Lisette Nieves is thrilled about teaching at Brooklyn College. From the look on her face, she seems to be sitting on the top of the world, a world of scholarship, ambition, and service that, in a sense, she helped to build.

Twenty years ago Nieves graduated from Brooklyn College and went off to Oxford University in Cambridge, England, as the college’s first Rhodes Scholar.

After England, there were years in Massachusetts, Washington, D.C. and Princeton University in New Jersey, where she earned a master’s at the Woodrow Wilson School of Public and International Affairs.

And here she is again, back where it all began. “I love teaching,” she said, sitting in her office in James Hall. “Coming back and doing this professorship has been a real honor . . . like a homecoming.”

As the Belle Zeller Distinguished Visiting Professor of Public Policy and Administration, Nieves is teaching two courses a semester (over two years, beginning in the fall of 2011). Her classes, one undergraduate, the other graduate, have to do with politics and ethnicity.

Just before speaking with us for this little article, Nieves had been elsewhere on campus speaking at a panel sponsored by the group Encuentro. The topic was pan-Latino identity.

“There couldn’t be a better time to talk about pan-Latino identity, post Obama’s election,” she said, with evident satisfaction at the outcome of the election.

“And it was great to see so many of the professors that inspired me,” she said, mentioning Professor Antonio Nadal (Puerto Rican and Latino Studies), Vice President Milga Morales and Professor Joseph Wilson (Political Science).

When Nieves was a student two decades ago, the word “pan” was generally not used with “Latino.” That’s because Latino New York back then was almost exclusively Puerto Rican, before the Mexicans, South Americans, Central Americans and Dominicans had become the significant presence they are now.

(By the way, just as Nieves put her name on a page of Brooklyn College history, she was also the first Puerto Rican selected to be a Rhodes Scholar.)

An activist with a social conscience, she spent recent years in the non-profit sphere, helping disadvantaged youngsters onto the road of success.

Nieves is an “entrepreneurial” do-gooder, referring to her ability to build an organization and take it to programmatic and funding heights.

“I helped start a non-profit in New York called Year Up,” she said, “where I was given a seed grant of about $250,000 to launch a workforce development program for young adults and link them to opportunities on Wall Street.”
“In five years we grew to $7 million and were quite successful . . . It’s still going strong.”
She no longer is the executive director of Year Up.

Nieves’ husband Greg Gunn has been an entrepreneur also, and has gained some notoriety in the business and techie world. He was a founder of Wireless Generation, an education software company purchased by News Corp. for what financial news sites say was a handsome sum.

Gunn, an engineering graduate of the University of Chicago, met Nieves at Oxford, where he was a Rhodes Scholar also.

Nieves, like so many parents in Brooklyn these days, is a super parent, spending as much time as she can with seven-year-old Gabriel (who when he grows up wants to be “a boss” or “a skateboarder”), even as she does research, teaches and is active in various organizations.

In addition to being on the board of the Nation Institute, which seeks to “extend the reach of progressive ideas and strengthen the independent press,” she is vice chairperson of New York City’s Panel for Education Policy, and a trustee of the New York State Teachers’ Retirement System.

As she speaks freely of mind-mapping, one does not envision Nieves ever retiring but, rather, moving continually among different points of interest, all creative and built from the bottom up.

“When you really build something from the beginning it’s a very inspiring thing,” she said.

Forging a Path for the Survival of College Libraries

Last May the CUNY Graduate Center wrote on its Web site that its library had been experiencing “overwhelming demand” for the scanning of pages. The Grad Center said it was “happy to announce the deployment of a new bookscrenn [whose] software was designed by the Academic Technology Department at Brooklyn College…”

Enter now Stephanie Walker, Brooklyn College’s Chief Librarian, who responded to our request to tell us about the new scanner and about the library’s emerging policy of using its services to earn income for the college. Lately Walker has been making the rounds, through New York and beyond, telling colleagues about what we’re doing here and offering ourselves as a model for coping in a new media world.

—Editor

By Stephanie Walker, Chief Librarian

Libraries have been hit hard by the dual whammy of poor economic times and declining budgets. These have come with increasing demands for technology development and rising expectations from users.

How do we cope?

At Brooklyn College, in the post digital world, we have long addressed soaring expectations by turning to our Academic IT unit. We have programmers and designers who work side-by-side with librarians to develop products meeting our needs. We should note also that we have had a tradition of openly sharing many of these products within our wider academic community.

But then when the very severe budget cuts began to hit us, we turned to the idea...
of commercialization, selling some of our proven products and services, including a book scanner that costs half the price of other commercial scanners, and a hosting service for library Web sites. These products have been strikingly successful, though we are still in the “early days.”

Basically what we did was design software for our own needs, and then effectively sold it to other colleges within the City University of New York. This grew and we added services, such as hosting the Information Commons Web site of the CUNY New Community College library. You can see it at http://library.ncc.cuny.edu/library/. That site is actually living on our servers, here at Brooklyn, and we provide not only hosting but also technical support. So, for example, if Vee Herrington, the New Community College librarian, has a problem, she contacts us, and we fix it. In return, they pay us a monthly fee. That’s one of our products.

The other significant project is a book scanner that we developed and are selling at about half the cost of commercial scanners. Profits are being used to support further development and other library needs. If you come into our library and use one of the scanners, those are homegrown – we developed them, using commercial hardware and our own software.

I have seen a library host a site for another library before, doing so for a fee. That was the University of Toronto Libraries, which partially hosted resources for the University of Guelph libraries, back when I was working at the University of Toronto.

But I have never known a library to invent a scanner and start selling it.

[Note: We sell the scanners within CUNY for $2800. Commercial ones cost anywhere from $5500 to as much as $20,000 for fancy ones.]

Besides the above-mentioned services, the only other way, as far as I know, that a library has raised revenue is by providing a service related to research. The Toronto Public Library, for example, had a business service. Companies would hire librarians working at that service to research and write reports on specific topics. We have not done anything along those lines.

There has been a tradition of free services that some of us feel now is not the only reasonable option in our new digital environment. For example, regarding the invention of projects, I know that EZ Proxy, the software that allows you to log into our databases from off-campus, was written by someone who worked for a library. And it was given away as freeware. We aren’t about to start giving away scanners!
I have been asked: Should the Brooklyn Public Library be doing this? I have to say that I can’t make recommendations for other libraries, and certainly not public libraries, which have a whole different budget model. But one thing I will say is that there is a lot of expertise out there in libraries, and that if we could all collaborate more on what we do in terms of technology, we could probably come up with a lot of creative ideas that will assure our survival and progress.

Libraries are terrific at collaborating on licenses, services, and many other things; and we’re getting better at collaborating on technology development. But we could do more.

Libraries have had serious budget cuts in recent years, and what we have been doing here is a way of addressing the needs that arise from those cuts. It’s an attempt to harness creativity, for the benefit of our students, our faculty, our staff, and the broader community as well.

[Editor’s note: Chief Walker says she owes credit to the AIT (Academic Information Technologies) team at Brooklyn College: especially Howard Spivak; Alex Rudshteyn; the team’s “programming guru” Slava Gurgov; and Eddie Flores, a Computer and Information Science student.]

