music, Jujamcyn Theaters, Columbia Artists Theatricals, KL Productions, Roundabout Theater Company, Jean Cocteau Repertory Company, Don Buchwald Talent Associates, and the Drama League, among others.

The theater program at Brooklyn College began in 1930 as an extracurricular activity led by **Joseph Davidson** (aka Skipper Jo), who loved putting on plays. From 1952 to 1958, it came under the aegis of the Speech Department, where it was known as the School of Dramatic Arts. In 1958, Professor **Wilson Lehr** established the Speech and Theater Department, but it was not until 1973 that theater became a separate academic department under its present name. Professor **Benito Ortolani** served as its first chairperson from 1978 to 2002. He was a former Jesuit priest who had specialized in theater at Sophia University in Tokyo. After leaving the order he came to the United States to marry and teach. When Ortolani retired, Distinguished Professor **Samuel Leiter**, a 1962 graduate of the old Brooklyn College Speech and Theater Department and a faculty member since 1965, was

elected chairperson. Leiter had studied with Ortolani in Tokyo and, like him, had a special interest in Japanese theater. As the longtime editor of the *Asian Theatre Journal*, his fascination with Asian theater adds an Eastern flavor to the department's diverse multicultural environment.

Theater students apply their skills to the nine or ten annual productions and workshops performed in both the 488-seat Gershwin Theater and in the smaller 120-seat New Workshop Theater. Coming this academic year to the New Workshop Theater are productions of *Proof*, by David Auburn; *Blue Surge*, by Rebecca Gilman; *Suburbia*, by Eric Bogosian; and *A Lovely Sunday for Creve Coeur*, by Tennessee Williams. Past productions have included Williams's *The Glass Menagerie*, Arlene Hutton's *As It Is in Heaven*, Federico Garcia Lorca's *Blood Wedding*, Tim Blake Nelson's *Eye of God*, and Sophocles' *Philoctetes*—a roster not for the theatrical faint of heart. Performances provide students comprehensive hands-on experience in all phases of theatrical production and often merit resounding standing ovations.

The long list of alumni reads like a who's who in theater, movies, and television. A few of the more prominent are musical star Alfred Drake, '36; film director Paul Mazursky, '51; comic actor Sandy Barron, '57 (Jack Klompus on *Seinfeld*); director Joel Zwick, '62 (*My Big Fat Greek Wedding* and *Fat Albert*); and actor Jimmy Smits, '80 (*LA Law*, *NYPD Blue*, *The West Wing*). If you look closely at productions both here and abroad, you'll find still other alumni running things behind the scenes as directors, managers, and teachers. So raise the curtain and let the show begin!

Television and Radio

If you spend time around the production facilities of the Department of Television and Radio, you are likely to run across visiting radio celebrities who are former students. You might meet Skeery Jones, '96, the popular radio personality of Z-100 radio. Or you might see Scott Herman, '80, who now controls all of Infinity Radio's East Coast stations. The department's graduates also populate the world of television. In fact, according to Chairperson **George Rodman**, fourteen producers of the highest-rated network television programs in a recent season were all Brooklyn College alumni.

While putting its graduates on the fast track in the media world, Rodman says that the Television and Radio Department also has a deep sense of the need for social and ethical responsibility in the media and a continuing respect for the core curriculum as a vehicle for helping to convey that sensibility to students. The core gives students an opportunity to examine ideas with ethical implications and their importance in journalism, says Rodman, citing as an example Aristotle's Golden Mean (the virtuous middle) versus the extremism of Machiavelli's notion of the end justifying the means. This background helps prepare students to deal with broader issues of the media's social and ethical responsibility in a democratic, multicultural society, even while they are engaged in gearing up for success in today's world of television and radio.

At the undergraduate level, in addition to the bachelor of arts degree in television and radio, the department offers a bachelor of science degree in broadcast journalism, in which students collaborate

with a faculty mentor to develop an area of specialization. All students take a wide variety of courses, ranging from the production, criticism, and writing of documentaries, comedies, and dramas to multimedia and Web site design.

At the graduate level, the department offers the master of science degree in television and radio and the master of fine arts degree in television production, in which students study both the aesthetics and the production of television programs. The department also houses the College's new program in Performance and Interactive Media Arts (PIMA), which offers an advanced certificate and focuses on experimental, collaborative, intermedia, and interdisciplinary artistic productions. Student-produced programs have won prizes at national and international festivals, and many graduates have gone on to successful careers as station managers, producers, directors, writers, and editors as well as college professors.

A diverse faculty—many practicing professionals with major television and radio credits—travel widely to study media practices in other countries, often through the department's Center for the Study of World Television. **Hal Himmelstein**, a former chairperson, recently completed a Fulbright in Finland; **Irene Sosa** is spending this semester on a Fulbright in Venezuela. **Stuart MacLelland**, M.F.A., '87, lectured at the Second Annual Film and Television Conference at Beijing Broadcasting University last semester. Moreover, the department has an impressive foothold in scholarly publishing. **Katherine Fry** wrote *Constructing the Heartland: Television News and Natural Disaster* (Hampton Press, 2002), and



**Television and Radio Chairperson
George Rodman**

Frederick Wasser's *Vini, Vidi, Video: The Hollywood Empire and the VCR* (University of Texas Press, 2002) was awarded the Media Ecology Association's prize for best book last year. Rodman himself is the author of twenty books, including *Understanding Human Communication*, a

best-selling college textbook from Oxford University Press. His most recent book, *Mass Media in a Changing World*, was published in January by McGraw-Hill.

