

FALL 2010 / SPRING 2011



LAS

The Annual Magazine of the  
School of Liberal Arts and Sciences

Columbia  
COLLEGE CHICAGO

@LAS

FALL 2010 / SPRING 2011

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DEBORAH H. HOLDSTEIN, PHD



Photo: Danielle Aquilino (MFA '06)

# A message from the Dean

**T**he School of Liberal Arts and Sciences (LAS) and its central importance to an education at Columbia College Chicago—with its host of LAS majors, minors, programs, concentrations, and the LAS Core Curriculum—are reasonably well known and appreciated. I use the word “reasonably” because not everyone knows who we are, what we do, and for whom.

**While it's true Columbia is an innovator in the visual, performing, media, and communication arts, our college's commitment to providing a broad and rigorous liberal education to our undergraduate students is, in many ways, the core of who we are as an institution.**

Indeed, every undergraduate student at Columbia College Chicago is a student of the School of LAS, and it's our privilege to provide these budding artists and communicators with the intellectual and creative capacity to succeed in whichever field they choose to pursue, be it dance, cultural studies, education, photography, film, marketing, game design—any of the incredible degrees offered here. We take this responsibility very seriously.

And yet the School of LAS remains one of Columbia College Chicago's best-kept secrets. Not many know that, in 1993, our Department of ASL-English Interpretation became the first in Illinois to offer a BA in American Sign Language. Not many know that, as of Fall 2011, our Department of Science and Mathematics is launching what will be the country's third undergraduate Art and Materials Conservation program, and the first in the Midwest.

When you compile these facts with the numerous awards our faculty members win annually; the countless full- and part-time instructors in our

School who are renowned in their respective fields; the students in our departments who have compelling life stories and create substantive, intellectually creative work; and the untold number of alumni who've become leaders in academe, in their communities, and in their fields, the School of LAS has much to showcase and much of which to be proud.

So, whether you know a lot about us or just a little, welcome to the first issue of *@LAS* (pronounced At L-A-S), an annual magazine of, from, and about the School of Liberal Arts and Sciences at Columbia College Chicago. In the pages that follow, you'll read profiles of faculty, alumni, and students; you'll read feature stories about our newly created Honors Program and the aforementioned—and forthcoming—major in Art and Materials Conservation; you'll read news about our departments and accomplishments of our faculty; and you'll see student work, photo essays, and more.

With each passing academic year, the School of LAS at Columbia grows in stature, numbers of students, programs, faculty, initiatives, and scholarships. It's my intention to use *@LAS* to showcase these accomplishments and to tell stories that best illustrate our commitment to supporting Columbia's students as they become engaged, successful, and educationally well-rounded citizens, for that's who we are, and that's what we do.



**DEBORAH H. HOLDSTEIN, PHD**  
Dean, School of Liberal Arts and Sciences

# LASnews



Dr. Carol Ann Stowe

## Dr. Carol Ann Stowe, Early Childhood Education Director: 1951-2009

The School of Liberal Arts and Sciences (LAS) lost one of its most beloved faculty members last year. Dr. Carol Ann Stowe died unexpectedly on October 4, 2009, due to complications from an ongoing medical condition. She was universally loved and respected as a colleague and teacher, and she was a force in progressive early childhood education.

In 1996, Dr. Stowe, a lifelong educator with a PhD in Educational Processes from Northwestern University, became the founding director of the Early Childhood Education (ECE) program, now

housed in the School of LAS. Her leadership and dedication brought critical grants to the progressive program, which trains new teachers in Chicago using the world-renowned Reggio Emilia approach, an arts-based, child-focused program regarded by many as the most successful in the world. The program Dr. Stowe put in place has grown to include more than one hundred student majors every year.

She leaves behind three daughters, two of whom are ECE teachers in the Chicago area, two grandsons, and her husband, Tim.

Dr. Rohjat Avsar



## Humanities, History, and Social Sciences Welcomes Two New Faculty Members

The Department of Humanities, History, and Social Sciences (HHSS) has hired two new tenure track faculty members, both of whom begin this Fall.

Dr. Rohjat Avsar fills the department's new position in Economics. He earned his BS and MA degrees in Economics and recently received a PhD in Economics from the University of Utah, Salt Lake City. His areas of interest include the rhetoric of public policies, the political economy of current economic issues, and the history of economic thought. His most recent published articles, "A Critique of Neoliberal Autonomy" and "On the Pro-Social Security Rhetoric," appeared in the journal *Forum for Social Economics*. He is originally

from Turkey, where he earned his BS and MA.

Dr. Kadji Amin comes to HHSS and a position in French Language and Literature with a diverse background in academia and the arts. Dr. Amin earned an MA and PhD in Romance Studies (French) from Duke University, as well as a Graduate Certificate in Feminist Studies, also from Duke. In the Department of HHSS, Dr. Amin will teach courses on the French language, Women's and Gender Studies, LGBTQ studies, race, and culture. Dr. Amin is currently working on a book manuscript about French author Jean Genet, and, along with many other awards, is the recipient of a Mellon Fellowship for graduate study.



Dr. Kadji Amin

## English Department Releases Seventh Volume of *Court Green*



Following six past editions of creative, innovative, and thought-provoking poetry, the Department of English released the seventh volume of its award-winning publication, *Court Green*.

“The issue as a whole is a great mix of the quirky, serious, and fun,” said Tony Trigilio, Professor of English. “We never know what kind of poems we’ll get for each issue’s dossier section, and we love the surprises that come our way.” Trigilio edits *Court Green* with David Trinidad, Associate Professor in the Department of English.

The latest edition features poems about shifts in culture, politics, art, and sex in the U.S. in the 1970s. With the help of Columbia’s Creative Services office, the publication also underwent a redesign. “Literary magazines usually make design a low priority, but we try to make every issue a beautiful physical object in itself,” Trigilio said.

*Court Green 7* features writing by a number of well-known, award-winning poets, including Sherman Alexie, D.A. Powell, and Alice Notley. Notley, for instance, has published more than two dozen books and was a finalist for the Pulitzer Prize.

“*Court Green 7*, to me, stands out as one of the best editions thus far,” said Deborah H. Holdstein, Dean

of the School of LAS. “Since the publication’s inception in 2004, the faculty members and staff in the Department of English have done a wonderful job of producing this award-winning journal of contemporary poetry, highlighting some of the field’s most intriguing and talented poets.”

*Court Green* is one of four major publications in the Department of English: *South Loop Review*, edited by Professor Renee Hansen; *Columbia Poetry Review*, edited by graduate and undergraduate students; and *Hotel Amerika*, edited by Professor David Lazar.

*Court Green*, which is named after property in England where Sylvia Plath lived and worked, is edited by the core Poetry faculty in the Department of English. It has received two Illinois Arts Council Literary Awards, and poems that have appeared in the publication have been featured in several volumes of *The Best American Poetry*, a prestigious compilation published annually by Scribner’s.

Copies of *Court Green 7* are \$10 and a three-year subscription is only \$25. To order previous editions of *Court Green*, or to sign up for a three-year subscription, contact Cora Jacobs at 312.369.3212 or at [courtgreen@colum.edu](mailto:courtgreen@colum.edu).

## Spring 2010 Dean's Lecture Televised



Dr. Jeanne Petrolle

The 2010 Spring Dean's Lecture on "Women, Creativity, and Madness" appeared on Chicago Access Network Television (CAN TV). The cable television show reaches more than one million viewers in the city of Chicago through its five local, non-commercial channels.

A semi-annual event inaugurated by Dean Deborah Holdstein in 2009, the Dean's Lecture was held in February and featured Dr. Jeanne Petrolle, Associate Professor of English at Columbia. Dr. Petrolle's lecture explored the thin line between madness and creativity in women artists and addressed how madness may serve as an engine of creative production, personal survival, and historical change.

"Given the tremendous turnout at the lecture itself, and all the feedback I received after the lecture, it's clear that the topic resonated with a lot of people," Dr. Petrolle said, noting she has plans to publish a book on the subject in 2011. "The T.V. broadcast offer[ed] more people an opportunity to think creatively about this acutely disturbing facet of human experience."

For the Fall 2010 Dean's Lecture, Dean Holdstein welcomes renowned music critic Jim DeRogatis, who recently left his position at the *Chicago Sun-Times* to join the Department of English as a full-time lecturer.

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## Dr. Samuel Park Signs Book Deal



Dr. Samuel Park

Associate Professor of English Dr. Samuel Park has signed with Simon & Schuster to publish his latest novel: *This Burns My Heart*. The book, which follows Dr. Park's successful *Shakespeare's Sonnets*, is a work of fiction that he became inspired to write after listening to his mother tell stories about her youth in Korea.

One story in particular captured Dr. Park's imagination: "The day before my mother's wedding, another man asked for her hand in marriage," Dr. Park said. "The man was a handsome, kind young doctor, and I

think my mother often wondered what would have happened if she'd married him instead of my father."

Dr. Park spent nine months writing the first draft of the book and more than a year revising it. "I saw a lot of Korean films made in the '50s and '60s, and I read about foods, furniture, and art of the period," he said. "I'd also call my mother at odd times, asking questions like, 'Were there taxi cabs in Korea in 1964?'"

*This Burns My Heart* is scheduled to release in the summer of 2011.

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## FYS: The Program Formerly Known as New Millennium Studies

The name of a course that's required for all first-year undergraduate students at Columbia is changing. Starting in Fall 2010, New Millennium Studies: The First-Year Seminar will be referred to simply as The First-Year Seminar.

The decision to simplify the name was initiated by

Dean Holdstein and Dr. Rob Lagueux, Director of the First-Year Seminar, to more accurately reflect the interdisciplinary nature of the course itself and to be more consistent with language used to describe similar college-wide, first-year courses throughout institutions of higher education.

## Dean Holdstein Selects Winner of the 2009 / 2010 Cultural Studies Capstone Thesis Award

The second annual LAS Dean's Award for Outstanding BA Thesis in Cultural Studies yielded a diverse collection of exceptional theses from students graduating from the Cultural Studies program this past academic year.

The 2009 / 2010 recipient is Samantha Hamlin, whose thesis is titled "Everything I See, I Own": The Erotics of Empire, Imperial Photography, and Gendered Sexual Violence against Women at Abu Ghraib Prison." Hamlin argues that "despite recent shifts in gendered regimes in the United States and other 'Western' imperial societies, the way in which American soldiers constructed representations of Iraqi women in the photographs from Abu Ghraib prison reveal that the visualization of colonized women remains a central component in contemporary imperial projects of domination."