Working Together, Across Disciplines and Seas, to Make a Safer World

Across the world today the byword is collaboration. It is a trend that can be clearly seen in an ecology program at Brooklyn College.

“There is a growing realization of the need to work collaboratively to better understand the complex interactions between environmental and social systems,” said Rebecca Boger, a professor in the Department of Earth and Environmental Sciences.

“Increasingly people from different academic disciplines – for example, earth and environmental sciences, anthropology, archaeology, sociology and the arts – are working together to better understand the interconnections of socio-ecological systems.”

In Boger’s project, which studies long-term ecodynamics (the interaction of people with their environments), the goal is “to increase resilience and sustainability,” she said.

Boger, along with Jennifer D. Adams, of the Department of Secondary Education, and Katherine Hejtmanek, who’s with the Department of Anthropology and Archaeology and the Children and Youth Studies Program, are the newest members of a group that has been working on this for seven years.

With help from the National Science Foundation, the project has involved collaboration, not only across academic disciplines, but also between

“I have never known a library (before ours) to invent a scanner and start selling it.” — Chief Librarian Stephanie Walker.
Brooklyn College and the Caribbean island of Barbuda (part of the nation of Antigua and Barbuda).

Sophia Pedikaris, of the Anthropology and Archaeology Department, has been leading the overall NSF-funded efforts.

Speaking about the intensive work that is done over the summer months, Boger said the college team works with Barbudan high school students and other members of the community. The Barbudan students gather data along with their Brooklyn College counterparts and they store the information locally for future use.

“We hope to increase Barbudan understanding of natural and social sciences,” Boger said.

The project is a two-way exchange, Boger wanted to stress. “We (the faculty) are learning much from the Barbudans on sustainable practices, such as food production and use of native vegetation for medicines.”

Scholars want to know: how people alter their surroundings (for bad or good), such as transforming forests into cropland and using materials to build homes and cities; and likewise how people respond to the environment and changing climate. They also want to know how people relate to their living space when its infrastructure has been badly damaged by, say, a hurricane.

This brings us to a question that would be on the mind of any New Yorker. Will the college’s study of ecodynamics be affected by our recent experience with Hurricane Sandy?

The answer is yes. The Sandy episode has suggested that New Yorkers must study, more diligently, the potential effects and remedies for natural events that many thought were limited to places like Barbuda.

What’s being done in Barbuda “is a good idea for New York City also,” Boger said, “so that we can be better informed on how to devise resilient and sustainable solutions to extreme storm events.”
Cecil Taylor Took Jazz to New Heights, and I Wanted Brooklyn College to Honor His Greatness

(Note: At the spring 2012 graduation ceremony, pianist Cecil Taylor was awarded an honorary doctorate in Fine Arts. This is the story of Professor Archie Rand’s long and determined effort to win this honor for Taylor.)

By Archie Rand, Art

I was born and raised in the Bensonhurst section of Brooklyn where everyone loved music. The Mystics and the Passions sang their Dion-inspired doo-wop songs at local dances. A number of my classmates became serious musicians.

As for me, I appreciated pop, classical and all other genres with beats and notes. But jazz became the life-giving food of my ears. Together with close friends, I sang Annie Ross and King Pleasure songs in the hallways at school. My junior high band, with me at the piano, used Bobby Timmons’ “Moanin’” as our signature number. In down time we would play jazz trivia, asking each other, for instance, which saxophonist blew this number on that track.

I was sometimes sneaky about my early love interest. When I was twelve, I told my parents I was going out on an innocent kid venture; I went instead to hear John Lewis’ Orchestra USA, which was featuring bassist Richard Davis and the legendary reedman Eric Dolphy.

There, because I knew some obscure things about him, I introduced myself to Davis and asked if he would, in turn, introduce me to Dolphy, which he did. A year later, I read in Downbeat magazine that Eric Dolphy had died. I sat on my bed and cried for a long time.

Cecil Taylor first entered the parlor of my mind when I was attending Lafayette High School. I traveled frequently to Manhattan where I bought records at the Jazz Record Center, located at 107 West 47th Street. We called the place Engine Joe’s, though I do not know where the name came from.

It was there that I sighted my first Cecil Taylor LPs.

Taylor was legendary, a minor cult figure, though his music was hard to come by. Engine Joe’s was selling Taylor’s “Hard Driving Jazz” and “Coltrane Time” (which, it turned out, were the same record with different covers). I bought those albums, as well as “Jazz Advance” and “At Newport.” When I got home I was transfixed.

Cecil’s playing of Billy Strayhorn’s “Johnny Come Lately” was unlike anything I’d ever heard...
– jarring but really beautiful. What he was playing behind John Coltrane in “Shifting Down” reminded me of what Johnnie Johnson was doing behind Chuck Berry – being all over the place, unanticipatedly aggressive, yet immensely generous. It was perfect, addictive.

Marching to the drummer of my own career, visual art, I made my way through life as a painter and muralist. I kept my ties to New York, at the Art Students League, Pratt Institute, Columbia University, and now, of course, at Brooklyn College.

But music continued to be the engine driving my friendships, as well as missions I would take on their behalf – like finding a way to honor Cecil Taylor, in a fashion that recognized his art and his character.

To say he meant a lot to me would significantly understate Cecil’s influence on me. Getting to know him strengthened me, as an artist in my own right. It made me wiser.

One day, when still a relative youngster, I was with Cecil, sitting near him as he practiced without rest at the piano. “How do you play for five hours and make it sound as if it were all perfectly and sequentially composed?” I asked him. His answer was kindly and profound, though it wasn’t till I was in my thirties that I began to understand it fully.

“If the music is true, the form takes care of itself,” he said.

Some years later, in 1991, I was asked to be the founding painting professor at the Columbia University Department of Visual Arts. In 2002, when I was appointed to head the Honors and Prizes Committee at Columbia, I immediately thought that Cecil would be a terrific candidate. (To my surprise, I found that, despite having been awarded a MacArthur “genius” award ten years earlier, he had never been offered honors by any university.) His nomination and passage was swift, and Cecil Taylor received a doctorate from Columbia University in 2003.

Then, in 2004, during my first weeks at Brooklyn College, I was surprised to see that SUBO (Brooklyn College’s Student Center) was hosting a lecture on John Coltrane’s harmonics by master musician and composer Salim Washington, who served on the Brooklyn College faculty.

In my time at Columbia I had never witnessed a discussion on a topic as rarified and serious as that one. I was, frankly, happily shocked.

In 2005 I became aware that Brooklyn College faculty could petition for persons they thought deserving of recognition at graduation ceremonies. I came to know faculty members, like the renowned composer and Distinguished Professor of Music Tania Leon. She was very encouraging and I began pitching the
idea of Cecil Taylor as a recipient of an honorary doctorate at Brooklyn College. My first formal attempt of getting this failed, and for a few years I put the idea on the back burner.

I came to learn that on our faculty was a remarkable pianist and supporter of contemporary music, Distinguished Professor of Music Ursula Oppens, who was also, it turned out, enthusiastic about honoring Taylor. Professor David Grubbs and others were also very receptive to my idea.