In addition to a stellar faculty, Brooklyn College alumni also attract students to the program. **Himan Brown, '34**, the famed director and producer of such radio dramas as *Flash Gordon* and *CBS Mystery Theater*, is an inductee into the Radio Hall of Fame.

Another staunch supporter of the department is **Alexander Tanger**, CEO of Marlin Broadcasting and Mariner Broadcasting. He capped a long and successful career in broadcasting by returning to Brooklyn College to complete his degree in 2001, and he continues to be a generous benefactor to the College and the department.

Recognizing the value of hands-on experience, students have taken full charge of the campus radio station, BCR 590-AM. Some of their productions have aired internationally. These days they are producing the pilot for a situation comedy series set entirely on campus—the pilot was written by Rodman and his advanced-writing students. New initiatives are in the works for an interdisciplinary

program in communication, and long-term plans are afoot to move a cable television channel to the campus, heightening exposure of Brooklyn's many student-produced programs that are now seen on CUNY-TV (Channel 75).

Rodman also cherishes a nostalgic hope that satellite radio will bring back the wonderful dramas of radio's early years.

Film

Film is a medium that transcends all boundaries. It uses sound and images in diverse formats to tell a story, provoke a response, elicit laughter or tears, or simply entertain. But have you ever thought about what it takes to produce a great film and deliver it to a theater near you? One place to learn about film and embark on a career in this fascinating venue is the College's Film Department—the only public undergraduate academic department in the New York City area that offers degrees in film studies and film production. Students from forty-five countries come to the Film Department to study for careers in writing, visual communications, directing, promotion, and research.

The curriculum for a bachelor of arts degree offers concentrations in film production, film studies, film marketing, and screenwriting. Majors explore American and international cinema, film genres, the history of film, and film theory. A two-year certificate program is available for students who prefer to focus exclusively on film production or screenwriting.

Independent filmmakers, producers, actors, and critics teach classes, advise students on career choices, and offer assistantships, grounding their students' preparation for work in the film industry on a solid professional level. Film majors



**Professor Lindley Hanlon, chairperson,
Film Department**

are enthusiastic participants in the annual student film festival, sneak previews, touring film festivals, film and video showcases, and other visual and sound productions. They have reached career milestones by participating in such showcases as the Sundance Film Festival in the United States and Toronto and the Venice Festivals.

Professor **Lindley Hanlon**, chairperson, points out that film is an art form which fosters communication and understanding among separate peoples and societies. Now settled in its new location next to the tennis courts in the W.E.B. (West End Building, formerly the Field Building), the program boasts state-of-the-art production facilities and laboratories. Robert Sullivan and Karin Randolph, in *Ivy League Programs at State School Prices* (Prentice Hall, 1994), cited the program as "one of the best filmmaking departments in the world." Hanlon attributes its growing reputation to the dedicated faculty and film industry professionals who participate in the department's academic programs, providing concrete motivation to students to excel.

In the twenty-one years since its inception, the Film Department has contributed exceptional alumni to the world of cinema. **King Wai Cheung**, '02, produced the award-winning film *Farewell Hong Kong* and is now working on a full-length screenplay about a New York murder case; **Daniel Lugo**, '01, won Best Student Film at the 2000 Latino Film Festival; **Whitney Orphee**, '00, won an award at the Harlem Film Festival for her creation *A Teenage Love*; **Masha**

Godovannaya, '98, has developed Russian Experimental Video and Animation at the Anthology Film Archives in New York; **Melvut Akkaya**, '98, teaches production and directing at the Digital Film Academy and has presented Turkish films at the Anthology Film Archives; **Carola Spadoni**, '93, was named Best Upcoming Filmmaker at the Salerno International Film Festival in 1996, and her works have been shown at various international film festivals; and **Oren Moverman**, '92, is a coauthor and producer of the recent feature film *Jesus' Son*. The latest achievement for the department is the Brooklyn Museum's retrospective of Brooklyn College film students' work as part of its First Saturday program on March 5. So bear in mind, the next time you view a film, video, DVD, or other cinematic creation, a Brooklyn College film student or alumnus might have played a role in its production.

Conservatory of Music

Want to escape from the sounds of the West Quad construction project? Head east to Gershwin and Whitman Halls to hear some live music performed by terrific young artists studying in the Brooklyn College Conservatory of Music. One of the gems of the College and the borough of Brooklyn, the Conservatory is an especially attractive alternative to the far-more expensive music conservatories in the metropolitan area. In addition to paying a much lower tuition to study with a world-renowned faculty, Conservatory students benefit from participation in a wealth of educational activities and individualized mentoring. Music majors pursue degrees in performance, composition, and music education.






Conservatory of Music Chairperson

Nancy Hager

According to Chairperson **Nancy Hager**, myriad performance groups—the orchestra, wind ensemble, contemporary players, jazz ensemble, percussion ensemble, big band, chorus and chamber chorus, and innumerable chamber ensembles—ensure that the Sam Levenson Recital Hall, Gershwin Hall, and Whitman Hall are bustling with musical activity throughout the academic year. In fact, the Conservatory concert calendar lists more than one hundred concerts and recitals a year by students and faculty.