"Samantha is an exceptional student of numerous talents and considerable self-discipline," said Jaafar Aksikas, Associate Professor of Cultural Studies. "She is highly intelligent, highly perceptive, and has incredible creative energies and a refreshing skepticism tempered only enough to accomplish what needs to be done. Her capstone is a first-rate piece that shows her at her best."

Dean Holdstein created the award in 2008 to acknowledge and reward graduating seniors whose capstone theses best illustrate the Cultural Studies program's commitment to cultural knowledge and that demonstrate excellent research, analysis, and writing. The 2009 / 2010 Honorable Mention winners were Bailey Kelley, Matthew McMunn, and Wille Stein. In addition to academic recognition, all winners receive a monetary award from the Office of the Dean.

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## Science and Mathematics Hires Two Full-Time Faculty Members

The Department of Science and Mathematics wrapped up two faculty searches shortly before the end of the 2010 academic year, hiring Christopher Shaw, PhD, and Timothy McCaskey, PhD. Both begin this Fall.

Dr. Shaw completed undergraduate work in Mathematics and Spanish Literature at George Washington University and received a PhD in Mathematics from the University of Maryland (UM) in 2008. From 2008 to 2010, he worked at UM as a research associate and the associate director of the Norbert Wiener Center for Harmonic Analysis. Dr. Shaw's field of research is model theory, a branch of mathematical logic, and he continues to be interested in the connections between this discipline and literature. He will contribute to the

department's new Mathematics minor, as well as to the LAS Core Curriculum.

Dr. McCaskey received his undergraduate degrees in Math and Physics from Michigan State University and earned a PhD in Physics from the University of Maryland. His research area is student epistemology in introductory physics—specifically, ways of assessing student views about physics and physics knowledge, and using those assessments to aid in teaching. He has taught at both the high school and college levels and is interested in the development of physics tutorials and labs for non-science majors. Dr. McCaskey is also a musician; he plays acoustic guitar in a band called Might Could. He'll be teaching "The Science of Acoustics" and "Physics for Filmmakers" at Columbia in the Fall.

## Department of English Hires Two Faculty Members

Dr. Madhurima  
Chakraborty



The Department of English has hired two new full-time faculty members, and both begin teaching this Fall.

Dr. Madhurima Chakraborty comes to Columbia from Macalester College (St. Paul) and the University of Minnesota (Twin Cities). She teaches courses in writing and postcolonial literature, and her research interests include postcolonial theory and literature, cultural studies, critical theory, and nineteenth and twentieth century British literature. She holds an MA from the University of Florida and a PhD from the University of Minnesota. Most recently, her essays have been published in *South Asian Review* and *Contemporary Literature*, and she was awarded the Ruth Drake fellowship for her dissertation, *Resistance Literature and Social Justice: Postcolonial Writing and the 'Idea at the Back of It.'*

Her dissertation focuses on postcolonial literatures and their shifting relationships to independence movements.

Dr. Albert Sergio Laguna comes to Columbia from New York University (NYU), where he taught a variety of courses on American literature, Latino/Latina literature, and literary theory. He earned his graduate degrees at NYU, and his dissertation, *The Politics of Pleasure and Play in Latino/a Literature and Performance*, explores a wide variety of Latino/Latina cultural production. Before joining Columbia, Dr. Laguna spent time at Dartmouth College as the César Chávez Dissertation Fellow and at Wesleyan University as Visiting Instructor in the English Department, where he taught courses in Latino/Latina literatures and cultures.



Dr. Albert Sergio  
Laguna

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## Early Childhood Education Student Accepted into Teach for America

Congratulations to Mollie Franklin, a student in the Early Childhood Education program in the Education Department. She has been accepted to Teach for America, a two-year nonprofit teaching program dedicated to raising awareness about—and eliminating—educational inequality in the United States.

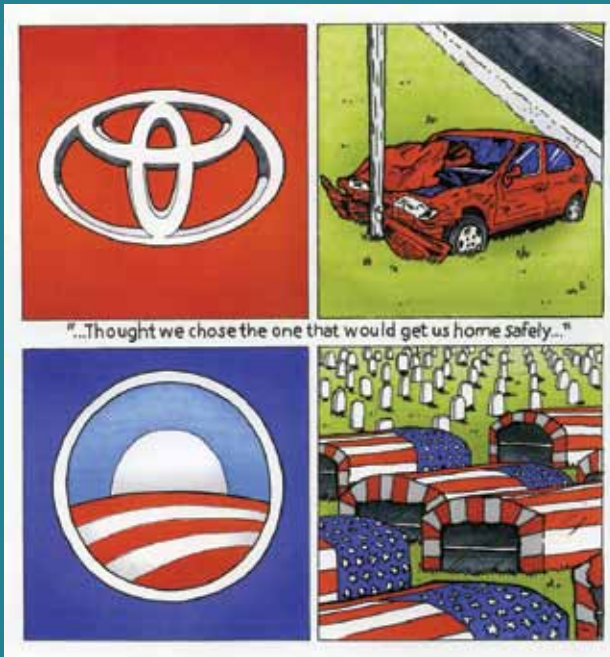
“As I started to student teach in Chicago Public Schools,” said Franklin, “I began to see [educational] challenges firsthand and how they affect schools, educators, students, and administrators daily. After time, I became aware [of] and passionately responsive to those challenges.”

Franklin is one of five Columbia students who were selected to be a part of the 4,225 new corps members to begin teaching this Fall. According

to the Teach for America mission statement, the organization recruits “outstanding recent college graduates from all backgrounds and career interests” to fill these positions and to work toward equalization among American classrooms. It is rare for an institution the size of Columbia to have five students selected in the same year.

“It certainly speaks well of Columbia as an institution, but the real credit should go to these students whose hard work has paid off,” said Andrew Whatley, Academic Program Manager. With the leadership of Provost and Senior Vice President Steve Kapelke, Whatley has been instrumental in developing the relationship between Teach for America and Columbia College Chicago.

Below: Ben Zurawski's multiple panel illustration.



Above: Joyce Rice's single panel illustration.

## And the Winners of the Paula Pfeffer & Cheryl Johnson-Odim Political Cartoon Contest are...

More than 120 students submitted political cartoons for last year's highly selective Paula Pfeffer & Cheryl Johnson-Odim Political Cartoon Contest. The eight winners represent multiple disciplines and majors at Columbia, ranging from Illustration to Television.

"The submissions we received show there's an abundance of talent at Columbia," Dean Holdstein said. "Students addressed a wide variety of very important and interdisciplinary-based issues in their cartoons, which suggests to me that our students are engaged with and more than merely aware of complex historical, cultural, and political contexts."

Dean Holdstein announced the winners at a well-attended awards ceremony in Columbia's library. The winners in the single panel category were Joyce Rice (First Place, senior, Illustration); John O'Connor (Second Place, senior, Illustration); Carl Zeller (Third Place, junior, Illustration); and Nick Widmont (Honorable Mention, senior, Illustration).

Rice's First Place single panel illustration com-

ments wryly on the effects of the bad economy on romance by featuring a man proposing to his girlfriend, who responds indecisively with, "I don't know...what are your health benefits?" Rice self-publishes a 'zine called *Bird Wizards!*

The winners in the multiple panel category were Ben Zurawski (First Place, senior, Fine Arts); Katherine Leyh (Second Place, junior, Illustration); Anthony Sixto (Third Place, sophomore, Television); and Kevin Budnik (Honorable Mention, junior, Illustration).

Zurawski's First Place multiple panel illustration addressed the war on terrorism, the election of President Barack Obama, and a Toyota recall. He hopes to someday teach K-12 as an art teacher.

The contest was founded and endowed by Samuel E. Pfeffer, a lifetime trustee at Columbia, and is sponsored by Dean Holdstein and by the Department of Humanities, History, and Social Sciences, in collaboration with the *Columbia Chronicle*, and the Departments of Journalism, Art and Design, and Film and Video.

# Say Hello to DeRo



Author.  
Critic.

Music industry loud mouth.

Jim DeRogatis joins the Department of English in the School of Liberal Arts and Sciences.

BY: BENITA ZEPEDA

Jim DeRogatis  
Photo: Marty Perez

In a dimly lit, acoustically perfect recording room, Jim DeRogatis is co-hosting his WBEZ radio show “Sound Opinions” and exuberantly dissecting the importance of one of punk rock’s most important records: The Clash’s *London Calling*.

“When I bought this record when it came out, I didn’t know that [its cover image] was the exact lettering and color scheme from Elvis Presley’s debut album,” DeRogatis says on the show to fellow music critic Greg Kot, his co-host. “The Clash’s take on it was to take the same layout and same color scheme, but [with bassist]

Paul Simonon on stage at the Palladium in New York destroying his bass, pounding his bass down into the ground. *Elvis Presley was the beginning, we are The Clash, and we are going to be the end.* That was the statement of what would eventually be called *London Calling*.”

It’s observations and analyses like these that have given DeRogatis a reputation as one of the most informative, creative, and thought-provoking figures in the music industry and music media. And now he’s coming to the Department of English. Just days after recording this show, DeRogatis shocked the music and media worlds

by announcing he was leaving his position as music critic of the *Chicago Sun-Times* to join Columbia's Department of English this Fall as a full-time lecturer.

"The energy, enthusiasm, diversity of interest ... the fire in the belly that I get any time I'm in front of any class at Columbia just feels like home," says DeRogatis, who was previously an adjunct instructor at the college. "It's a privilege to work with kids who are so eager to get out there in all these different fields..."

In the fields of music journalism and music criticism, DeRogatis is a pioneer and a legend. The author of

**"The energy, enthusiasm, diversity of interest ... the fire in the belly that I get any time I'm in front of any class at Columbia just feels like home." —JIM DEROGATIS**

several books, including *Let it Blurt: The Life and Times of Lester Bangs, America's Greatest Rock Critic*, he's written for numerous nationwide magazines, including *Spin*, *Guitar World*, *Modern Drummer*, *Penthouse*, and *GQ*—not to mention doing a brief stint in the 1990s as an editor at *Rolling Stone*. In total, DeRogatis, who is also the drummer in a Chicago-based punk band called Vortis, brings more than two decades of professional experience to Columbia and to the Department of English, along with a wealth of knowledge in writing, music, and criticism.

"Hiring Jim means our students will have the opportunity to study writing, reviewing, and criticism with one of the major critical voices in popular music in our generation," says Dr. Kenneth Daley, Chair of the Department of English. "He has an infectious enthusiasm for our students and for our Professional Writing program. He's a great addition to the English Department, to the School of Liberal Arts and Sciences, and to Columbia College Chicago."