Finally, on Nov. 11, 2011, 18 faculty members sent a letter to the Faculty Council Committee on Honorary Degrees, saying the granting of an honorary doctorate to Taylor “would be at once, prescient and overdue,” and that it would be a “joyous imperative, which would not only recognize Mr. Taylor’s artistry but would reflect admiringly on Brooklyn College.”

Five months later, on April 6, 2012, I wrote those signatories informing them that President Karen Gould had taken steps toward awarding the degree.

On May 31, a warm and sunny morning, Cecil Taylor wore his cap and gown at our spring 2012 undergraduate graduation ceremony.

“You are a musician famed for your distinctive percussive style of piano playing,” Provost William Tramontano said to the gathered thousands, addressing Taylor.

“You are considered one of the leading formative figures in what is now known as avant garde jazz. Your pioneering work helped establish the music genre called free jazz. Some contend that you along with Ornette Coleman and John Coltrane are the embodiment of modern jazz. Others have recognized that your music marked a major turning point in the history of the genre. In recognition of your contributions to American music and your innovative artistic vision, Brooklyn College awards you the degree of Doctor of Fine Arts. Congratulations, Dr. Taylor.”

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Archie Rand: “Getting to know him (Cecil Taylor) strengthened me, as an artist in my own right. It made me wiser.”
PowerPoint Says, ‘I Love You, Too’ to Some Professors; ‘Ouch!’ to Others

By Ron Howell, English

Last August I ran into Professor Brett Branco (Earth and Environmental Sciences) as he was heading to New Ingersoll and I was leaving there.

We updated each other on our teaching lives and hit on a topic that I’m sure every instructor has pondered, even if only for a minute.

Should I be using PowerPoint?

Brett informed me that after years of using the Microsoft program – one that so many professors have worshiped since the beginning of digital time – he was giving it up.

I, on the other hand, was embracing PowerPoint for the first time, with the passion of a recent convert. Having denounced it for years as a tool of superficiality and posturing, I was now using it in my journalism classes, hoping the students were enjoying it as much as I was.

Aware of an academic divide, I later asked Brett to expound upon his thoughts in an e-mail exchange.

He wrote: “I adhere to the idea that reproducing your lecture outline, as bullets on a PowerPoint slide, is extremely ineffective. Students will read the slide and then let their attention wander as you repeat the words. It’s better to give your students a handout of your lecture and then use a variety of formats and styles to supplement and enhance that information.”

He added: “PowerPoint is not an effective tool for building relationships between you and your students. You become a narrator, the students become passive listeners.”

But he also informed that his departure from the PowerPoint camp was not a forever-farewell, but rather a slow-walking retreat. He has given it up “not entirely” and does use the program to “show pictures, diagrams and photos that enhance the content that we are discussing.”

Brett is hardly alone in his mostly negative views about PPT (the extension of PowerPoint files). Some seem downright hostile to it.

“What I’ve seen is that it’s a way of being lazy because you don’t have to write notes . . . It’s sort of a shortcut,” said one professor, declining to use his (her) name because the comments might offend colleagues.

Ever-searching wuss that I am, I decided to put the question to the winner of last semester’s Claire Tow Distinguished Teacher Award. That was Professor Roberto Sanchez-Delgado (Chemistry), and he is a PowerPoint devotee.

“The main reason why I like to use PowerPoint is that it helps me to organize my notes,” he said.
in a telephone interview. “In a way, my plan for my class is guided by the notes that I turned into PowerPoint.”

Sanchez-Delgado said he makes it a routine to put his PPT presentations on Blackboard (or in an e-mail), so students can have them before class and print them out, enabling them to follow his presentations more efficiently.

The professor believes that PPT is especially useful in the sciences because the lecturer can make good use of “graphs, figures, representations and complicated molecular structures” that are “drawn pretty artistically.”

He added, explaining his shunning of old-fashioned methods: “I . . . believe that in a more classical environment, when you speak or write on the board, the students are more interested in copying everything” rather than intently listening “and they miss a lot.”

“I say, ‘Just try to look at me and listen to me rather than writing,’” he said. “That promotes discussion.”

It’s worth pointing out that Professors Branco and Sanchez-Delgado both conceded that the use of PPT depends on the class environment and topic. Some occasions lend themselves to the use of the program more than others.

I don’t think PowerPoint is greatly popular with writing instructors (which is largely what we do in journalism); but it has found a place with me.

That’s in large part because I also teach multimedia techniques, which presumes an affinity for images. But it’s also because over the past few years I’ve developed a compulsion for shooting videos, and I’ve found it useful to embed little clips – sometimes just 40 seconds or so – into PPT presentations, whether about writing techniques or some news topic.

Someday maybe I’ll do a survey and ask students what they think, whether it makes learning more fun.

But in the meantime I’ll fall back on a selfish reason for continuing to use PPT, which is: I’m having fun.
According to questionnaires filled out by incoming Brooklyn College students, more than one third of them have a second language background (e.g., speak a language other than English at home or feel more comfortable in a language other than English). Related to this, many have difficulty in writing standard English. I’d like to share what I do in teaching writing in my special ESL (English as a Second Language) sections of freshman composition, in hopes that it might suggest ways in which other Brooklyn College faculty might help their ESL students to make progress in writing English.

One thing that I try to do is to choose themes, topics, and texts that I believe will be of interest to the students, as well as to myself. For example, one semester I chose the theme of race. The following are some of the texts that we read that semester:

- week 1: Langston Hughes, “Harlem”
- week 2: Martin Luther King, Jr., “I Have a Dream”
- week 3: James Baldwin, “Sonny’s Blues”
- week 4: Eric Liu, “Notes of a Native Speaker”
- weeks 5-6: poems
- weeks 7-8: Lorraine Hansberry, Raisin in the Sun . . . etc.

The class was particularly affected by reading and then seeing a stirring movie version of Lorraine Hansberry’s brilliant play Raisin in the Sun. I believe that many students identified with the strong, sympathetic characters, trying to have a successful life despite the societal prejudice and discrimination that they faced.

Recently, I chose the theme of Mindfulness and Peace because in the past few years I have been participating in a weekly Buddhist-oriented meditation group and I wanted to share this interest with my students. However, since my students believe in different religions, or perhaps in no religion, I chose readings out of Judaism, Christianity, Islam, and Buddhism. I tell the students at the beginning of the semester, “You don’t have to believe in any religion, but let’s notice how their belief in religion affects these different writers.” The following are texts that are read for Mindfulness and Peace:
The students were particularly affected by *Radical Acceptance*, which starts with a prologue entitled “Something is Wrong with Me” and goes on to describe how the author’s spiritual journey led to self-acceptance and learning — as a psychotherapist, meditation teacher, and practicing Buddhist — how to help others in their quest for a more meaningful, fulfilling life.

About the above syllabi, I would point out that I chose some texts written by authors not just from the U.S. and Europe, but also from Asia, Latin America, and Africa. This is a way of respecting students from these other parts of the world. I believe that this should also be done in classes for native English speakers as a way of telling them that they should be aware of and interested in other parts of the world in this age of economic and cultural globalization.