The Conservatory's musical program offers traditional as well as unique features. Similar to policies at most music conservatories, students are admitted on the basis of an audition and, regardless of the degree pursued, take a required sequence of courses in ear training, theory, and history. Distinctive features are the Conservatory's emphasis on American music and its vigorous contemporary music program, which encompasses all aspects of today's music, including the "music without borders" movement. This focus grows out of a unique presence: the Conservatory houses the Institute for Studies in American Music (ISAM), founded thirty years ago for research in American music. ISAM enriches the academic focus of Conservatory students: Each semester it sponsors conferences, symposia, lectures, and performer residencies, and it publishes monographs and a biannual newsletter. The Calypso in New York and The Atlantic World conferences were recently sponsored by ISAM, as was last fall's speaker series, Music in Polycultural America.

The Conservatory is also home to the Center for Computer Music, which continues a thirty-year tradition of experimental music and interdisciplinary projects using varied computer platforms (Macs, PCs, etc.) and software. A state-of-the-art studio, music technology lab, recording studio, and the Levenson Recital Hall, a performance space equipped for multimedia presentations, are among the center's facilities. According to Hager, technology and globalization have led to a breakdown in traditional music specializations. Musicians are less comfortable being pigeonholed into restrictive classifications and are becoming increasingly eclectic in their repertoires. The Conservatory's response is to place itself in the forefront of these developments in twenty-first-century music by providing its diverse, international student population with a broad and contemporary window into music.

Another of Hager's concerns is the decline in music teaching in New York City public high schools that has deprived youngsters of the experience of appreciating the diversity of music. She laments that high school students are not exposed to a formal presentation of the beauty of music and its history. Taking steps to offset this problem, the Conservatory initiated an outreach program to bring music classes to local high schools. Faculty members teach music to students at borough high schools, including Edward R. Murrow, Fort Hamilton, and Midwood. Not only does the program encourage talented youngsters to pursue music interests, but it also provides a new recruitment vehicle for the Conservatory of Music. 

Gerard Shaw, who holds a dual appointment as an assistant professor in the School of Education and in the Department of Physical Education and Exercise Science, is a certified psychoanalyst. He is also a *maitre d'armes* (fencing master), and for forty years he has been involved in the sport of swords as a competitor, a teacher, and a coach. Trained by world-class fencing masters, he himself has trained a number of Olympic fencers.

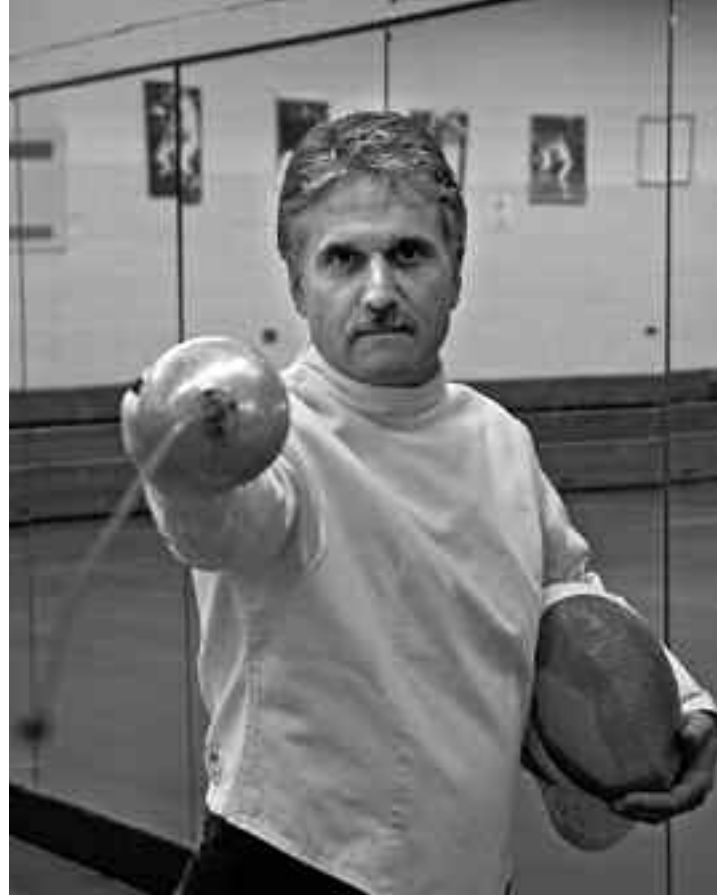
It was by sheer chance that he stumbled onto the sport as a freshman at Brooklyn Tech. A friend asked Shaw to come along with him for moral support to the fencing team tryouts. Ten percent of the student body also showed up, Shaw recalls. "Everyone wanted to be Zorro." It was his first experience with fencing and the beginning of a lifelong love affair with the sport.

Fencing at Brooklyn Tech was not for the faint of heart. The high school traditionally fielded a championship-caliber team that almost always captured a berth in the Public Schools Athletic League finals, where it usually succumbed to the mighty Stuyvesant team for the city championship. Brooklyn Tech's coach was always on the lookout for "people who could delay gratification," Jerry notes. Freshman fencers endured grueling legwork and rigorous drills without once handling a weapon. Control of the body, says Shaw, is of critical importance in fencing, requiring repetitive exercises to develop proper hand-leg coordination, to become familiar with unnatural positions and movements, and to increase the muscular endurance of the quadriceps.