Born in Jersey City, New Jersey, in 1964, DeRogatis developed a knack for writing and a deep appreciation for rock music while still in high school. In college, and as a fresh-faced student at New York University (NYU), he recalls driving his journalism teacher crazy by asking questions such as, "What is the difference between criticism and journalism?", and, "How has the role of investigative reporting changed in the wake of Watergate and Silkwood?" This drive earned

him an early 'A' in the course, and it opened the door for DeRogatis to meet and interview his hero, Lester Bangs, also a musician and music critic, who died two weeks after DeRogatis interviewed him.

"More than any rock musician, [Bangs] was really a hero to me because of the way he brought rock 'n' roll alive on the page," DeRogatis says. "I thought he was an incredible writer and made music come alive for me."

While still a student at NYU, DeRogatis says, he enjoyed the university's urban atmosphere, and he appreciated that his favorite professors were working professionals. These two similarities between NYU and Columbia, he says, strongly influenced his desire to teach here. "For the last ten or fifteen years, I have gotten to speak fairly regularly to classes all over Chicago," DeRogatis says. "Columbia kids are in your face. They want to know why you write what you wrote. There is an energy here that reminds me a lot of when I went to NYU."

Like Bangs' approach to music criticism, DeRogatis' is creative, honest, and—often times—brutal. He's never been afraid to say things as he sees them, and he's been known to offend many in the recording industry. "I'm from Jersey, so why mince words?" he says. "You know, the Broken Bells don't happen in a universe that doesn't include Usher, Lady Gaga, and Taylor Swift. It's all part of a continuum, and it tells us about life in 2010."

In his course "Reviewing the Arts," which is part of the Professional Writing program in the Department of English, DeRogatis combines his enthusiasm for great writing with his fervor for music, teaching students to channel their own interests into cohesive writing that bursts with both meaning and flavor.

When he begins this Fall, DeRogatis will continue to teach "Reviewing the Arts," as well as "Writing for New Media," "Careers in Writing," and other courses that will help the Department of English develop its Professional Writing and Creative Nonfiction programs. As a professor, DeRogatis says, he wants to inspire students to get excited about their craft—much as Bangs did for him.

"I always tell my students a great food writer can write a thousand words on a glass of milk," DeRogatis says. "I can't do that, but I know how to do it for music, and hopefully I can help you become a better writer. I don't care if you love a movie or hate a movie, and I disagree with you. That's irrelevant. It's the power of writing [that matters]."

# “Meet the New Media ... Same as the Old Media?”

## An Evening with Jim DeRogatis

The changes in media over the last decade have been momentous, but the need for good, solid writing is just as important as ever.

Join Dean Deborah H. Holdstein for the Fall 2010 LAS Dean's Lecture, as she welcomes renowned rock critic and author Jim DeRogatis to the lectern to discuss his views on the continued importance of high-quality writing, even—or perhaps particularly—in the face of profound changes in media.

A Q&A with DeRogatis and a reception will follow the lecture.

*This Fall's LAS Dean's Lecture is Thursday, October 28  
in the Film Row Cinema, 1104 S. Wabash Ave.  
The lecture begins at 5:30 p.m.*

*To RSVP, contact Alexandra Garcia by  
Monday, October 25, at [agarcia@colum.edu](mailto:agarcia@colum.edu)  
or 312.369.8217.*

**Columbia**  
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Photo: Kelsey Wright (BA '10)

Jim DeRogatis is a full-time lecturer in the Professional Writing program in the Department of English. He's the former music critic for the *Chicago Sun-Times*, current co-host of the radio talk show "Sound Opinions," and author of several books, including *Let it Blur: The Life and Times of Lester Bangs, America's Greatest Rock Critic*. He's also written for numerous nationwide magazines, including *Spin*, *Guitar World*, *Modern Drummer*, and *Rolling Stone*. DeRogatis continues to write about music in his blog, *PopNStuff*, for [Vocalo.org](http://Vocalo.org).

The LAS Dean's Lecture began in the Spring of 2009 as a forum for scholarly and intellectual voices from within and outside of the Columbia College Chicago community.

# The ‘Self-Styled Ombudsman’

A conversation with Dr. George Bailey  
of the Department of English.

BY: BRENT WHITE (BA '08)

**“There are no gods in the classroom except the clarity of questions and ideas.”**

Such is the unique mantra of Dr. George Bailey, Associate Professor of English. For more than three decades, he has created and taught progressive courses that blend issues of diversity and race with contemporary media, challenging his students to accept that “we, teacher and student, can pose, style, and profile our way through the business of teaching and learning, or we may, as much as possible, fully engage the glory and horror of it all together.”

@LAS caught up with Dr. Bailey to get his thoughts on the profound changes to Columbia over the last thirty years; how he applies his scholarly work on diversity, race, and music to his curricula; and the legacy he'll leave when he decides to retire.

Photo: Danielle Aquiline (MFA '06)

**“One of the critically positive changes taking place has been the creation of several new and exciting majors within the School of LAS. Perhaps it’s because I work in this School that I say this, but out of all the Schools within the restructuring of the college, I think LAS has emerged as one of the most significant elements of the college community.”**

**@LAS: What changes have you seen in the student body during your long tenure here?**

**DR. BAILEY:** I first taught in the Fiction Department, which was then called the Writing English Department. I became an adjunct faculty member, I think, in 1977. The collective liberal ethos of the time focused on the struggle for civil and human rights, social justice, and the war in Vietnam. Since that time, the student body has shifted from one made up primarily of students from Chicago-area high schools to a steadily increasing population of students from broader geographical locations. The student body then, it seemed, consisted of more people of color as compared to the present; however, in the last few semesters, I’ve seen an uptick in Latino and African American students.

It’s hard to generalize about comparisons in shifts in socio-cultural attitudes from then to now, but I’d argue that students today are a lot more pragmatic—no, less idealistic, perhaps in ways I am unable to discern.

I also think Columbia’s current students contend with a greater array of complex and shrinking resources that require them to fashion and deploy a greater variety of survival mechanisms. Students are working longer hours, studying fewer hours, raising families, and the like. With the advent of new media, as compared to the communications revolution, students’ attention is vied for in ever-generating ways. It is this new medium—not fully understood by geezers and luddites—that is assisting current students in shaping the Columbia College community in quite productive ways.

**@LAS: What changes have you seen in the faculty, administration, and the institution in general?**

**DR. BAILEY:** Now that Columbia College has begun to represent and project an ... imaginative brand of itself into the local, regional, and national academic communities, it has attracted quality teachers, scholars, and practitioners. When I go to conferences, or when I’m on vacation, and mention that I teach at Columbia College Chicago, I’m no longer surprised that people know a great deal about us, our programs, and what we stand for in the educational community.

The current administration, in order to address the fundamental changes with growth and the reality of a national and international institutional image, has moved the college toward a more recognizably traditional university culture. Perhaps the most visible change at the institution is the creation of different Schools with a Dean structure. By virtue

of the aforementioned changes, the college, to some degree, enjoys a benefit, in terms of attracting a wider student population. But I think a great deal of work remains for faculty and administration around issues of shared governance.

**@LAS: What positive changes have you seen in our liberal arts and sciences curriculum during your time here?**

**DR. BAILEY:** I think the School of LAS has gained a great deal more respect over the last few years. I think the evolution of LAS is yet an unfinished story; it is poised to compete with what some people call the professional or technical departments. The word “compete” is perhaps out of the old memory of the college culture.

One of the critically positive changes taking place has been the creation of several new and exciting majors within the School of LAS. Perhaps it’s because I work in this School that I say this, but out of all the Schools within the restructuring of the college, I think LAS has emerged as one of the most significant elements of the college community.

I think the decision of the college administrators, chairs, and faculty to consciously and intentionally elevate the mission and purpose of the liberal arts within the matrix of a creative community has served to heighten the visibility and the integrity of the college.

**@LAS: How do you apply your scholarly ideas on race, diversity, and music to the curriculum you create?**

**DR. BAILEY:** Creating curriculum with those elements in mind has been an ongoing vision, project, and process for me, and will hopefully continue long after teaching at Columbia. Historically, I have come to see the Africanist/American presence in the United States as perennially contested space. Each generation of blacks, individually and collectively, in the New World, if they’re not brain dead, have had to engage in creating pathways to becoming communities of recognizably accepting selves. This is heavy lifting. In doing so, each successive generation has created traditions that addressed modes of survival, as well as conduits for spiritual uplift.

These practices, especially with respect to black music, until recently, were not altogether valued. My increased interests in the relationships between black music and American literature have provided materiality to create curriculum that enables people from diverse backgrounds to come to the middle and

**“I think the decision of the college administrators, chairs, and faculty to consciously and intentionally elevate the mission and purpose of the liberal arts within the matrix of a creative community has served to heighten the visibility and the integrity of the college.”**

create discourse communities that provide access to strands of the national narrative hitherto inaccessible. I find that teaching “Blues as Literature” and “Slave Narrative as Documentary” invites students to inquire beyond the surface of what they’ve been taught about their history. Sometimes the reactions to the materials presented in these classes produce a wide range of responses in students—from disbelief to a desire for deeper inquiry.

The protracted reluctance of American institutional systems—systems to include the African in the New World into greater orbits of society—has left a historical record of interactional relationships. Often these records have been erased, abraded, diminished, ignored, and forgotten. Reclaiming and setting forth these cultural, economic, and political histories extends and deepens the national narrative. This stance, with these ideas, serves as a first premise in my teaching for structuring meaningful and valued curricula. I think the academic freedom to create such curricula is one of the enduring features of this institution.

**@LAS: Diversity is important to our institution. How would you articulate the need for continued commitment to diversity goals here at Columbia?**

**DR. BAILEY:** Since the word “diversity” is an ever-expanding term, and not just for the ghetto-fication of minority people—whatever... a “minority” is these days—I think the college should find ways to continually define and illustrate the force of the concept and term. I’m made aware of this by how often I’m engaged in modifying my syllabi to include individuals with all kinds of physical, attitudinal, skills-based, hearing, visual, and gender challenges. I think Columbia has lived up to its commitment to diversity as well as, or better than, some institutions of higher learning.

**@LAS: What have you done over the years to address and meet the needs for keeping Columbia diverse?**

**DR. BAILEY:** Over the years, I’ve imagined myself a self-styled ombudsman for this institution. Being a part of this community has opened doors in diverse communities for me. In turn, I’ve always sought to inform, remind, and persuade individuals and groups of individuals that Columbia is a place of wonder where artists practice their craft in an enriched community of possibility. I’ve always imagined that the life-changing work taking place at this institution stood for something and could be effectively communicated to people like me—a first in my family to graduate from college.