Another important thing to do is to give students topics that they will find interesting to write about. In choosing topics, I sometimes try to allow students to choose one that they can relate to personally. For example, when I was discussing the theme of race, we read on the first day of class the poem “Harlem” by Langston Hughes:

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What happens to a dream deferred?
Does it dry up
like a raisin in the sun?

Or fester like a sore –
And then run?

Does it stink like rotten meat?
Or crust and sugar over –
like a syrupy sweet?

Maybe it just sags
like a heavy load.

*Or does it explode?*
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In writing an essay related to this poem, I told students that they could write about “My Neighborhood,” focusing for example on the relations between the different groups that live there, or an essay about “A Dream,” which could be about a dream of their own, a dream of someone they knew, or about “The American Dream.”

At other times, I assign a more structured, academic sort of essay, in which I ask them to compare two texts, thus preparing them for the freshman composition final. For example, after
reading the poem “Harlem” and Martin Luther King, Jr.’s “I Have a Dream” speech, I gave them the following writing assignment:

Write an essay comparing what Langston Hughes in “Harlem” and Martin Luther King, Jr. in “I Have a Dream” say about “a dream.” Use quotes from the texts. Discuss also your own thoughts, opinions, observations, and/or experiences related to one or both texts.

An important goal in freshman composition is to teach students how to use quotes from texts in their essays. Although students may have difficulty in doing this at the beginning of the semester, I believe that if they have frequent practice, the opportunity to hear good models, and to rewrite and revise, they will learn by the end of the semester how to use quotes appropriately. Therefore, on the first day of class, I have the students read and discuss a poem and I ask them to write in class a summary of the poem which includes some quotes. On the second day of class, I read a summary of a student who has done this well and ask students who have not included quotes or have not used quotes well to rewrite their summary. Throughout the semester, I ask students to include quotes from texts in at least some of their essays (e.g., see the above essay assignment about “a dream”). I find that by the end of the semester, students have learned how to use quotes appropriately in their essays.

Obviously, a difficult issue is how to deal with the grammatical errors that ESL students make in their writing. My suggestion about this is that it is important to first respond to students’ ideas, so that they will know that you are interested and take them seriously. So when I first read an essay of an ESL student, I have trained myself to not even notice the grammatical errors but to concentrate first on trying to understand the ideas. I particularly try to comment on things that I like, writing comments in the right hand margin like “good point,” “true,” “good example,” etc. I often read an example of a good student essay to the whole class, not reading the grammatical errors, and then say, “This is a really excellent essay, but the grammar is not so good and needs to be corrected.” My students are greatly encouraged to see that some of their classmates can write excellent essays, and feel motivated to try to do the same.

After reading an essay at home and focusing on the ideas, I then read it again and focus on the grammar. In correcting grammar, ESL teachers try to find a “pattern of error,” or a particular type of error that students make consistently, for example many errors related to the use of verb forms (perhaps the most common type of ESL student error) or many errors related to sentence structure. In marking the paper, I do not correct but I underline errors and indicate in the left hand margin the type of error. When I give the paper back to the student, the student can look at the left hand margin and if he sees that I have written “vf” many times, the student will know that he or
she has a “pattern of error” related to using verb forms correctly.

When I first give the paper back to the student, I ask the student to try to make the grammatical corrections, in addition to making any suggested revisions of content. I should add that although I read the whole essay for content and I comment on the ideas, I generally make only about 15 grammatical corrections and then write a double line (//) to indicate that I have stopped making corrections. I tell the students, however, to notice the types of corrections that I have made and to try to correct these types of errors in the rest of the essay. The student then hands in the corrected essay, at which point I myself make corrections that the student has failed to make, and tell the student to hand in the essay for a third time. My goal is that the student will stop making these sorts of errors by the end of the semester.

In my special ESL sections of English 1010, I present lessons on their grammatical “trouble spots.” I also have individual conferences with students in which I try to discuss and explain their areas of grammatical difficulty. I have written a book of grammar explanations and exercises called *Grammar Rules*, which I advise students to buy at the Far Better Printing store in front of the College (I would be glad to give copies of this book to any colleagues who would be interested in looking at it).

Perhaps the most important factor in teaching ESL students (and really, all students) is attitude toward students. It is important for teachers to understand that some of their students may have trouble in focusing on and understanding their lectures, in speaking in class, in understanding the assigned reading, and in doing the writing assignments in the way and at the level expected by the teacher. As an ESL specialist, it is perhaps easier for me to have a positive attitude about the English proficiency level of my students. I have taught students at a very low English proficiency level and therefore feel that the English level of students who have made it to college is really quite good, although it still needs to be improved. When I tell students this, I believe that they feel encouraged to continue to do the hard work involved in making more progress in English. I have also lived in a non-English-speaking country.

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Len Fox wrote a book, *Grammar Rules*, which discusses rules of grammar using a student-friendly format. The book is sold at Far Better Printing, but Fox will gladly give a copy to any colleague wanting to read and use it.
and have had to use a second language myself, and so I realize what a hard task this is. I tell my students that their level of English is better than my level of French ever was (I was in the Peace Corps in a French-speaking country) to show them that I appreciate the level of English that they have achieved, and I understand the difficulty of learning a second language. If other Brooklyn College teachers have ever tried to learn a second language, they might be better able to sympathize with their ESL students, and to respect the level of proficiency that these students have achieved.

All of this leads naturally to a question, which is, what specific pedagogical techniques have we found to be effective with our students?

Certainly, lectures can be interesting, but I would suggest that long lectures and nothing but lectures are not the best way to teach. Recently, educators have suggested that active student participation is important, that student-centered rather than teacher-centered classes may be more effective in promoting learning. Extensive use of writing and group work may be effective also. This may mean less “coverage” of content. But it could be that if we cover a lot, we will only cover it in a superficial way, so that students will retain and value little of what we have “taught” them. If we cover less but cover it more deeply, it is likely to be of much more value to our students. In other words, we should seriously consider the possibility that in our teaching “Less is really more!”

I want to say before ending that I greatly enjoy working with ESL students. I find them to be interesting, hard-working, motivated, respectful to teachers, and greatly appreciative of the opportunity to get a higher education. I hope my colleagues at the college can find the same enjoyment and satisfaction in working with these students.

Now in closing, I would like to ask my colleagues what themes and texts they use to interest and motivate their students in composition, and what ways have they found to be encouraging rather than discouraging to their students. I have found that teaching improves when we share with other teachers, which is why I very much wanted to write this.

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**Faculty Notes**


**Jeffrey Biegel**, Music, was guest soloist with the Detroit Symphony Orchestra and Chorus in a live webcast featuring William Bolcom’s “Prometheus” and Beethoven’s “Choral Fantasy” (April 21). He performed Bolcom’s works with the Springfield Symphony Orchestra and Chorus (MA; May 2012), and with the University of Kentucky Symphony Orchestra and Chorus in Lexington (October 2012). He also performed Gershwin’s “Rhapsody in Blue” with the Paducah Symphony Orchestra and with Orchestra Kentucky (September 2012), as well as Ellen Taaffe Zwilich’s “Shadows” and Gershwin’s “Concerto in F” with the Fairfax Symphony Orchestra (October 2012).