Bouts, as fencing matches are called, bear little resemblance to stage and screen depictions of flamboyant swordsmen swinging from balconies or leaping off staircases. Rather, fencing is like a physical game of chess, in which the opponents hold one of three electrified weapons—saber, foil, or épée—that are wired to signal when the fencer has made a "touch" for a point. When

the opponent is touched, a light flashes and a sound is emitted, indicating where the touch has landed. Fencers need to score fifteen touches to win a bout. For the uninformed spectator, a bout can be confusing; movements are very fast and touches mount up rapidly. But bouts are also quite beautiful to watch, as if the two fencers are performing an intense dance on a six-by-forty-foot strip.

Shaw sees terrific parallels between fencing and teaching. Fencing is "the dance," and the effective fencer, like the effective teacher, "has to be attuned to and connected with one's partner in order to get to know the partner's rhythm and how to use that information to make a touch. Fencing is about controlling one's



On the Lighter Side

Gerard Shaw: His Students Get the Point

by Martha Monaghan Corpus,
assistant professor, Library

Faculty Day 2005

Brooklyn College's ninth Faculty Day, an annual interdisciplinary conference, is scheduled for May 25. The day will have something for everyone: symposia, roundtable discussions, poster sessions, an awards ceremony, good food, and even a talent show. Don't miss out on a great opportunity to get to know your colleagues, learn about their work, and have some fun.

Applications, information, and photographs and a review of last year's event may be found on the new Faculty Day Web site, www.facultyday.org. The Faculty Day Committee is collecting your favorite photographs of the College to display at the poster session. Call if you have some shots to share!

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aggression and requires bodily control at an extremely high level. It's a dance in which you are participant and observer, in which you attend to what has transpired as well as to what is transpiring. You never force your will on your partner; rather, you learn how he or she responds, and then you capitalize on it."

Shaw attributes many of the events in his life to chance. It was a fluke that first got him interested in fencing, and once out of high school he did not intend to continue fencing as he pursued a degree in anthropology at SUNY Binghamton. Fate stepped in when college administrators made fencing a varsity-level sport and hired Paul Peshty, an Olympic fencer and pentathlete whose father was a fencing master in Hungary. Peshty built a fencing team at Binghamton, and Jerry was one of the team's first members. "Paul changed my life—not by his words, but by how he lived his life." Binghamton's team competed against Ivy League schools with long histories of fencing teams and even defeated Cornell, a notable accomplishment for the fledgling squad.

Four years later, foil in one hand and diploma in the other, Shaw asked himself every college graduate's question: Now what? Considering his consuming passion of the last eight years, the answer was easy. He applied and was accepted to a two-year fencing program in Paris, the center of the world for international fencing competition. It is a passion that starts early in the City of Light: schoolchildren do not play basketball on

the playground—they fence. As one of five foreigners admitted to the highly prestigious Institut National des Sports, Shaw lived and breathed fencing eight hours a day, five days a week. He learned everything about teaching fencing—pedagogy, theory, and international rules as well as practice in the basic fencing modalities: the lesson for the épée, saber, and foil. All classes and exams were given in French, which Shaw had studied in high school and college. Every morning he watched Christian Noel, the reigning world foil champion and bronze medallist at the 1972 Olympics, take a lesson. "For a fencer," Jerry recalls, "the institute was a dream come true. We worked hard every day and were in bed by 10:30 every night. We practiced giving lessons, attended pedagogy and theory classes, went swimming, and did some weight training for strength. In the second year we were required to teach one afternoon a week in a school in Paris, and many of us gave lessons in fencing clubs in the evenings and on weekends. We also fenced competitively in the many prestigious international competitions held during the year in Paris. It was a complete immersion." After two years, Shaw graduated first in his class, something no other foreigner had done before, with a diploma from the French government certifying him as a *maitre d'armes*.

Back in the States, Shaw continued to fence competitively and joined the foil team representing the Santelli School of Fencing (subsequently the Metropolis School of Fencing), a Greenwich Village club where he regularly gave lessons. The team reached the national championship finals, defeating top-ranked teams from across the nation. Eventually he joined


SUNY's Fashion Institute of Technology as an adjunct professor in physical education while studying for a doctorate in sports psychology at Columbia University Teachers College, where he had already earned a master's degree in exercise physiology. He also trained for ten years at the National Psychological Association for Psychoanalysis (NPAP), the largest nonmedical psychoanalytic training institute in the world, before obtaining his certificate as a psychoanalyst.

At Brooklyn College since 1998, Shaw no longer competes as much as he once did. "It's very difficult to be a weekend fencer and hold your own in competition," he notes. But he rarely misses an opportunity to put theories learned in fencing encounters to work in the classroom. Timing and distance are key factors in both fencing and in teaching. In the Physical Education and Exercise Science Department, he works with students who have never fenced before, and there is a waiting list for his classes. Like his old Brooklyn Tech coach, he focuses on the basics: "We put a lot of time into legwork and how to handle the weapon; technique is essential." Students learn the rules of fencing etiquette, tactics, and how the electrical scoring machine works. They eventually run fencing competitions in class, judging and competing in bouts. The class is coeducational, and Shaw has found that whereas female students once shrank from bouts, they are now as aggressive

as their male counterparts.

In the School of Education, Shaw teaches educational research courses to graduate students. He appraises students as he once did fencing opponents, alert to every nuance and move. He reads his students' body language—a crucial technique in fencing and extremely useful in the classroom. "Teaching, like fencing, requires body attentiveness," says Shaw, "and my training and experience help me connect with students. They know that I am listening to them, and that brings out the best in my students—and in me."