**@LAS: Of all the courses you’ve created, which are you most proud of and why?**

**DR. BAILEY:** I’m proud of several courses that I’ve helped to create here at Columbia. I once taught a course called “English Usage,” and another called “Oral Traditions and Writing in America.” Of course, I’m proud of the Speech courses, now “Oral Expressions,” that I helped to establish. But the courses I’m most proud of are ones I’m currently teaching: “Blues as Literature” and “Slave Narrative as Documentary.” The courses add to the overall canon of American literature, but focus primarily on, and spotlight, the literary journey of Africans in the New World.

**@LAS: What’s different or innovative about your teaching methods and subject matter?**

**DR. BAILEY:** I’m not sure that I do anything different from most teachers. I’m always the student before I’m the teacher. As a teacher, I’m committed to de-centering and breaking down the artificiality of my classroom environments. There are no gods in the classroom except the clarity of questions and ideas.

My primary teaching modalities flow from the notion that students are, in part, responsible for their learning. That’s an ethical responsibility they must shoulder. I remind them that we, teacher and student, can pose, style, and profile our way through the business of teaching and learning, or we may, as much as possible, fully engage the glory and horror of it all together. This is attempted through great doses of didactic humor—with pedagogical content, best-practice approaches, materials, methodologies, activities, and ideas that are horrible, beautiful, difficult, graceful, exciting, ineffable, and wonderful.

I continually illustrate and make alive what’s at stake for us all by bringing to the site of learning the possibility of making useful and generative connections. I implore them to become researchers into their own reading and writing processes by adopting the notion that syntax is style. I remind them that if they don’t read they’re not in the conversation.

**@LAS: There’s been talk of your retiring in the coming years. How do you want to be remembered after you leave Columbia? What would you consider to be your legacy?**

**DR. BAILEY:** I’d like to be remembered as someone who pulled his weight and worked vigorously to build an important community. But I’m a bit uncomfortable with commenting on my legacy. I suppose I equate the concept of legacy with being dead. I ain’t dead yet!

# Science, Snails, and Video Games

Dr. Beth Davis-Berg combines her love of science with her interest in games for students in the Department of Science and Mathematics.

BY: BENITA ZEPEDA



Dr. Beth Davis-Berg  
Photo: Kelsey Wright (BA '10)

**D**r. Beth Davis-Berg recalls the moment she realized she'd found her new home in the School of Liberal Arts and Sciences at Columbia. It was moments after walking into a classroom for the first time and posing to the students a single question: Can mosquitoes transmit the HIV virus?

"I said, 'talk to your neighbor and figure it out,' and the whole class actually did it," Dr. Davis-Berg says. "Watching a class full of twenty [students] immediately start talking to their neighbors and trying to figure it out to me was just perfect. I loved the audience."

Since coming to Columbia's Department of Science and Mathematics in 2005, Dr. Davis-Berg, who is an assistant professor in the department, has created and taught several courses, including "Marine Biology," "Biomechanics," and "General Zoology." This Fall, she's teaching a course called "Evolution of Sex" for the newly created Honors Program in LAS. In this course, students will explore sexual selection, evolution, different sexual behaviors, and then create sex advice columns from the perspective of insects, plants, or animals.

By adopting unique approaches to teaching various fields of science, Dr. Davis-Berg has established herself as one of Columbia's most interesting full-

time faculty members. After all, no one else at the college is a snail expert. (She's one out of about forty such experts in the country.)

Dr. Davis-Berg completed her undergraduate degree in Biology (with a specialization in Ecology and Evolution) at the University of Chicago. From there, she went to the University of Kansas and earned a PhD in Ecology and Evolutionary Biology, where she became interested in snails and studied their biomechanics, behavior, and ecology. "I've become a bit of a land snail expert," she says. "I don't pick organisms to study; I pick questions. I was looking to answer questions about biomechanics and how snails follow mucus trails. I like snails as a study group and will continue to study them."

Even though she loves teaching science to non-science majors, becoming a scientist wasn't what Dr. Davis-Berg originally had planned. In high school, she was heavily involved in the arts, playing the clarinet and directing her school's spring theater show as her senior project. It wasn't until she went to college that she decided to devote her time to science. "I probably could have gone the arts and music route," she says. "[But] I realized that I wasn't going to be good enough, and it turns out

that teaching is like acting. It really is like improv because you need to keep the class interested.”

In addition to using creative teaching methods, Dr. Davis-Berg is an active gamer. She’s been playing *World of Warcraft* (WoW), a “massively multiplayer” online role-playing game, since December 2005 and has more than twelve characters in *WoW*. Her favorite game is the original *Legend of Zelda* for Nintendo.

But Dr. Davis-Berg’s interest in games extends beyond the virtual worlds she inhabits: She incorporates gaming into her work as a scientist and professor. She’s lectured on *Spore*, a game that allows one to create an entire population from a single cell, and, in her “Biomechanics” course, she combines some

of the science behind games into the curriculum. Required for game design majors, the course also improves students’ lateral thinking abilities.

“That part I find really useful, because you have to think outside the box to work your way around whatever problem the game master has given you,” she says.

Although she is an active and devoted gamer, Dr. Davis-Berg’s top priority is sharing her knowledge of science and making it accessible to students, some of whom haven’t always found the subject interesting. “I find it really rewarding to help people learn because science doesn’t need to be annoying, confusing, and full of vocabulary,” she says. “Science is interesting and you need it in order to be a normal, functioning person.”

## Dr. Davis-Berg talks about her new Honors course, “**Evolution of Sex.**”

### **@LAS: What are the origins of your “Evolution of Sex” course?**

**Dr. Davis-Berg:** I’ve been thinking about this course for a while. People are always interested in learning more about sexual behaviors. Sexual selection and behaviors are among the most fascinating topics in biology and are a great way to learn about evolution. The Honors Program seemed like a great venue for this course, and the creation of Honors gave me the opportunity to develop “Evolution of Sex.”

### **@LAS: How does the syllabus differ from your other courses that aren’t Honors-level?**

**Dr. Davis-Berg:** One difference is it will be discussion-based, and there is no textbook. Instead, I have picked some popular books and a variety of primary scientific literature for the course. In “Evolution of Sex,” I’m putting much more emphasis on students’ learning how to interpret the primary literature, discuss the literature, and then translate it into clear writing. Also, the final project will be to write a sex-advice column from the perspective of an organism of their choice. This is a creative take on a scientific research paper, because the column will need to be based primarily on [scientific, research-based] literature—but the writing style will be informal and fun.

### **@LAS: Why will students take this course?**

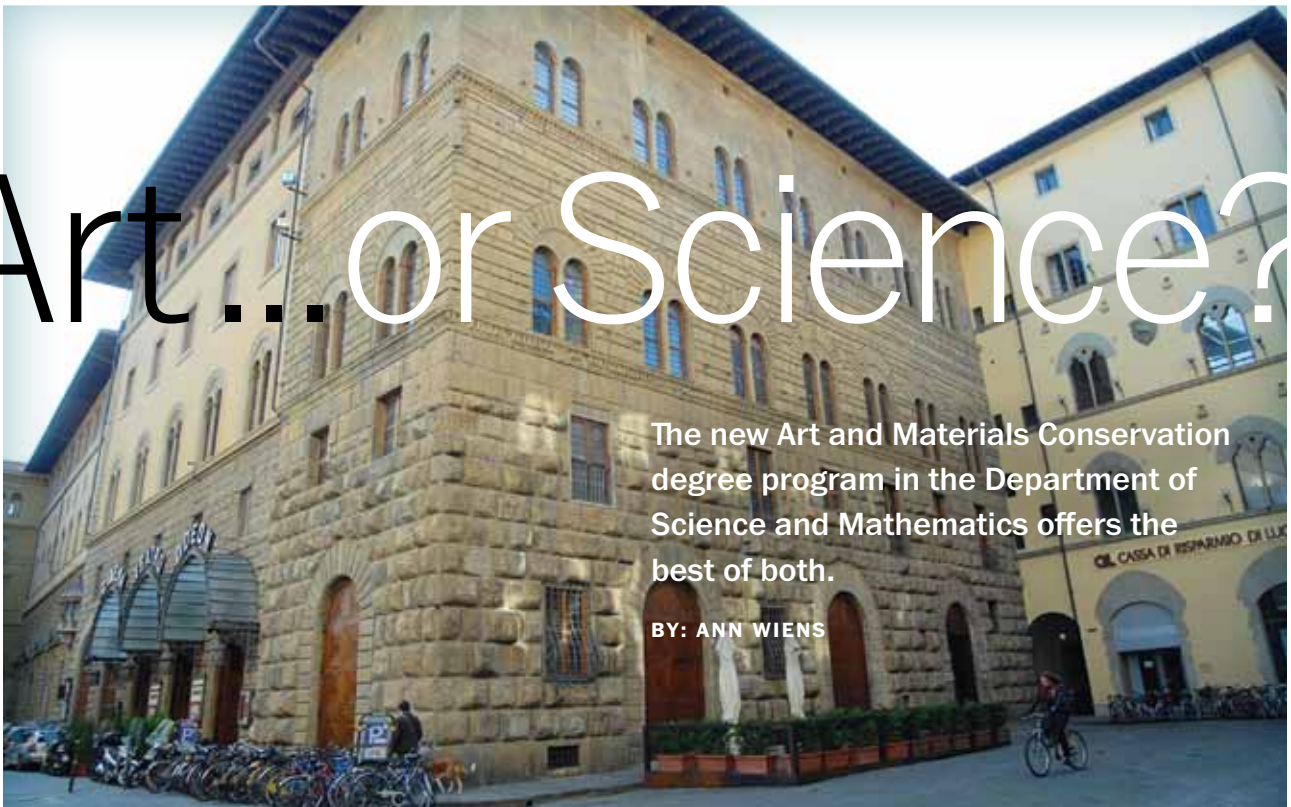
**Dr. Davis-Berg:** Students should take this course if they want to learn more about evolution and sexual selection across animals and plants. Oftentimes, sexual selection is only briefly talked about after natural selection when discussing evolution.

### **@LAS: Some might say sex is too risqué or too taboo a subject around which to center a course. What’s your response?**

**Dr. Davis-Berg:** Biology is about sex. What I mean is that sexual selection is an important mechanism for evolution, and to teach sexual selection you need to teach about sex. When talking about sex, proper scientific terminology—rather than slang terms—is important to keep discussions appropriate. As I am a malacologist, which is one who studies snails, I know that it is common at meetings to discuss apophallation in banana slugs. Banana slugs are hermaphrodites, meaning that they have and use both male and female genitalia at the same time when mating. One slug will sometimes bite off the penis of its partner, forcing the partner to reproduce only as a female until the penis grows back. This is probably a subject that most males consider “taboo,” or at least it causes some to squirm. Science makes objective observations and strives to avoid any cultural judgments on these observations. Science doesn’t squirm.



# Art...or Science?



The new Art and Materials Conservation degree program in the Department of Science and Mathematics offers the best of both.