**Elaine Brooks**, English, presented “Practicum In College Composition - What Should Teachers of Academic Writing Be Taught?” during the International Conference on Academic Writing at the Mofet Institute of Research, Curriculum and Program Development for Teacher Educators in Tel Aviv, Israel on July 31, 2012. The conference addressed current issues in first, second and foreign language academic writing in English, Hebrew, Arabic and other languages. Brooks discussed the department’s pedagogy course that prepares English MA and MFA graduate students to become effective college composition instructors by providing a combination of theory and hands-on classroom experience.


Rose Burnett Bonczek, Theater, was the director of the BFA Actors Industry Showcase in Theater Row, New York in April 2012. In June 2012, she directed and produced Gi60 International One Minute Play Festival in collaboration with Screaming Media UK and BBC Big Screen.

Igor I. Bychkov, Finance and Business Management, presented “Reforms and revolutions in Russia in the context of history and education in XX-XXI centuries” at the Russian scientific conference conducted at Chuvash State University on Nov. 11-13, 2012. His published article in the conference proceedings is entitled “American researchers’ views on Stolypin’s agrarian reform.”

Robert Cherry, Economics, published “NYT Bias on Alternative IDF Service for Arabs” in the Jerusalem Post (July 30) and “Arabs Favoring National Service in Israel Ignored by New York Times” in the online newspaper, San Diego Jewish World (July 17). Cherry also published “The New Mothers’ Tax Relief Proposal,” Tax Notes 136 #3 (July 2012), which was favorably discussed in several blogs, including: “Credit for Children,” by Nancy Folbre in the New York Times’ Economix blog (July 16) and “Making Tax Credits Work for Middle Class Families,” by Ethan Pollack in the Economic Policy Institute blog (Aug. 7). The tax proposal was also presented at the Annual Meeting of the New York State Economics Association (Farmingdale, NY: Oct. 5); and the 4th Annual Conference on Remedies to Racial and Ethnic Economic Inequality (Minneapolis, Oct. 11).

Elizabeth Chua, Psychology, wrote “Evaluating Confidence in Our Memories: Results and Implications from Neuroimaging and Eye Movement Monitoring Studies of Metamemory” in L. Nadel & W.P. Sinnott-Armstrong (Eds), Memory in Law (Oxford Series in Neuroscience, 2012, pp. 119-141). She also gave a keynote address, “Knowing you know: Insights on metamemory from brain and behavior” at the Improving Metacognitive Skills Symposium at Maastricht University, Maastricht, Netherlands on Sept. 29, 2012. In October, she co-authored a presentation entitled “Transcranial direct current stimulation (tDCS) of the parietal cortex enhances false recognition” with her Ph.D. student Denise.
Pergolizzi at the Society for Neuroscience Annual Meeting in New Orleans.


Jane Cramer, Library, Government Documents specialist and Acting Coordinator for the Archives and Distinctive Collections unit, is this year’s winner of the Mildred Lowe Award, an award presented by the New York Library Association (NYLA) to a librarian who has made a significant contribution to government documents librarianship, access to government information, and/or encouragement of documents use in New York State libraries.


Patricia Cronin, Art, exhibited a ten-year survey at the Newcomb Art Gallery, Tulane University, entitled “Patricia Cronin: All Is Not Lost,” in New Orleans, April 25 - July 1. This exhibition included all 65 Harriet Hosmer watercolors and Cronin’s three-ton marble mortuary sculpture “Memorial To A Marriage.” In May, a bronze version of “Memorial To A Marriage” was acquired by the
Kelvingrove Art Gallery and Museum, in Glasgow, Scotland, and went on permanent view there. Cronin’s exhibition was accompanied with essays by ICA Boston chief curator Helen Molesworth and Stanford University art historian Alexander Nemerov. Cronin was also a Visiting Artist at the American Academy in Rome in May 2012. Her work was included in two group exhibitions: Watch Your Step, at The FLAG Art Foundation (June 7–Aug. 24), and Twisted Sisters at the Dodge Gallery (May 19–June 24), both in New York, NY.

Annette Danto, Film, moderated a panel on Women Filmmakers at the 2nd annual Art of Brooklyn Film Festival, Aug. 2, 2012. Danto co-directed along with Dave Davidson at the City College of New York, “Docworks-NYC,” a showcase of new documentaries by students from Brooklyn College, CCNY and Queens College. The event was held at the CUNY Graduate Center on Oct. 19th, 2012. Her documentary, “Reflections On Media Ethics,” aired on Sept. 29, Oct. 11th and Oct. 15th on Cable 34 as part of a special tribute to documentary pioneer George Stoney.


Brian Dunphy, TV and Radio, presented a number of lectures, including: “South Park & The American Society” in Netherlands, Germany, and Sweden in May 2012; “America’s Jester: The Daily Show and The State of American Politics and Media” in Sweden in July and in the Netherlands in October. Dunphy also presented part of a Symposium, “Pictorial Satire & The Humans” in Rotterdam, in July 2012, with de Witte Contemporary Art Museum.

Jason Eckardt, Music, was commissioned for a piece for violin and piano by Meyefi Records that will be recorded by Miranda Cuckson and Blair MacMillan and released in 2013. He received a grant from the Alice M. Ditson Fund of Columbia University for the recording of his composition “Subject” by the JACK Quartet. He was also the featured composer at the Musica Strasbourg Festival in France.

Beth Ferholt, Early Childhood Education, has been offered the opportunity to conduct a three-year research project studying adult-child joint play with three colleagues in the School of Education and Communication at Jönköping University in Sweden. The research project will take place from 2013-2016.


Paul Forlano, Biology, was recently awarded an NIH SCORE SC2 grant ($471,000) to investigate “Steroid-catecholamine-brain interactions in auditory-driven social behavior.”

Yu Gao, Psychology, was awarded $300,000 by the National Institute of Mental Health from Sept. 6, 2012 – June 30, 2015 for her study, “Biomarkers for Conduct Problems: Abnormal Conditioning to Punishments and Rewards,” which investigates the impaired aversive conditioning and enhanced appetitive conditioning in children with conduct disorder. She will also seek to understand how conditioning and conduct problems develop in mid childhood.

Alexander Greer, Chemistry, wrote the article “Fluorine End-Capped Optical Fibers for Photosensitizer Release and Singlet Oxygen Production” in the Journal of Organic Chemistry, 77 (2012). He was also elected to the Council for the American Society for Photobiology for a term from 2012-2015.

David Grubbs, Music, presented an invited talk at the Muzeum Sztuki (Lodz, Poland) and the National Academy Museum (New York), as well as the paper “John Cage, Recording Artist” at the University of Toronto’s “The Future of Cage” conference in September and October. He was a featured composer and performer at Warsaw’s Playback Play music festival, presenting three concerts. His essay “Diese seltsame Präsenz” appeared in the Berlin newspaper Die Taz to celebrate John Cage’s centenary.

Lauren Grace Kilroy, Art, received the National Endowment for the Humanities Summer Institute Fellowship, for her participation in “Mesoamerica and the Southwest,” June and July 2012.