These days he is putting the final touches on a couple of articles that incorporate his holistic theories on teaching. Recently accepted by the *Journal of Curriculum Theorizing*, his article "Facing Aggression in the Pedagogical Relationship: Lessons from Fencing and Psychoanalysis" draws on psychoanalytic theory and his fencing experience as a way to understand the aggression that students express or evoke in their teachers. A second article, "Making Connections: The Lived Experience of Fencing. Implications for Physical Education," makes the case that self-reflection is an important component of the effective teacher and is based on the learning experiences of his Brooklyn College students.

Although he has made a marked difference in the lives of his students, Shaw's fencing influence on his family hasn't been as sharp—his wife, Robin, a school psychologist at the Convent of the Sacred Heart in New York City, and his two sons, Cornell senior Daniel and high school junior Jaime, do not fence. 

To learn more about fencing, pick up a copy of *Modern Fencing*, by Michel Alaux (Scribner, 1975), or visit the home page of the United States Fencing Association, www.usfencing.org.

Faculty Notes

Anindya Bhattacharya, Economics, led a panel discussion, "The Ethical Issues of Offshore Outsourcing," at the annual meeting of the Decision Sciences Institute in Boston in November.

Elisabeth Brauner, Psychology, presented a paper, "How to Know What Others Know: The Assessment of Transactive Knowledge in Conversations," at a postgraduate workshop on group process analysis in psychology at the Université de Neuchatel, Murten, Switzerland, in October. She was one of five international scholars invited to present at the workshop.

Edwin G. Burrows, History, launched the New-York Historical Society's World of Alexander Hamilton Lecture Series in September with his speech, "The Men and Ideas behind the Constitution: Hamilton, Morris, and Madison." He presented two lectures in October: "Slavery and Freedom in Revolutionary Brooklyn," at the Old Stone House Museum in Brooklyn, the first of an annual lecture series to honor Herb Yellin, acting chairman of the museum and a long-time leader of Battle of Brooklyn Tours; and the keynote address, "The Skyscraping of New York," at the SUNY Farmingdale conference, New York: City and Suburb in Art, Architecture, and History.

Breaking the Code of Good Intentions: Everyday Forms of Whiteness (Rowan & Littlefield, 2004), by **Melanie Bush**, Education, was selected as the September

Book of the Month by both Duke University's Office of Institutional Equity and MIT's Sloan Minority Business Club. She served as a reviewer for *Sociological Quarterly* and the *Journal of Higher Education* (October 2004) and the *Journal of Social Problems* (November 2004). In September she spoke at Diversity 2004, a national conference on workplace diversity hosted by the Greater Rochester (N.Y.) Diversity Council. In December she was interviewed by WBAI's CityWatch program. She was elected to cochair the Committee on Multicultural and Multilingual Education of the American Anthropological Association Council on Anthropology and Education for 2004–05.

"Transformation of a Business in Risk: Learning and Knowledge for Reinvention," by **Carol M. Connell**, Economics, was named Best Paper for 2004 in the Education and Learning Track by the Irish Academy of Management, Dublin. The paper was published in *Management Decision* 42, no. 9 (October 2004).

Lynda Day, Africana Studies, wrote "What's Tourism Got to Do with It? The Yaa Asantewa Legacy and Development in Asanteman," in *Africa Today* 51, no. 1 (fall 2004). She presented a paper, "Shared Memories or Forgotten Nightmares: Ghanaian Students Consider African American History," at the forty-seventh annual meeting of the African Studies Association in New Orleans in November.



Ahmet M. Eskicioglu, Computer and Information Science, presented "Digital Rights Management of Multimedia Content via Encryption and Watermarking" at the Association for Computing Machinery (ACM) Multimedia Conference in New York in October. He was cochairperson of the fourth New York Metro Area Networking Workshop at the CUNY Graduate Center, and he chaired a session at the ACM Multimedia and Security Workshop in Magdeburg, Germany, in September. He is on the science advisory board of Griffiss Institute, Inc., and on the editorial board of the *Encyclopedia of Multimedia* (Kluwer Academic Publishers).

Tucker Pamela Farley, English, presented two papers, "Discourse, Objectivity, and Science: Contemporary Theory in the Academy" and "Medical Discourse and Virginia Woolf," at the EastWest Institute for the Humanities International Conference, University of Hawaii, Honolulu, in January. She conducted the following colloquia: "Teaching Contemporary Philosophical Theory in an Interdisciplinary Setting," at the University of Versailles, France, in November; and "Race and Class," at the University of Massachusetts, Amherst, in October.

Joshua Fogel, '93, Economics, wrote the article "Family Impact on Health Issues of Children and Adolescents," in *Medscape Psychiatry and Mental Health* 9, no. 2 (2004). During the fall, he presented the following papers: "Disparities in Internet Health Information Use According to Self-Perceived Health Beliefs among Whites and Non-Whites with Breast Cancer," at the second International Conference on

Cancer on the Internet in September in New York; "Asthma and First Onset of Major Depressive Disorder in a Community Sample," at the eleventh annual meeting of the International Society for the Advancement of Respiratory Psychophysiology in Princeton, New Jersey, in October; and "Internet Use and Psychological Support among Health-Information Consumers with Breast Cancer," at the thirty-fifth annual meeting of the Decision Sciences Institute in Boston in November, which was published in the conference proceedings. He was appointed to the editorial board of the online journal *Internet Health: Journal of Research, Application, Communication & Ethics* (www.internet-health.org).