BY: ANN WIENS



In the summer of 2008, Dean Deborah H. Holdstein stood surrounded by carefully wrapped, centuries-old works of art at the Lorenzo de' Medici Italian International Institute in Florence, Italy. The artwork, from the collection of the famed Uffizi Gallery, casually leaned against the studio walls, awaiting attention from student conservators. And standing there, profoundly moved by the art and history of Florence—the cradle of the Italian Renaissance—Dean Holdstein had an epiphany.

Opposite page, center: Palazzo of Palla Strozzi at the Lorenzo de' Medici Italian International Institute. Other photographs: Students restore artwork from the fourteenth through nineteenth centuries. Images courtesy of Livia Tosi of the Lorenzo de' Medici Italian International Institute.

Two years later, administrators and faculty within the School of Liberal Arts and Sciences (LAS) are putting the finishing touches on a new undergraduate degree in Art and Materials Conservation, slated to enroll its first cohort of students in the Fall of 2011. The first academic major in the Department of Science and Mathematics, the program is steeped in science as well as the arts, and it will be one of only three undergraduate Art Conservation programs in the country—the first in the Midwest.

So, how did a simple tour of Lorenzo de' Medici (LdM), an Italian art school with which Columbia has had an exchange program for years, lead Columbia to create its first science major? Dean Holdstein explains:

"When I first arrived at Columbia, the Provost

mentioned that Lorenzo de' Medici might have some possibilities for LAS," says Dean Holdstein, recalling a conversation she had with Provost and Senior Vice President Steve Kapelke shortly after she was appointed Dean of LAS in 2007. Gillian Moore, the Executive Director of Academic Initiatives and International Programs at Columbia, had noted that while LdM was pleased with the ongoing exchange program the two institutions had established, the Italian school was very interested in taking the relationship to the next level—creating a degree partnership. As Dean Holdstein stood in that conservation studio at LdM, she thought about what colleagues had told her about art and materials conservation: "It is really a *science*," she recalls thinking. "I began to connect the dots."

The art, the science, the LdM relationship ... it all came together.

Like so many disciplines in this time of rapidly evolving technologies and global access to research and information, the field of art and materials conservation and preservation has become increasingly focused and advanced. Until fairly recently, a career in the field was generally attained through an apprenticeship with a master conservator. Now, such a career requires intensive formal education at the graduate level—a steady hand, meticulous work, and love of art are no longer enough. Students hoping to enter graduate programs in conservation also need a strong

The School of LAS includes the Departments of American Sign Language–English Interpretation; Education; English; Humanities, History, and Social Sciences; and Science and Mathematics. Of those, only the Department of Science and Mathematics did not include a major, even though, as Dean Holdstein notes, “Every undergraduate student is a Science and Mathematics student,” taking courses in the department as part of Columbia’s required LAS Core Curriculum, which includes the First-Year Seminar. Dean Holdstein continues, “Each year, a huge number of faculty members from Science and Mathematics come to graduation to support all students, even though none of them could, until now, earn a degree from that department. It’s an incredibly dedicated, talented faculty. At the same time, we’ve seen an increased demand for challenging courses in the department. We now offer Calculus III, and every section fills. We have students working on advanced research projects in science. Clearly, we’re ready to take this step.”

Dr. Constantin Rasinariu, Chair of the Department of Science and Mathematics, agrees wholeheartedly. “Of course I’m excited, because it’s my department’s first major,” he says. “It has a very nice ring to it, to say ‘art’ in a scientific context. It’s an intellectual delight.” He goes on to explain why the new major is a perfect fit for Columbia and its students. “Columbia is a special place, a place where you meld together various talents. There are students here who are art lovers at the core, but they know they won’t be professional artists. They have an appreciation of art, and some of them have an equal appreciation of science. In the past, they may have had to go elsewhere to pursue that. Now there will be a program that fits them perfectly.”

Noting that the proposal for the new major was an especially bold one, Dr. Rasinariu points out several of the aspects of the program that make it extraordinary. First, the program is expected to remain small, accepting only about seven to ten students a year, both to keep the quality high and “to be honest with the students—it’s a selective job market.” It will require students to acquire a broad background in the liberal arts and

**“Our partnership with LdM offers students opportunities not found in any other U.S.-based art conservation bachelor’s degree program.”**

—DR. NEIL PAGANO, ASSOCIATE DEAN OF THE SCHOOL OF LAS

foundation in the philosophy and ethics that underlie all good conservation and preservation work, and an even stronger background in science, specifically chemistry and materials science.

The new major in Art and Materials Conservation, developed in alignment with the guidelines of the American Institute for Conservation, addresses each of these requirements, and it provides the hands-on learning experience one would expect from a degree at Columbia. Internships, conservation work experience, and volunteer opportunities will be required, as will a year of study at LdM.

“From our perspective, the unique feature of the degree program is the opportunity for students to spend a year at Lorenzo de’ Medici,” says Dr. Neil Pagano, Associate Dean of the School of LAS. “Our partnership with LdM offers students opportunities not found in any other U.S.-based art conservation bachelor’s degree program. If they complete certain requirements, Columbia students will earn a Restoration and Conservation Study Certificate issued by LdM, an additional credential that can help them find employment after their degree or pursue additional studies at the graduate level.”



Dr. Constantin Rasinariu  
Photo: Alexa Rubinstein (BFA '09)


**“There are students here who are art lovers at the core, but they know they won’t be professional artists. Now there will be a program that fits them perfectly.”**

—DR. CONSTANTIN RASINARIU, CHAIR OF THE DEPARTMENT OF SCIENCE AND MATHEMATICS

art history, as well as specific knowledge of the historical and cultural contexts—of the work they would be charged with preserving. Conservation philosophy, ethics, and practice will be stressed, and the college’s commitment to civic engagement will also be addressed, as the preservation of cultural artifacts is crucial to the understanding of cultural heritage. Coursework in the humanities and some work in studio art will be required, as will an immersion year at LdM. Finally, internships will be important, and partnerships are being formed with the Field Museum, the Chicago Conservation Center, and other institutions to provide that hands-on experience.

However, as Dean Holdstein notes, it’s science, particularly chemistry, upon which the program is based. “As we were putting together our proposal for the program, we talked to people currently working in the field,” Dean Holdstein says. “When we asked what they wished they’d taken in college to prepare, they all said ‘more science’.” That’s something Columbia is more than ready to offer. As Dean Holdstein says, “There couldn’t be a more appropriate major for this department, or a more appropriate college in which to launch such a program. I’m excited for our students and for our faculty. This is so Columbia, but it’s a side of Columbia not everyone knows exists.”

FOR MORE INFORMATION ABOUT THE NEW ART AND MATERIALS CONSERVATION DEGREE PROGRAM, PLEASE CONTACT DR. CONSTANTIN RASINARIU, CHAIR OF THE DEPARTMENT OF SCIENCE AND MATHEMATICS, AT [CRASINARIU@COLUM.EDU](mailto:CRASINARIU@COLUM.EDU).



LEIGH REISBERG, SENIOR,  
INTERDISCIPLINARY ARTS, WITH  
A CONCENTRATION IN AMERICAN  
SIGN LANGUAGE – ENGLISH  
INTERPRETATION

# Teaching Artists—A Photo Essay

PHOTOGRAPHY BY: ANDREW NELLES (BA '08)

This innovative course is the height of hands-on learning. “Teaching Artist in the Schools,” a course in the Early Childhood Education program in the Education Department, allows students to participate in community development and social change. Now in its third year, the course not only provides students with an understanding of the theory of arts education, it gives them a platform to practice what they learn—and what they’re passionate about: art.

The students agree. “I feel I am making a difference along with doing what I love,” says Katelin Secor, a junior studying Theatre who took the course this Spring. Says Leigh Reisberg, a senior in Interdisciplinary Arts, “This class has made me want to be more creative in every kind of art making and teaching.”

The course began under the direction of the late Dr. Carol Ann Stowe, the founding and longtime director of the Early Childhood Education program; along

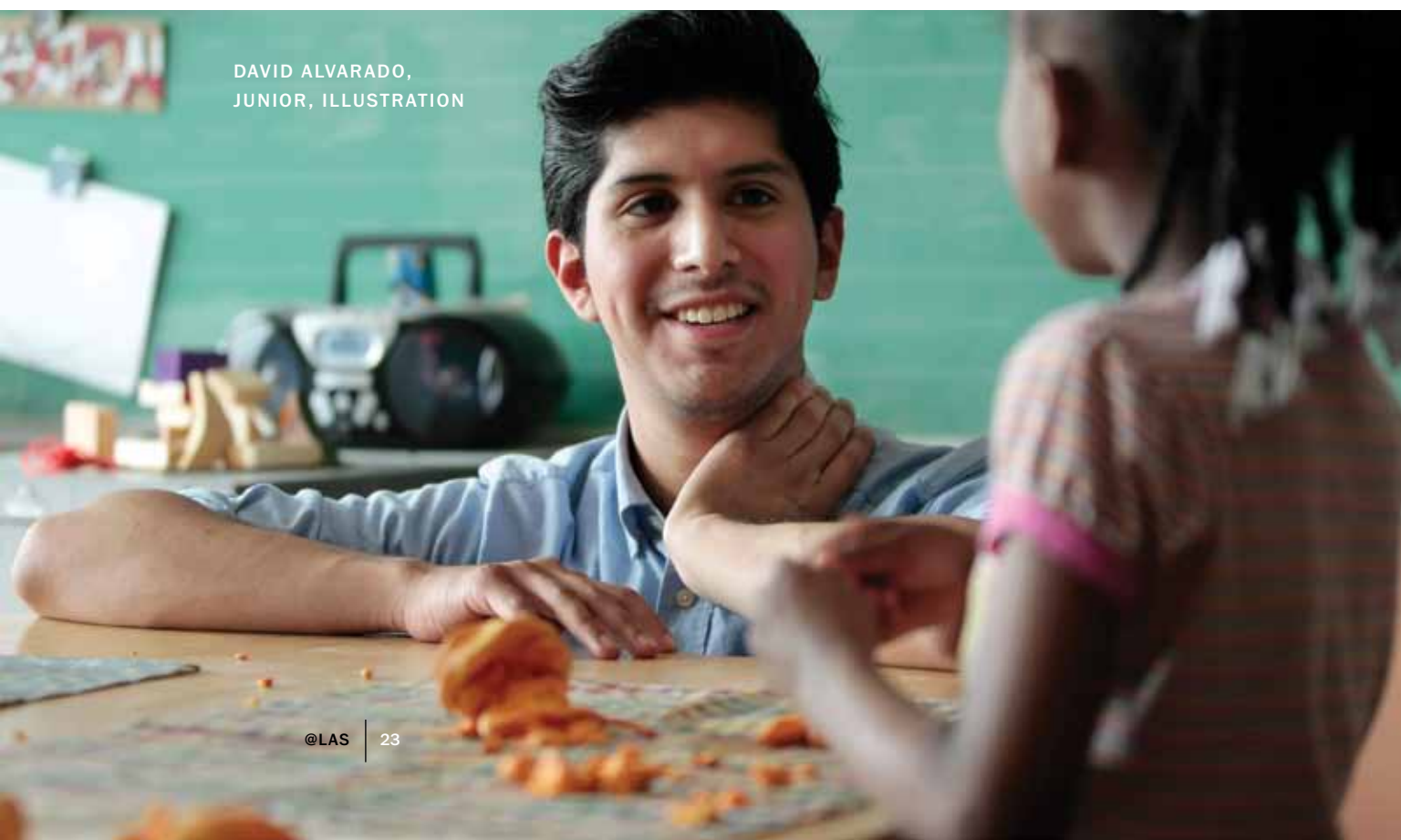
with Cynthia Weiss of the Center for Community Arts and Partnerships (CCAP); and Brian Shaw and Dennis Wise, both faculty members in the Theatre Department. It’s been such a success that the School of Liberal Arts and Sciences is launching a Teaching Artist in the Schools minor in the Fall of 2011.