Gertrud Lenzer, Sociology and Children and Youth Studies, was highlighted in the “Head of the Class” section of the Winter 2013 issue of the CUNY publication Salute to Scholars, in a feature titled, “A Transformative Voice for Children’s Rights.” The article covers the history of Lenzer’s interest in the rights of children and her work and policy initiatives in recent years (October 2012).

Susan Longtin, Speech Communication Arts and Sciences, was interviewed for and featured in a television segment on autism on Channel 75, CUNY-TV. The program aired on the program “Science and U!” on Sept. 27, 2012.

Tomas Lopez-Pumarejo, Finance and Business Management, published “The Webnovela and Immigrants in the United States,” in The American Journal of Business: Special Issue on Immigration, 27 (1), Spring 2012: 40-57. He was also invited to present “Social Media Marketing,” at a seminar for The Flatbush Business Connection and The Brooklyn College School of Business, City University of New York, May 9; “Impact of Mexican Television in the Soviet Union,” Department of Foreign Languages and Literatures, The City College of New York, May 8; and “Internet, Culture and Organizational Performance in the United States,” a Graduate Seminar at the Television and Film Masters Scriptwriting Program, Department of Journalism and Communication Sciences, Autonomous University of Barcelona, Spain, April 23-27.
Linda Louis, *Early Childhood Education/Art Education*, has a chapter titled “For a beginning it’s good: Working with artistically inexperienced adolescents in clay” in *Conversations in Art: The Dialectics of Teaching and Learning* (Judith M. Burton and Mary Hafeli, Editors), a book that describes a decade-long project examining how good teachers practice in real classrooms. It grapples with the serious issues and rhetorical definitions clouding the practice of art education today.

Nicola Masciandaro, *English*, presented a number of talks: “Secret: No Light Has Ever Seen the Black Universe,” Dark Nights of the Universe (Recess Gallery, NYC); “Absolute Secrecy: On the Infinity of Individuation,” Thinking the Absolute: Speculation, Philosophy, and the End of Religion (Liverpool Hope University); “Spontaneous Acts of Scholarly Combustion,” The Past Has Arrived: The Digital Middle Ages and Renaissance (New York University); a panel discussion on “Para-Academic Publishing” (Observatory, Brooklyn, NY); a video interview for Post-Space Conference (Obscura Day, Greensboro, N.C.); and “Mystical Sorrow, or, You Are a Weeping Stone” (Drew University, Madison, N.J.). His recent publications include: “Grave Levitation,” LOVEEEE journal (Live Arts); “The Intoxological Crucible,” Black Metal: Beyond the Darkness (Black Dog Publishing); “The Severed Hand: Commentary and Ecstasy,” English Language Notes; “Comments on Eugene Thacker’s ‘Cosmic Pessimism’,” Continent; “Mysticism or Mystification?: Against Subject-Creationism,” English Language Notes.

Josh Mehigan, Enhanced Chancellor’s Fellow, published poems this fall in *Poetry and Poetry Daily*, and in the German periodical *L. der Literaturbote* (translation by Christophe Fricker).


Sergei Nabatov, Physical Education and Exercise Science, e-published his book DanceSport, a college ballroom dance beginner and intermediate course guide in October 2012. From September to December 2012, he has been a distinguished lecturer at Vitti’s dance studio, Danbury, Connecticut.

Roni Natov, English, was the keynote speaker at the Wild Man/Green Man Children’s Culture Conference at Trinity College, Dublin July 20-21, 2012. She spoke on the “Dark Pastoral in Children’s Literature.”


Helen Phillips, *English*, was a semifinalist for the VCU Cabell First Novelist award for her book *And Yet They Were Happy*. Her short story “When the Tsunami Came” appeared in the Fall 2012 issue of *The Pinch* (Volume 32, Issue 2).


Michael Rawson, *History*, gave the Phi Alpha Theta Address at the University at Albany and spoke to the University’s Sustainability Council in April 2012. He also published an invited essay, “The March of Bricks and Mortar,” in *Environmental History* 17, no. 4 (October 2012).

Laurie Rubel, Secondary Education, contributed a chapter titled “Centering the Teaching of Mathematics on Urban Youth: Learning Together About Our Students and Their Communities” to the NCTM 2012 Yearbook, *Professional Collaborations in Mathematics Teaching and Learning: Seeking Success for All*. Eds. J. Bay-Williams and R. Speer. Reston, Va., published in April 2012. Rubel is the Principal Investigator of a new grant from the National Science Foundation, awarded in the 2012 Discovery Research competition. The $449,000 award is to fund Learning Mathematics of the City In the City (LMCITY^2), in partnership with the Center for Urban Pedagogy and the Civic Data Project at M.I.T.

Paul Russo, Finance and Business Management, led a team of current CUNY students and graduates to develop a free student-to-student text book exchange as part of the ApplicationsforGood codathon sponsored by the Motorola Mobility Foundation, Center for Social Innovation, Blue Ridge Foundation, and New York University’s Wagner School of Public Service. The work was recognized as the most promising entry in the contest.


Douglas Schwab, Art, just closed a solo exhibition at Gallery 364 in Brooklyn entitled “The Presence of the Past.” The show exhibited more than 30 of his photographs that were printed using historic photographic processes (aka “alternative processes”).

Alycia Sellie, Library, presented “Zine Geographies and Genealogies: Mapping the Intellectual Landscape of Anti and Protest Publications” at The Center for the History of Print and Digital Culture’s Protest on the Page Conference, in Madison, Wis., Sept. 30, 2012. Sellie also opened the Brooklyn College Library Zine Collection on July 31, which was featured in the Wall Street Journal in August.

Teresa Snider-Stein, Theater, designed costumes for the Off Broadway production of “The Hereafter Musical” by Vinnie Favale (Brooklyn College Alum) and Frankie Keane at Theater 80 on St. Marks, which opened on April 24, 2012. The “Hereafter Musical” explores what happens when a loved one dies, from the perspective of both the living and the dead. She also designed the costumes for the world premiere of Daisy Foote’s new play “Him” at Primary Stages directed by Evan Yionoulis. “Him” examines the institution of the American family when two siblings are left struggling to keep the family store afloat and must decide which is a priority: their father’s final wishes or their financial stability. The show was reviewed in the NY Times following its Oct. 9, 2012 opening.

Karl Steel, English, gave several talks of varying lengths and philosophical focuses, on a medieval forest law that demanded that deer carcasses be distributed to people with leprosy. The venues were the International Medieval Society, Paris (June 29); the New Chaucer Society, Portland, Oregon (July 24); and the New York University Medieval Forum (October 18). He chaired a New Chaucer Society session on “Nature Into Culture” on July 23. On May 2, he gave a paper at the University College London Centre for Early Modern Exchanges on “A Singular Cat, a Mess of Vermin, and the Appetites of The Disputation Between the Body and the Worms.” On June 6, he spoke to the Miami University French in Dijon Study Abroad program on “How to Make a Human: Animals in the Middle Ages.” On Sept. 21, he spoke on the “Abyss” at the Ecomaterialism session at the 2nd Biennial Meeting of the BABEL Working Group, Boston.