John Frankenstein, Economics, was a panelist on "China's High-Tech Industries," a seminar sponsored by the State Department in Washington, D.C., in March. His article "The Chinese Military and Technological Puzzle" appeared in the *Copenhagen Journal of Asian Studies* 18 (summer 2004). He is a member of the journal's editorial board.

Nanette Funk, Philosophy, is the author of "Feminist Critiques of Liberalism: Can They Travel East? Their Relevance in Eastern and Central Europe and the Former Soviet Union," the lead article in *SIGNS* 29, no. 3 (spring 2004). She presented "Women's NGOs in East and Central Europe and Imperialism" at the Rutgers University Center for Comparative European Studies conference, From Cold War to European Union: Women and Gender in Contemporary Europe, in New Brunswick, New Jersey, in October.



Barbara Heyman, Publications

Ray H. Gavin, Biology, served as cluster leader and program director for cellular systems in the Division of Molecular and Cellular Biosciences, National Science Foundation, from September 2003 to September 2004.

Barbara Heyman, Publications, was the keynote speaker at the Los Angeles Opera Guild seminar on Samuel Barber's opera *Vanessa* in November.

John J.A. Jannone, Television and Radio, and Program in Performance and Interactive Media Arts, presented a monthlong sound installation, *Stillframe*, at the Diapason Gallery in New York in November.



John J.A. Jannone,
Television and Radio

Venetian Humanism in an Age of Patrician Dominance (Princeton University Press, 1986) by **Margaret L. King**, History, has been selected for inclusion in the highly prestigious American Council of Learned Societies History E-Book Project (www.historyebook.org/intro.html). A collection of her essays, *Humanism, Venice, and Women: Essays on the Italian Renaissance* (Variorum Collected Studies Series, Ashgate) was published in December.

Daniel D. Kurylo, Psychology, is the author of the article "Perceptual Organization in Alzheimer's Disease," in *Interdisciplinary Topics in Gerontology: Vision in Alzheimer's Disease* 34 (2004). He also wrote "Effects of Quinpirole on Operant Conditioning: Changes to Selective Behavioral Components," in *Behavioral Brain Research* 155, no. 1 (November 2004)

Mitchell Langbert, Economics, was interviewed on human resource management issues on two television programs: *NY1's Fortune Business Report* (October 14) and *Capital News Nine's Fortune Business Report* (October 29).

Samuel L. Leiter, Theater, reviewed three videotapes: *The Theatres of Asia: An Introduction*; *Kabuki Dance I: Bando Tamasaburo—Kyo Kanoko Musume Dojoji*; and *Kabuki Dance II: Bando Tamasaburo—Sagi Musume*, in *Asian Theatre Journal* 21, no. 2 (fall 2004).

Lisa Lincoln, Publications, who won the Greenwich House Pottery 2003 Madeline Sadin Award, sold a clay sculpture, *Cat and Dog's Best Friend*, at the Brooklyn Waterfront Artists Coalition Solo Show in September. Images of her work may be viewed at www.lincolnart.com.

Tomás A. López-Pumarejo, Economics, joined a panel of experts in October to discuss "The Spanish Fiction Industry in the United States," on *Los del Este: Eastenders Installation at the Lawrence O'Hana Gallery of the London Royal College of Art*, on Resonance FM, a London-based art radio station. He spoke on "The U.S. Spanish Television Networks, Serial Drama, and the Hispanic Market," at the Department of Modern Languages, Literatures, and Cultural Studies, University of Central Oklahoma, Edmond, Oklahoma, in June. He presented "Telenovelas and the U.S. Hispanics" at the National Institute for Occupational Safety and Health's second World Summit of the Telenovela and Fiction Industry in Barcelona, Spain, in October.

Stuart MacLelland, M.F.A., '87, Television and Radio, delivered a paper, "Aesthetics and Technology: Trends in Electronic Media Production," at the second annual Film and Television Conference, Beijing Broadcasting University (BBU), in September. He also sat on a jury to review BBU student works in the documentary and experimental/new media categories.

Carolina Mancuso, Education, received a second PSC-CUNY grant to continue her research on "A Study in Collaborative Curriculum Development by High School Literacy/English Students and Their Teachers in Response to a Case Study of Bias in an Elementary School." She presented a paper based on her research to the Northeastern Educational Research Association, in Kerhonkson, New York, in October. She chaired a full-day workshop on "Dual Languages and

Cultures: Creating a Global Village in the Classroom," at the annual meeting of the National Council of Teachers of English (NCTE) in Indianapolis in November; where she was also reelected national officer of the NCTE's Assembly for Expanded Perspectives on Learning.

Nicola Masciandaro, English, presented a paper, "My Faithful Bisynesse: Work and Subjectivity in Fragment VIII of *The Canterbury Tales*," at the twenty-ninth International Conference on Patristic, Medieval, and Renaissance Studies, Villanova University, Villanova, Pennsylvania, in September.

Laraine McDonough, Psychology, spent the fall term as visiting professor at the University of Heidelberg, Germany, where she lectured on "The 'In' and 'On' of Spatial Concepts and Language," to the Department of Bio-Psychology, and on "Objects as Symbols and/or Actions as Symbols: The Development of Early Conceptual Thought," to the Heidelberg Infant Research Group.

Paul Moses, English, wrote the following articles: "Hard Knocks: Justice Is Not Served at Brooklyn's 'Abu Ghraib,'" *Newsday* (September 21, 2004); "Rattling into History," *Newsday* (October 27, 2004); and "The Times' Sweetheart Deal: The Paper Gets Huge Subsidy, Then Sells Old Headquarters Building for a Huge Profit," *Village Voice* (November 24, 2004).