Jamie Thome is the adjunct instructor in ECE who taught the class last Spring and accompanied the class to Jenner Elementary Academy of the Arts, where these photographs were taken. She believes her students clearly recognized the importance of what they were doing that day. “I could see the excitement on all my students’ faces,” she says. “They understood all the possibilities unfold before their eyes when they saw teaching artists in practice.”

The images that follow are a testament to those possibilities—those moments where the students’ engagement and joy radiates and is transferred to the next generation.



DAVID ALVARADO,  
JUNIOR, ILLUSTRATION





A CLASS VISIT TO JENNER  
ELEMENTARY ACADEMY OF THE  
ARTS IN CHICAGO FOR STUDENTS  
ENROLLED IN “THE TEACHING  
ARTIST IN THE SCHOOLS.”

“At Jenner I was able  
to put theory into  
practice, to interact  
with kids and see  
how they learn.”

-DAVID ALVERADO, JUNIOR, ILLUSTRATION,  
ABOUT THE COURSE “TEACHING ARTIST  
IN THE SCHOOLS”



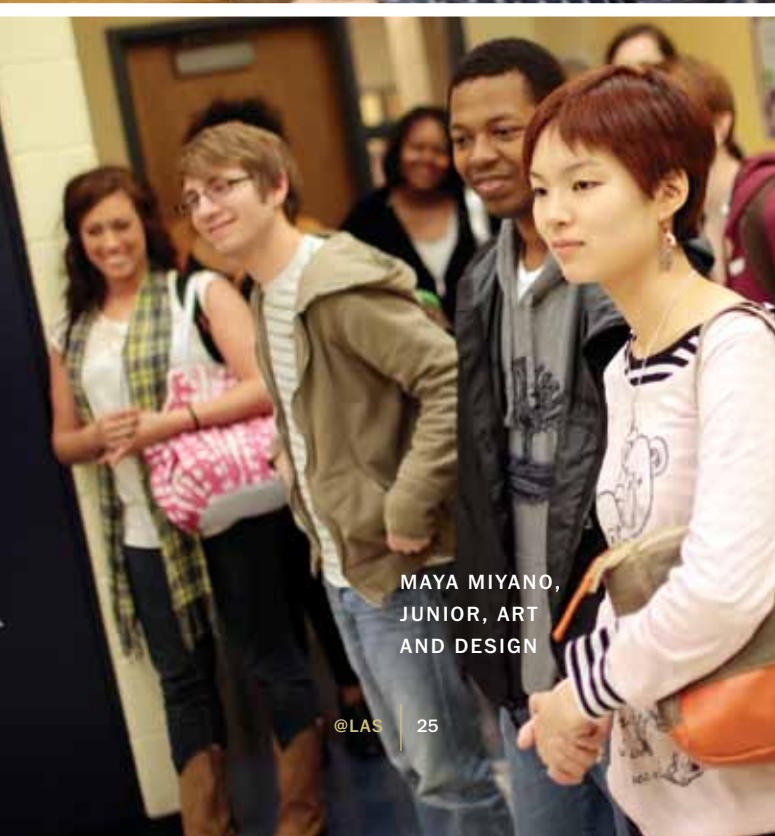
KATIE SECOR,  
JUNIOR, THEATER



CORY WEST, JUNIOR, EARLY  
CHILDHOOD EDUCATION



LEIGH REISBERG, SENIOR,  
INTERDISCIPLINARY ARTS, WITH  
A CONCENTRATION IN AMERICAN  
SIGN LANGUAGE - ENGLISH  
INTERPRETATION



MAYA MIYANO,  
JUNIOR, ART  
AND DESIGN

A New  
Standard  
of

# Excel

The Honors Program, housed in the School of Liberal Arts and Sciences, is the first in the college's 120-year history, offering Columbia's undergraduate students the opportunity to think, study, and create at the highest academic levels.

BY: BRENT WHITE (BA '08)

When Keith Cleveland began working for Columbia College Chicago in 1979, much about the institution, academically and otherwise, was decidedly different. Columbia owned just one building, enrolled roughly 2,900 students, and offered academic programs that had no course requirements or prerequisites. With the exception of two required writing courses, all classes were electives.

Times have changed. Cleveland, who is the Assistant Dean of Faculty Advising and LAS Initiatives, has seen the college grow to occupy twenty-two buildings throughout Chicago's South Loop, offer more than 120 academic programs across three different Schools, enroll about 12,000 students each academic year, and institute the foundation of the college's

"The pedagogy of the Honors Program is engagement," says Cleveland, whose title also includes Director of the Honors Program. "The appearance of Honors courses in the LAS Core Curriculum strengthens the Core education requirements faced by all undergraduate students at the college. In addition to that, the manifest ambition, desire for challenge, and determination to reach a standard of excellence helps establish an even better educational tone at Columbia."

While the Honors Program is partially designed to meet the needs of students who enroll at the college with more advanced preparation, "we are very much still a college of opportunity," Dean Holdstein says, "and that's something that is very important to most of us here at Columbia College Chicago. Students have several pathways to

# ence

undergraduate curriculum: the Liberal Arts and Sciences (LAS) Core Curriculum.

Now with Cleveland's support, and under the direction of LAS Dean Deborah H. Holdstein, Provost and Senior Vice President Steve Kapelke, and others, the School of Liberal Arts and Sciences has taken undergraduate academics at Columbia to the next level, launching the college's first Honors Program in its 120-year history. Students qualifying for the program will achieve Honors through the LAS Core Curriculum, which is taken by every undergraduate student at the college.

Instituted this past Spring semester, the Honors Program represents a major step forward for academics at the college. Combining interdisciplinary instruction with advanced, challenging, and self-directed learning methods, the program offers undergraduate students the opportunity to think, study, and create at the highest academic levels within their LAS Core courses.

Honors, and if there are one or two spots open in an Honors course that aren't taken by a declared Honors student, any student at the college can try to get one of those spots."

The standards for admittance into the Honors Program are different for new and current students. Incoming freshmen are invited to enroll based upon a review of the application and other academic characteristics, including high school GPA, high school class rank, test scores, and AP credits. Current students, meanwhile, can enroll if they possess a cumulative GPA of 3.50 or higher. Completing the program, which requires students to earn fifteen credits in Honors courses and maintain a GPA of 3.50 or higher, means students receive a special Honors designation on their transcripts.

"Students who graduate from Columbia with Honors will demonstrate to future employers and graduate programs a level of achievement, motivation, and ambition that can be viewed as one predictor of

future success,” says Dr. Louise Love, Vice President for Academic Affairs. “Columbia has long worked toward an Honors Program for students who seek additional academic challenge, and it has taken many discussions over time to arrive at a model that is consistent with Columbia’s mission and values.”

The idea for an Honors Program at Columbia dates back roughly twenty-five years, when a handful of college administrators, including Dr. Philip Klukoff, a former Chair of the Department of English, began to brainstorm the idea. But the initiative lost steam, as many considered it to be at odds with the institution’s approach toward inclusiveness. The idea resurfaced fifteen years later when, in the spring of 2001, a proposal to create a college-wide Honors Program emerged. Although establishing an Honors Program received broad institutional support, the college was in the midst of preparing to

In 2006, Dr. Pagano and a group of faculty, staff, and students attended the annual meeting of the Association of American Colleges and Universities’ (AAC&U) Greater Expectations Institute. When they returned, the School of LAS began offering courses “that embraced what we learned at AAC&U,” Dr. Pagano says, noting that one of the courses was Early Childhood Education’s “Teaching Artist in the Schools.” “These courses had learning outcomes and experiences for students that were broad, interdisciplinary, and that emphasized applied and active learning—the kinds of learning that have emerged in the Honors courses that we’re offering now.”

With the framework of the Honors Program created, and the School of LAS offering courses designed to embrace the college’s interdisciplinary approach toward learning, all that was left was determining

**“The main thing was that the professor pushed us to be thinking at a high level. There was a mutual respect [between the professor and me] in this class.”**

—JOHN STAVOLA, FRESHMAN, JOURNALISM

reorganize its academic departments and programs into a four-School structure. “It was a great idea, but it was untimely,” recalls Cleveland. “It simply got pushed to the background.”

But the desire and need to create an Honors Program remained. In 2003, Cheryl Johnson-Odim, the founding Dean of the School of LAS, created a taskforce that examined possible models for advanced undergraduate learning at the college. What emerged two years later was a program that “walked like an Honors Program, quacked like an Honors Program, and swam like an Honors Program,” says Dr. Neil Pagano, Associate Dean of the School of LAS, who helped bring Honors at Columbia to fruition. “Given the changing demographic of our students, in terms of ACT scores and the rise of student preparedness, the administration at the college began to see the need for an Honors Program.”

who would institute and oversee the program.

“I recommended that we launch the Honors Program in LAS because I was confident that we could get it off the ground effectively and well,” Dean Holdstein says. “In addition to our working through syllabi carefully with selected members of the faculty, I knew that we would also work collaboratively with many people throughout the college to troubleshoot and work through more technical issues—admissions, registrar, advising, and other key and related factors. Courses in LAS also naturally lend themselves to Honors-types of courses, and I wanted to analyze the difference between a class that was a regular, albeit challenging, class, and the same course title that would be offered as an Honors section.”