Eric Steinberg, Philosophy, published Understanding Mosel Wines, available as an e-book from Amazon’s Kindle Store. The 2012 work is a practical guide to the fine Rieslings of the Mosel region of Germany.
John Van Sickle, Classics, presented two talks in China: on “Greek and Latin elements in English,” for English faculty and students, Architectural University of Xi’an (June 5), and on “Ecocriticism and Derek Walcott’s Omeros,” for a conference on Eco-aesthetics, Shandong University (Ji’nan, June 14). Van Sickle also staged readings from his “Virgil’s Book of Bucolics” at Ohio State University (Columbus); and from his “The Ten Eclogues Translated into English Verse with Cues for Reading Aloud & Cues for Threading Texts & Themes” (Johns Hopkins 2011). His lecture, “Recycling from Vatic to Arcadian Poetics via Satyr-play in Virgil’s Book of Bucolic Epos,” inaugurated a series of ten lectures on the Eclogues (Sept. 10, 14). He further presented “Two Complementary Cycles Frame Virgil’s Bucolics” at the Classical Association of the Atlantic States (New York, Oct. 5) and wrote articles for Princeton Encyclopedia of Poetry and Poetics, Fourth Edition.

Judylee Vivier, Theater, attended in August the 25th Anniversary Voice and Speech Trainers’ Association (VASTA), “A Voice for Good,” in Washington D.C., and was a contributor to the development of the group’s five-year strategic and mission plan. In September and October, Vivier was in Cardiff, Wales, at the Royal Welsh College of Music and Drama as the International Visiting Professor of Voice and Acting. For five intensive weeks, Vivier designed and taught courses in Voice for the Actor to first and second year BA student actors, served as the voice and text coach on the production of “A Month in the Country,” by Turgenev, and taught Acting to the MA acting students.

Deborah J. Walder, Psychology, received the PSC-CUNY 43 Award for 2012-2013 for her work on “Prepulse Inhibition and Psychometric Risk for Psychosis.” Her Visiting Appointments (Sept. 2011 - May 2012) include: Harvard Medical School, Visiting Associate Professor of Psychology; and Beth Israel Deaconess Medical Center, Visiting Scientist (Boston, MA).

Frederick Wasser, Television and Radio, gave a panel presentation entitled “Digital Realism and War Movies” at the Film and History conference in Milwaukee on Sept. 29.

Craig Williams, Classics, published his book, Reading Roman Friendship, with Cambridge University Press.
Mac Wellman, *English*, published a book of poetry, *Split the Stick*, in June 2012 with Roof Books; “The Rat Minaret” (poetry), also in June 2012 with Little Red Leaves. In addition, “Linda Perdido” (fiction) was announced as winner of the 2011 FC2 Catherine Doctorow Prize. His play “Muazzez” (with Actor Stephen Mellor) was performed in August 2012, at the BAM Fisher Center as part of the 2012 Issue Project.


Howard Z. Zeng, *Physical Education and Exercise Science*, published two books from Lambert Academic Publishing Hours, Germany. The first was *Implementing Mosston’s Teaching Styles in Physical Education Skill Classes*, which was published in June 2012, and his second was *Attitudes of High School Students toward Physical Activities*, published in October 2012. Zeng also presented “A Survey of Principals’ Views and Perceptions on School Physical Education in Nanjing” at the International Convention on Science, Education and Medicine in Sport in Glasgow, England, in July 2012.
Laura Ascenzi-Moreno, Education, Childhood, Bilingual and Special Education, along with Nelson Flores, wrote a chapter for Bilingual Community Education and Multilingualism: Beyond Heritage Languages in a Global City entitled “A case study of bilingual policy and practices at the Cypress Hills Community School.” The book was published by Multilingual Matters (Bristol, England) and was edited by Ofelia Garcia, Zeena Zakharia and Bahar Octu.


Carol Connell, Finance and Business Management, and Joseph T. Salerno of Pace and NYU are now under contract for Monetary Reform: Selected Letters and Papers of Fritz Machlup, William Fellner and Robert Triffin, which will be published by Pickering & Chatto in 2014.

Young Cheong, Television and Radio, in collaboration with CUNY Graduate School of Journalism, has been conducting numerous, through the summer and fall of 2012, workshops for faculty and students about making the transition from Final Cut Pro 7 to Final Cut Pro X. Additionally, Cheong completed a version of a book about Final Cut Pro X, titled Final Cut Pro: Advanced Video Editing, published in September 2012. It is the #1 book in the multimedia category on Korea’s version of Amazon.com.

Constantin Cranganu, Earth and Environmental Sciences, worked with Basem K. Moh’d, Tafila University, while he was Fulbright Visiting Professor in the Department of Earth and Environmental Sciences, in publishing the article “Amount of Water Absorption as Controlled by Carbonate Unimodal and Bimodal Pore Structure: a Simple New Tool to Predict Petrophysical Properties,” Electronic Journal of Geological Engineering, vol. 17, p. 2,485 – 2,507.

27. He also co-authored “Keeping an eye on guitar skill: Visual representations of guitar chords” with Gordon Logan and Jerry Kimbrough of Vanderbilt University, which appeared in *Music Perception*, 30(1), September.


**Paul Forlano**, *Biology*, at the 42nd Annual Society for Neuroscience Meeting, which met in New Orleans, presented “Catecholaminergic Connectivity to Central and Peripheral Auditory and Vocal Motor Pathways in a Teleost Fish,” co-authored with undergraduate Zuzanna Krzyminska, graduate student Lilja Nielsen, and Joseph Sisneros of University of Washington; Forlano also co-authored a number of presentations, including: “Neuroanatomical Evidence for Serotonergic Modulation of Vocal and Auditory Circuitry in the Plainfin Midshipman Fish” with graduate student Miky Timothy; “Brain Activation Patterns to Mating Calls in Nesting Male Plainfin Midshipman Fish” with graduate students Christopher Petersen, Miky Timothy, undergraduate student Spencer Kim, and Ashwin Bhandiwad, Robert Mohr and Joseph Sisneros of University of Washington; and also “Swim Bladder Sexual Dimorphism in the Plainfin Midshipman
Fish: Implications for Acoustic Communication in this Species” with Elizabeth Whitchurch, Humbolt State University, Darlene Ketten, Woods Hole Oceanographic Institute, Richard Fay, Marine Biological Laboratory, and Joseph Sisneros, University of Washington.

**Yu Gao, Psychology**, collaborated on a number of articles, including “Somatic Aphasia: Mismatch of Body Sensations with Autonomic Stress Reactivity in Psychopathy” in *Biological Psychology*, 90, 228-233 with Adrian Raine, University of Pennsylvania, and Robert A. Schug, California State University at Long Beach; “The Heritability of the Skin Conductance Orienting Response: A Longitudinal Twin Study,” also in *Biological Psychology*, 89, 47-53 with Catherine Tuvblad, Postdoctoral Fellow at University of Southern California, Josh Isen, Postdoctoral Fellow at University of Minnesota, Theodore Botwick, research assistant at University of Southern California, Adrian Raine, and Laura A. Baker, University of Southern California; “Psychopathy and Physiological Responses to Aversive Stimuli in Children aged 9-10 years” in the *Journal of Abnormal Child Psychology*, 40, 759-769, along with Pan Wang, Postdoctoral Fellow at University of Southern California, Laura A. Baker, Adrian Raine, and Dora I. Lozano, Universidad Autónoma de Ciudad Juárez in Chihuahua, Mexico. Also her recent work, “Reduced P300 Amplitude at Age 11 is Associated with Criminal Offending at Age 23,” is in press with the *Journal of Clinical Child and Adolescent Psychology*. It was done with collaborators Adrian Raine, Peter H. Venables, of the University of York, UK, and Sarnoff A. Mednick, University of Southern California.