Mojúbàolú Olúfúnké Okome, Political Science, presented the following papers: "Gender, Political Violence, and Mass Resistance in Africa," at the forty-seventh annual meeting of the African Studies Association in New Orleans in November; "African Women and Power:

Labor, Gender, and Feminism in the Age of Globalization," at the Yari Yari Pamberi: Black Women Writers Dissecting Globalization Conference at New York University in October; "Community without Propinquity? The African Diaspora in Cyberspace," at the International Conference on Imagining Diasporas: Space, Identity, and Social Change, at the University of Windsor, Ontario, Canada, in May; "African Women and Power: Labor, Gender, and Feminism in the Age of Globalization," at the Columbia University Institute of African Studies in April; and "Africa, Labor, and Globalization: The Elusiveness of 'Partnerships for Progress,'" at the Academic and Activist, Continent and Diaspora: Partnerships for a New Africa Conference at Manhattanville College, Purchase, New York, in March. She is the editor of the August 2004 issue of the online journal *Ìnkèrindò: A Journal of African Migration* (www.africamigration.com). Among her recent publications are: "Emergent African Immigrant Philanthropy in New York City," in *Race and Ethnicity in New York City* (Research in Urban Sociology series, volume 7; Elsevier, 2004); "The Nature of the Nigerian State, Gender Politics, and the Empowerment of Women in the 21st Century," in *Nigeria in the Twenty-First Century* (Africa World Press, 2004); "The Antinomies of



Carolina Mancuso, Education

Globalization: Causes and Consequences of Contemporary African Immigration to the United States of America," in *Globalization and Its Discontents: Paradoxes of the Local and the Global* (Sefer Academic Press, 2004); and "Listening to Africa, Misinterpreting and Misunderstanding Africa: Western Feminist Evangelism on African Women," in *Challenging Hegemonic Discourses on Africa* (Africa World Press, 2004).

Nava Renek, Women's Center, is the author of the short story "The Sick Girl," published in the national literary magazine *Zone3* (fall 2004).

Philip Rupprecht, Music, gave a guest lecture on "Avant-Garde Nation: British Responses to European Musical Modernism, ca. 1960," at the University of Wisconsin-Madison School of Music in December.

Virah Sahni, Physics, wrote the article "The State Arbitrariness of the Noninteracting Fermion Model in Quantal Density Functional Theory," in the *International Journal of Quantum Chemistry* 100 (2004). He also wrote "Determination of a Wave Function Functional," in *Physical Review Letters* 93 (2004), which he presented at the third International Workshop on Electron Correlations and Materials Properties, in Kos, Greece, in July.

Roberta Satow, Sociology, delivered a paper, "Cultural Limitations to Access to Care," at the Alzheimer's Conference in New York in November. She is the author of *Doing the Right Thing: Taking Care of Your Elderly Parents Even if They Didn't Take Care of You* (Tarcher, 2005).

Stuart Schaar, History, was the featured speaker in October at Hofstra University's lecture series Foreign Policy Issues in the Fall 2004 Election. His talk, "The Iraq War and Its Aftermath," was attended by more than five hundred people and is posted, along with his annotated bibliography on the Middle East, on the *Historians Against the War* Web site (www.historiansagainstawar.org). He was also interviewed by Elizabeth Pierdominici of Hofstra University Radio.

Anthony Sclafani, '66, Psychology, spoke on "The Hidden Taste" at the Columbia University Appetitive Seminar honoring Professor Gerard Smith of Cornell University in October.

Jason Siegler, Physical Education and Exercise Science, presented a paper, "The Influence of Active and Passive Recovery on Acid-Base Balance During Multiple Bouts of Intense Exercise," at the Mid-Atlantic Regional American College of Sports Medicine Conference in Bushkill, Pennsylvania, in November. He also wrote a review paper on recovery from blood acidosis in the *Journal of Exercise Physiology Online* (December 2004).

Irene Sosa, Television and Radio, and Puerto Rican and Latino Studies, had a retrospective of documentaries on the work and life of the artist Nancy Spero included in an exhibition on the artist at the Centro Galego de Arte Contemporánea in Galicia, Spain, in January. In November her experimental video, *Playing with Lights*, was screened at the Centro King Juan Carlos, New York University, as part of the show *Arte con Filo*.

Frederick Wasser, Television and Radio, wrote the article "Political Polarization and the New Hollywood Blockbuster," in *Flow: A Critical Forum on Television and Media Culture* 1, no. 2 (October 22, 2004).

Paula Whitlock, Computer and Information Science, delivered a lecture, "Green's Function Monte Carlo Study of Multilayer Helium Films on Graphite," at the twenty-eighth International Workshop on Condensed Matter Theory, Washington University, St. Louis, in September.

Collaborations

Elisabeth Brauner, Psychology, and A. Becker, University of Innsbruck, Austria, wrote "Wissensmanagement und Organisationales Lernen: Personalentwicklung und Lernen durch transaktive Wissenssysteme" ("Knowledge Management and Organizational Learning: Personnel Development and Learning through Transactive Knowledge Systems), in *Personalarbeit unter Einsatz des Inter- und Intranet (Electronic Human Resource Management: Personnel Management Using Inter- and Intranets)* (Hogrefe, 2004).