When the Honors Program began in the Spring 2010 semester, students had five Honors courses

from which to choose. Among those offered were “The History of the 1960s,” “Victorian Illustrated Poetry,” and “Vertebrate Paleontology,” the latter of which was taught by Dr. Robin Whatley, an assistant professor in the Department of Science and Mathematics. The Honors course examined the last 500 million years of fossil data for the development and diversification of vertebrates, such as dinosaurs, birds, and mammals. For their final projects, students teamed up to research and create exhibits that aimed to creatively explain the evolutionary history of *Carnivora*, a group of vertebrates that includes cats and dogs. The students presented their exhibits—including a video game about genetics, a documentary on domestication, and illustrated reconstructions and models of dogs’ and cats’ evolutionary ancestors—to passersby in the lobby of the Hokin Gallery (now the Quincy Wong Center for Artistic Expression), 623 S. Wabash Ave.

Curriculum, triple what was available in the Spring. Among those offered are “Latin American Women in the Arts,” “Taste and Consumption in French History,” and “Evolution of Sex.”

Still, despite the program’s growth, Cleveland believes one vital piece is missing. “The simple fact is that the Honors Program needs its own scholarships,” Cleveland says. “In a way, what would be best would be a scholarship sufficient to support a student through fifteen hours of Honors courses—five three-hour classes. That way, once a student is admitted to the program, he or she would be supported through the program from start to finish.”

Dr. Pagano agrees. “Because of the entrepreneurial nature of the institution and the dynamic pedagogical approach our faculty take in their teaching, our Honors courses typically create very, very

**“Because of the entrepreneurial nature of the institution and the dynamic pedagogical approach our faculty take in their teaching, our Honors courses typically create very, very innovative learning environments for high-achieving students.”**

—DR. NEIL PAGANO, ASSOCIATE DEAN OF THE SCHOOL OF LAS

“The main thing was that the professor pushed us to be thinking at a high level,” says John Stavola, a freshman in the Department of Journalism who took Dr. Whatley’s Honors class. “There was a mutual respect [between the professor and me] in this class. Cody Spellman, a freshman studying theatre, agrees. “This was one of classes you had to give everything to. The professor expected us to be on her level.”

While Honors-level courses and the Honors Program are housed in the School of LAS, Cleveland expects the program to expand into the majors in all three Schools by 2013, with an Honors pathway through the LAS Core Curriculum remaining an option for every undergraduate at the college. Until then, his primary focus is to build the program as it exists now—and it is already growing. This Fall semester, the School of LAS is offering twenty-three sections of fifteen different Honors courses in the Core

innovative learning environments for high-achieving students,” he says. “If we were to receive a large endowment for our Honors Program, it would assist us in taking someone like Keith Cleveland and making his job solely to create more opportunities for us to further challenge our students academically and shape them into the thinkers and professionals they wish to become.”

INTERESTED IN CONTRIBUTING  
TO STUDENTS’ EDUCATION?  
CONTACT NANCY RAMPSON,  
DIRECTOR OF DEVELOPMENT  
FOR THE SCHOOL OF LIBERAL  
ARTS AND SCIENCES, AT  
NRAMPSON@COLUM.EDU OR  
312.369.8506.



# J-Term in Shanghai, China

“Shanghai: History, Culture, and Art” is a course that allows students to experience history firsthand. They explore this culturally rich city—a city that embodies some of the major historical characteristics and systems of the twentieth century, including capitalism, imperialism, and communism. Housed in the Department of Humanities, History, and Social Sciences, the course takes place during J-Term for an intense three weeks in January.

**BY: DR. ELENA VALUSSI**

I developed the concept for the course four years ago. Having lived in China for several years during my research for a PhD in Chinese History, I thought that Shanghai was the perfect place to take students. It’s a quintessential Chinese city, but it also displays an openness to foreign influences and artistic experimentation that I felt would appeal to many Columbia College students.

The remarkable student photographs that follow tell a collective story. It’s a story about how these students

immersed themselves in a society very different from their own, rich with art, tradition, history, and culture, thereby acquiring a deeper understanding of Chinese culture and their own. Such knowledge improves these students’ respective artistic media and goes straight to the core of what it means to be a truly educated, well-rounded person.

*Dr. Valussi is an adjunct faculty member in the Department of Humanities, History, and Social Sciences.*

Photo credits:

1 "Kitty"

Alek Shnayder (BFA,  
Product Design, '09)

2 "Beautiful Lanterns"

Julie DiDomenico (BFA,  
Photography, '10)

3 "Mao Figures"

Alek Shnayder (BFA,  
Product Design, '09)

4 "Games"

Alek Shnayder (BFA,  
Product Design, '09)

5 "Man Asleep on Chair"

Alek Shnayder (BFA,  
Product Design, '09)

6 "Strange Food"

Julie DiDomenico (BFA,  
Photography, '10)

7 "Prayers and Wishes at  
the Confucius Temple"

Renee Krystek (MA,  
Art Management, '10)



# (Not-So-) Old School

Thirty-six years ago, Columbia left its mark on him. Now, with a School of Liberal Arts and Sciences scholarship established in his name, Jay Boersma is leaving his mark on Columbia.

BY: JESSICA GALLIART (BA '09)



With the changing tides in technology and digital art over the past three decades, it's safe to say that Jay Boersma has had to adapt and evolve throughout his career. A photographer by nature and training and designer by trade, the 1974 Columbia College alumnus spent his time as an undergraduate student hunkered down in the darkroom, enveloped in his work. The college's curriculum then was such that Boersma and his fellow students devoted the majority of their time toward perfecting their craft. Thus, photography was the driving force behind his undergraduate education.

But Boersma had other interests: science fiction, film, literature, and architecture. And it was precisely these interests, he says, that contributed heavily to making him an engaged and educationally well-rounded person. "Art students have a sort of style of our own," Boersma says. "We always assume we know what's important and what isn't and tend not to accept what other people tell us is important. An educated person ought to know a little bit about music, literature, art. All that stuff just enlightens you—makes it more fun to walk down the street."

Boersma explains this within the confines of his office at Playboy Enterprises in Chicago, where he's worked as the Senior Creative Director of Playboy.com since 1996. His walls are plastered with everything from rare Playboy memorabilia—namely a glass-encased, limited edition Fender guitar emblazoned with an image of Marilyn Monroe—to an extensive collection of female action figures tacked onto a wall from floor to ceiling. Shelves and counter space are occupied by artist-signed comic book art, a few classic jazz CDs, books on typography, and souvenirs from foreign countries, such as a placemat brought back from a restaurant in France. Eclectic and diverse, his office décor is fairly representative of the many areas in the liberal arts that interest him—areas he's invested time into understanding and appreciating over the years. "Regardless of where you get it, that's what makes your life rich," he says of the liberal arts.

As a result of his longtime support of the liberal arts and sciences, Dean Deborah H. Holdstein, who is married to Boersma, established the Jay W. Boersma Endowed Scholarship Fund in his honor. Created in December of 2009, the scholarship will be available annually to juniors and seniors who major in one of the disciplines in the School of Liberal Arts and Sciences (LAS) at Columbia. Students with a double-major, as well as those working toward an LAS Interdisciplinary degree, will also be considered,

provided one of the majors is in the School of LAS, and students who apply will be required to submit a 500-word essay, possess a GPA of 3.5 or higher, and receive aid through FAFSA.

"We at Columbia College Chicago have long seen the need for scholarships for students to come to and stay at Columbia, and I saw an additional need to fund scholarships for students majoring in our liberal arts and sciences, and who join that major with other areas in the college," Dean Holdstein says. "Jay understands a lot about culture and context and history, and that enhances the production of any art. I also liked the idea of honoring my husband, an artist who believes very strongly in the liberal arts and sciences."

After graduating from Columbia in 1974 with a degree in Fine Art Photography, Boersma—whose work is in the permanent collection at the Art Institute of Chicago—went on to complete an MFA in Photography at the Rhode Island School of Design. After teaching at Bradley University and the University of Illinois, Boersma became a professor at Governors State University in 1981, earning tenure several years later. After fifteen years there, he returned to his roots as an artist at Playboy, where he says a solid foundation in the liberal arts still plays a major role in his decisions and work as a creative director, especially when hiring new talent.

"Is this a person whom I can have a conversation with, who thinks about things in a broad way and enjoys having new experiences?" Boersma says he asks himself when interviewing prospective employees. "That's kind of crucial here. If you thought you were done learning you'd be gone."

When the endowment for the Jay W. Boersma Endowed Scholarship Fund matures financially, the School of LAS will begin selecting recipients. Depending on the size of the endowment, one or more students could receive up to \$5,000 annually. Dean Holdstein says she hopes individuals who share her and her husband's commitment to the liberal arts and sciences will show their enthusiasm by contributing to the scholarship—even as Dean Holdstein and Boersma continue their own contributions to the fund.

"All of our students are worthy of getting support to complete an education at Columbia College Chicago," Dean Holdstein says. "This is one significant way to ensure that one or two or however many students we support will have the help to do so."

*The Jay W. Boersma Endowed Scholarship Fund needs your help. To contribute, please contact Nancy Rampson, Director of Development for the School of Liberal Arts and Sciences, at [nrampson@colum.edu](mailto:nrampson@colum.edu) or 312.369.8506. Enjoy Jay Boersma's photography at [re-vision.com](http://re-vision.com). Boersma is represented by the Joseph Bellows Gallery.*



# Waxing Poetic

Becca Klaver (MFA '07)  
Photo: Courtesy of Becca Klaver

Becca Klaver's journey from her back yard to the Big Time.

BY: JAMES H. EWERT JR. (BA '07)

**B**ecca Klaver has come a long way from the ravine in her back yard. That's where she and her sisters passed the summers by creating fictional languages comprised of made-up words. And when she wasn't building her pretend vocabulary, she filled spiral-bound notebooks with rhyming stanzas about unrequited love—poems, she says, that were little dramatic monologues of fictional characters, lyrically abstract. She was eight years old.

Now twenty-nine, Klaver is a graduate of a signature program in the School of Liberal Arts and Sciences: the MFA in Creative Writing - Poetry, housed in the Department of English, and she's compiling a

collection of contemporary poetry written by women poets. The as-of-yet-untitled book is an anthology for teenage girls, which she's co-editing with Associate Professor Arielle Greenberg of the Department of English. The two developed a close friendship while Klaver was an MFA candidate.

And yet Klaver's connections with the Department of English and Greenberg might never have happened if it hadn't been for a poem she read six years ago in a small, independent bookstore in Milwaukee, Wisconsin, called the Woodland Pattern Book Center. Thumbing through a book that day, she came across the poem "Tornado at Dairy Queen." Its ending resonated with her deeply:



Photo: Andrew Koszewski

*“Just a mess—paper cups and brick,  
that one sobbing girl, scoops, void of wind  
where wind was. Thank you. We thought we would  
die. We were still wearing the right kind of white hats.  
In the midst of it, we saw nothing. The sweetness  
twisting furious past.”*

The author of the poem was Columbia’s own Arielle Greenberg.