**David Grubbs, Music**, created the sound design for Jonah Bokaer’s and Anthony McCall’s “Eclipse,” a performance work that inaugurated the Brooklyn Academy of Music’s Fisher building in September. Grubbs also appeared on new releases by Pauline Oliveros and Boris Hegenbart.
Olympia Hadjiliadis, Mathematics, along with her former student at the Graduate Center, Hongzhong Zhang, Columbia University, co-authored “Drawdowns and the Speed of Market Crash,” Methodology and Computing in Applied Probability, issue 3, vol. 14, pp. 739-752. Hadjiliadis also collaborated with Hongzhong Zhang, Thomas Flynn, graduate student in the Computer Science Department, and Ioannis Stamos, Hunter College and co-PI on the NSF-CCF grant “MSC Sequential Classification and Detection via Markov Models in Point Clouds of Urban Scenes.” They also authored “Online algorithms in the classification of urban objects in 3D point clouds” (as part of the peer-reviewed proceedings of the 3DIMPVT conference, October 13-15, Zurich, Switzerland). Hadjiliadis and collaborator, Mike Ludkovski, University of California in Santa Barbara, received funds totaling $490,781, of which Brooklyn College received $278,154, from the NSF Division of Mathematical Science for their work in Algorithms for Threat Detection (ATD): Sequential quickest detection and identification of multiple co-dependent epidemic outbreaks, NSF-DMS #1222526. This is a three-year award starting on Sept. 1, 2012.

Natalie Kacinik, Psychology, co-wrote “The Bitter Truth About Morality: Virtue, Not Vice, Makes a Bland Beverage Taste Nice” in PLOS ONE, 7(7), with her former Ph.D. student Kendall Eskine, Loyola University New Orleans, and Gregory Webster, University of Florida. In May, she co-authored a paper with Kendall Eskine and Jesse Prinz, Distinguished Professor of Philosophy at the CUNY Graduate Center, on “Exploring Moral Tastes: The Bitter Truth About Morality,” which was presented as part of the symposium on Embodiment Perspectives on Morality at the 24th annual convention of the Association for Psychological Science, in Chicago. In April, she co-authored a paper with Franca Ferrari-Bridgers, Queensborough Community College, titled “Do Configurational and Structural Distinctions Between Words Matter at a Processing Level? The Case of Italian Prefixed Words,” presented at the 42nd annual symposium on Romance Languages in Cedar City, Utah.


**Laura A. Rabin**, Psychology, published “Predicting Dementia: Neuropsychological Tests, Self Reports, and Informant Reports of Cognitive Difficulties” with co-authors C. Wang, M. Katz, H. Buschke, and R. Lipton, Albert Einstein College of Medicine, in *the Journal of the American Geriatrics Society*, 60, 1128-1134. She also published “The Relation Between Executive Functioning and Musical Production/Creativity in Undergraduate Students” with student co-authors D. Khaimova and K. Eskine, Brooklyn College and Xavier University, in the *Undergraduate Journal of Psychology*, 25, 31-40.

**Nancy Romer**, Psychology, and **Diane Reiser**, Chief Operating Officer of the Brooklyn College Community Partnership, collaborated on grants totaling $1,672,439 for the 2012-2013 Academic Year, including grants from the New York City Department of Youth and Community Development, the New York State Department of Education, the Brooklyn Community Foundation, and Con Edison. The grants will be used for after-school and school-day programs in arts and college prep for students from underserved middle and high schools in Brooklyn.


**Anjana Saxena**, Biology, together with Frida Kleiman, Chemistry, Hunter College, received funding from the CUNY Collaborative Incentive Research Grant (CIRG) Program for a project entitled “Role of Nucleolin in Regulating mRNA Stability During DNA Damage Response” for 2012-2013.

Deborah Shanley, Dean, School of Education, with Haroon Kharem, Childhood Education, and Veshawn Fitzgerald, School of Education graduate ’12, presented their work on the Urban Community Teachers Project titled “Minding the Gap: Cultivating Black Male Teachers in a Time of Crisis in Urban Schools,” at the 56 Annual Fall Conference of the Council of the Great City Schools (CGCS) in Indianapolis (Oct. 17-21, 2012). This follows the research report, “A Call for Change: The Social and Educational Factors Contributing to the Outcomes of Black Males in Urban Schools” (2010), published by the Council. Dean Shanley co-chairs the Achievement and Professional Development Task Force which initiated this report and the follow-up “A Call for Change: Providing Solutions for Black Male Achievement” (2012). This summer, Dean Shanley attended the National Summit on Educational Excellence and Opportunity for African American Males, an invitation extended by Secretary of Education Arne Duncan. For over 10 years, Dean Shanley has served as Chair of the Council’s Great City Colleges of Education Group and as a member of the Executive Committee.


Charles Stone, Finance and Business Management, had the second edition of his collaboration with Anne Zissu of New York City College of Technology published by Wiley Finance. It was titled, “The Securitization Markets Handbook: Structures and Dynamics of Mortgage-and Asset-Backed Securities.”
Laura Tesman, Theater, directed the world premiere of “Nocturnal: Portrait of a New York Night in Nine Movements” at the 2012 New York International Fringe Festival. The play was devised, researched, and developed in spring 2011 with undergraduate students in the Department of Theater. The production found its initial inspiration in Russell Leigh Sharman, Anthropology and Archaeology, and Cheryl Harris Sharman’s book Nightshift NYC. The production ran Aug. 16-25, 2012 at the New Ohio Theatre in the West Village. For World Wide Lab, a newly formed international director’s collective comprised of twelve directors from nine different countries, Tesman adapted and directed “Volupté” by 19th century French Symbolist writer Rachilde (also known as Marguerite Vallette-Eymery). The production ran Aug. 18, 2012 at the Irondale Center in Fort Greene, Brooklyn. With Spleen Theatre, for which she is co-artistic director, Tesman directed and produced Eugene O’Neill’s Pulitzer Prize-winning “Anna Christie” aboard an authentic, century-old Hudson River barge. The production ran Sept. 7-21, 2012 on the Lehigh Valley Barge #79 at the Waterfront Museum in Red Hook, Brooklyn.


Trina Lynn Yearwood, Childhood, Bilingual and Special Education, presented with Eugena Kenyatta Griffin, Psychology, at the 2012 CUNY CUE Conference at the College of Staten Island. Yearwood and Griffin’s presentation, “Faculty Diversity Development at CUNY: A Framework to Enhance Black Student Success,” highlighted their proposed three-part faculty diversity development framework to enhance the overall success of Black students at CUNY by strengthening student-faculty relationships.