Christopher Dunbar, Physical Education and Exercise Science, and M. I. Kalinski, Kent State University, wrote the article "Using RPE to Regulate Exercise Intensity During a 20-Week Training Program for Postmenopausal Women," in *Perceptual and Motor Skills* 99, no. 2 (2004).

Ahmet M. Eskicioglu, Computer and Information Science, and P. Tao, CUNY Graduate Center, presented a paper, "A Robust Multiple Watermarking Scheme in the DWT Domain," at the Optics East 2004 Symposium, Internet Multimedia Management Systems V Conference, in Philadelphia in October.

Ahmet M. Eskicioglu, Computer and Information Science, and Brooklyn College graduate student Emir Ganic delivered the following papers in September: "Secure DWT-SVD Domain Image Watermarking: Embedding Data in All Frequencies," at the ACM Multimedia and



Security Workshop 2004, Magdeburg, Germany; and "A DFT-Based Semi-Blind Multiple Watermarking Scheme for Images," at the fourth annual New York Metro Area Networking Workshop, the CUNY Graduate Center.

Joshua Fogel, '93, Economics, and P. D. Morgan, V. Mock, and L. Rose, Johns Hopkins University, wrote the article "African American Women's Emotional Responses to Breast Cancer," in *Women's Health and Urban Life* 3, no. 1 (2004).

Timothy Gura, Speech Communication Arts and Sciences, and the late C. Lee, Northwestern University, wrote the eleventh edition of *Oral Interpretation* (Houghton Mifflin, 2005).

Dominick A. Labianca, Chemistry, and attorney E. F. Fitzgerald collaborated on the chapter "Making Sense of Blood Alcohol Test Reports: The Initial Office Analysis by the Attorney," in the two-volume *Intoxication Test Evidence*, second edition (West Group, 2004).

Mitchell Langbert, Economics, and D. Grunewald, Iona College, wrote "The Real Estate Investor," in *Journal of Business Ethics* 51, no. 1 (2004).

Samuel L. Leiter, Theater, and J. R. Brandon, founding editor of *Asian Theatre Journal*, coedited *Masterpieces of Kabuki: Eighteen Plays on Stage* (University of Hawaii Press, 2004).

Manuel Martinez-Pons and **Barbara Rosenfeld**, Education, collaborated on two lectures in October. Martinez-Pons presented "Effects of Training in the Use of Classroom Technology on Self-Efficacy and Practice," at the thirty-fifth annual conference of the Northeastern Educational Research Association, in Kerhonkson, New York; Rosenfeld

presented "Engendering Technology Use in the Classroom," at the Association for Educational Communications and Technology 2004 International Conference in Chicago.

Mojúbàolú Olúfúnké Okome, Political Science, and B. Ngo-Ngijol Banoum, Lehman College, coauthored the article "Dimensions of African Migration to the United States: Labor, Brain Drain, Identity Formation, and Naturalization," in the online journal *Ìrìnkèrìndò: A Journal of African Migration* 1, no. 3 (August 2004).

Nancy Romer, Psychology, and D. Reiser, Brooklyn College Community Partnership for Research and Learning, were awarded a \$126,000 grant by the New York City Department of Youth and Community Development to continue Project Peace, a conflict resolution and writing after-school program serving teenagers in Community School Districts 9 and 14. They also received a \$579,000 grant from the After-School Corporation and the New York State Workforce Incentive Act to establish after-school programming, providing arts, academic support, and youth development programs at Bushwick and New Utrecht High Schools.

Viraht Sahni, Physics, and L. Massa, Hunter College, received a two-year \$60,000 CUNY collaborative grant for their proposal, "Quantal Density Functional Theory: Application to Light Atoms in Their Ground and Excited States."

Irene Sosa, Television and Radio, and Puerto Rican and Latino Studies, and choreographer Merián Soto collaborated on a presentation of Soto's *The Time Machine* for a successful two-week run at the Dance Theater Workshop in New York in October.

Irene Sosa, Television and Radio, and Puerto Rican and Latino Studies, and photographer Susan Unterberg created *Close Ties*, a video collaboration that was shown at the retrospective of Unterberg's work at the Cincinnati Contemporary Arts Center, November 18–January 30.

Harriet Tenenbaum, Psychology, and G. Rappolt-Schlichtmann and V.V. Zanger, Harvard Graduate School of Education, wrote "Children's Learning about Water in a Museum and a Classroom," in *Early Childhood Research Quarterly* 19, no. 1 (spring 2004).

Harriet Tenenbaum, Psychology, and P. Visscher, F. Pons, and P. L. Harris, Harvard Graduate School of Education, cowrote the article "Emotional Understanding in Quechua Children from an Agro-Pastoralist Village," in the *International Journal of Behavioral Development* 28, no. 5 (September 2004).

Merih Uctum, Economics; G. Chortareas, University of Essex, Colchester, England; and G. Kapetanios, Queen Mary University, London, wrote the article "An Investigation of Current Account Solvency in Latin America Using Nonlinear Tests," in *Studies in Nonlinear Dynamics and Econometrics* 8, no. 1 (March 2004).

Paula Whitlock, Computer and Information Science, and T. Gurov, Bulgarian Academy of Sciences, wrote the article "Investigation of the Sensitivity of the Monte Carlo Solution for the Barker-Ferry Equation Using Different Sequential and Parallel Pseudorandom Number Generators," in *Lecture Notes in Computer Science* 3039 (Springer-Verlag, 2004).



Faculty Newsletter

Brooklyn College

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