“That’s how I learned about [Greenberg’s] theory of the ‘gurlisque,’ which spoke so much to me about how I envisioned third-wave feminist art and writing,” says Klaver, who applied to the MFA in Creative Writing – Poetry program in the Department of English not long after reading Greenberg’s poem. “It was one of those moments when you’re so grateful that someone has articulated these vague inklings you’ve had.”

Since earning her MFA in Poetry in 2007, Klaver has established herself as a serious poet of

“The faculty show you how to inhabit your strangeness and turn it inside out, making an aesthetic out of idiosyncrasy—one that’s translatable to the greater poetry and literary worlds,” Klaver says.

The Department of English’s MFA in Creative Writing – Poetry, led by Associate Professor Lisa Fishman, is one of the only single-genre Poetry programs in the country. Although the number of students admitted varies a bit from year to year, the department tends to admit about twelve highly qualified MFA candidates a year, and graduates of the program have published full-length poetry collections through national publishers at a ratio that’s almost unheard of in the poetry world. “It’s incredible what our students have accomplished on a national scale,” Greenberg says. “We are really proud of them.”

“The program itself is ideal for anyone interested in being exposed to, and writing, challenging, innovative, experimental work,” Klaver says. “Experimental is sometimes code for inaccessible in the poetry world, but at Columbia it’s the opposite of that.”

While Klaver’s interest in writing may have originated with creating fictional languages in her back yard, her passion for prose has carried on throughout her life. In high school, she excelled in creative writing and English. Coming of age as a writer when the Internet became ubiquitous, her first writing group was on an AOL message board called “I was a Teenage Writer.” These were her formative years, she says, and much of her work today attempts to process and analyze that period of her life.

Although a great deal of her success as a poet and publisher can be attributed to what she learned as an MFA candidate, Klaver traces it all back to that small Milwaukee bookstore, where a poem about a reunion, a tornado, and a Dairy Queen changed her life.

“I just loved how Arielle used every twist on tornado—swirl, sweetness ... and spun them out until they were hardly metaphors at all,” Klaver says. “This was language at its most playful, and it had an urgent human heart, too.”

**“The faculty show you how to inhabit your strangeness and turn it inside out, making an aesthetic out of idiosyncrasy—one that’s translatable to the greater poetry and literary worlds.”**

—BECCA KLAVER (MFA '07)

“extreme and astute intelligence,” Greenberg says, who “represents the best of Columbia students.” Her writing has appeared in dozens of literary journals, including *Sawbuck*, *Avatar Review*, and the Department of English’s own *Columbia Poetry Review*. She’s also published a book, *LA Liminal*, which is based on her experiences in Los Angeles as an undergraduate student at the University of Southern California. On top of all that, she’s the co-founder of Switchback Books, a nationally known, Chicago-based feminist press, and she’s working on a PhD in English at Rutgers University. She credits the Poetry faculty with helping her find her poetic voice.



# A Long Road to Columbia

In 2008, Celeste Peterson did something she'd wanted to do since graduating from high school: she became a student at Columbia College Chicago. But her journey to the college has been anything but typical.

BY: BRETT MARLOW (BA '09)

**O**n a busy Saturday night fourteen years ago, Celeste Peterson and two friends were traveling down a freeway in Kansas City, Missouri, when a Chevy Corvette in front of them stopped dead in the middle lane. Peterson's boyfriend slammed on his breaks to avoid hitting the Corvette, and their car came to a screeching halt. Temporarily forgetting she was in the middle of a busy freeway, Peterson prepared to get out of her car to confront the Corvette's driver. She unfastened her seatbelt.

Seconds later, another car traveling on the interstate plowed into the back of Peterson's vehicle, catapulting it into the Corvette. The force was so strong that, unbelted, Peterson rocketed forward, her head cracking the windshield.

She was sent to the emergency room and released the same day, unaware that the repercussions of her injuries would profoundly affect the course of her life.

Two years after the crash, Peterson, newly graduated from an arts-based high school, applied to attend Columbia College Chicago. However, although she was accepted and wished to enroll, the car crash had left her with memory problems; she found it difficult to study and recall things that had happened only days before. College would have to wait. In 2005, her health worsened: She began having seizures and was diagnosed with epilepsy—a lifelong neurological disorder for which there is no cure.

Living with short-term memory loss and epilepsy might cause most people to give up permanently on their goals. Peterson didn't. "I have always known I was going to go and finish school," says Peterson, who began her education at Columbia as a photography student. "But up until now, [and] under the circumstances, I did not feel confident, ready,

**"I've come to recognize that helping [students] when they're struggling with schoolwork helps me to not focus on my problems as much."**

**—CELESTE PETERSON, JUNIOR, ASL-ENGLISH INTERPRETATION**

or able. A few years after living and viewing things differently, I finally felt ready. Recognizing that and feeling mentally prepared was encouraging. Not only that, but ... understanding my neurological condition was empowering in all aspects of my life."

A few months into her first year at Columbia, Peterson's life took another turn. She attended then-Senator Barack Obama's Super Tuesday event in Chicago and noticed an interpreter signing Obama's words. The dynamic and expressive activity captured her imagination, and she met with her academic adviser the next day to talk about adding an ASL minor to her academic plan. But after learning job placement for ASL interpreters is nearly one hundred percent, she switched her major to ASL-English Interpretation and hasn't looked back since.

During the last two years, Peterson has established herself as a leader in the Department of ASL-English Interpretation, banding together her fellow students and encouraging them to excel in their courses.

"I've come to recognize that helping [students] when they're struggling with schoolwork helps me to not focus on my problems as much," Peterson says. "It gives me an opportunity to learn or practice whatever it is we might work on together. This pushes me to use the stress energy [in a] positive [way]."

Peterson is also one of the older students in the department (she's thirty-two) and an outspoken advocate for Deaf culture, passionate about addressing the stigmas and stereotypes that plague individuals in the Deaf community. "There

are a lot of misconceptions," she says of Deaf culture. "The general American hearing population will consider a Deaf person hearing-impaired, which is an implication that they're lacking something. But the Deaf community is very proud to be deaf. The only thing is that they speak a different language. The more I'm involved with this department, that's a huge thing that I try and clear up for people who automatically think 'disability'."

Peterson's drive and leadership in the Department of ASL-English Interpretation haven't gone unnoticed. She was recently awarded the maximum amount of aid from Scholarship Columbia for the 2010-11 academic year. The scholarship's recipients are chosen largely because of their academic achievements.

"She's really dedicated," says Diana Gorman Jamrozik, Associate Professor of ASL-English Interpretation. "I see the maturity, [and] to come in with that maturity and level of life experience is really nice." Dr. James Van Manen, Assistant Professor, agrees. "I'm constantly amazed at how fresh she can make something appear when, frankly, she's a non-traditional student," he says.

While she still suffers from the occasional—and brief—seizure, Peterson tries not to let her epilepsy affect her schoolwork. She reduces the likelihood of an episode by not pushing her physical and neurological health too hard. And, to combat her memory loss problems, she studies hard and takes copious notes. Peterson also is active outside of academe: She's an avid biker and sells Wisconsin-made cheese every summer at the Chicago Farmers' Market, a job that's earned her the nickname "The Cheese Girl."

Although she went through difficult years prior to coming to Columbia, Peterson would agree that her past has only made her stronger. And while the thought of her future is a little nerve-wracking, she's ready for it. "Knowing I was in a place in my life where I could finally go back [to college], I was—and am still—very excited," she says. "I feel being away from school for so long—living, working, and having life experiences—has helped me to truly appreciate how awesome this opportunity is to be here."

Opposite page:  
Celeste Peterson  
Photo: Rachael  
Streicher (BA '08)

# INTERsections

FALL: 2010

Intersections is a lively series of lectures and discussions investigating and celebrating the complexity of contemporary culture and the arts. Intersections is sponsored by the Department of Humanities, History, and Social Sciences (School of Liberal Arts and Sciences) at Columbia College Chicago and the Chicago Department of Cultural Affairs. Visit [colum.edu/intersections](http://colum.edu/intersections) for more details.

## “The Cult of Cheerfulness”

An insidious yet under-acknowledged cult is growing in the United States: the Cult of Cheerfulness. Beaming with love and joy, its members parade through our streets and invade our airwaves, seducing us with the siren call: “Yes! You, too, can be happy!” Who would want to argue with that? Feminist scholar and author Barbara Ehrenreich, for one. Is she right? Should thinking Americans pursue happiness with patriotic vigor—or should we resist the urge to march in lockstep with the Stepford generation?

Join Columbia Psychology Professor Dr. Kimberly McCarthy at our first *Intersections* forum of the semester as she discusses how Ehrenreich exposes our culture’s happy-go-lucky message of optimism, promoted through positive psychology, as a life-ravaging monster whose real agenda is to shut down anyone who might disagree. Dr. McCarthy will reveal the way Ehrenreich deconstructs the term “cancer survivor” and reveals the Pink Ribbon movement to be a deterrent to investigations of the environmental causes of cancer. As Dr. McCarthy will demonstrate, Ehrenreich even partially attributes the recent economic crisis to the cult’s power to infiltrate our homes and boardrooms. For Ehrenreich, realism is the answer—and others agree, including Julie Norm and Shiping Tang. To what extent are they right? Don’t miss this invigorating discussion on realism, defensive pessimism, and positive psychology.

## PRESENTER:

Dr. Kimberly A. McCarthy, Associate Professor of Psychology, is a faculty member in the Department of Humanities, History, and Social Sciences at Columbia College Chicago. Creativity is her primary research area, while her primary question concerns how we deal with uncertainty and adversity. She has explored creative ideation and emotional intelligence, community development through theater, evaluation of visual art, and the healing of trauma through music improvisation. Informed by classical and quantum physics, her work also examines proactive approaches to social problems. Dr. McCarthy has presented her work at national and international venues.

**September 27**, 6:00 – 7:30 p.m.

**Chicago Cultural Center**, 78 East Washington Street

## Panel on The New Deal “The New Deal Inheritance: Reflections on the 75th Anniversary of the WPA & RA”

This interdisciplinary and multi-faceted set of presentations will look at the past, present, and future of some of The New Deal’s most creative and artistic initiatives, including the Works Progress Administration’s Federal Project Number One, and the Resettlement Administration’s Photography and Film Projects and Greenbelt Towns Program. Incorporating many visual





illustrations, a panel of historians, screenwriters, and documentary filmmakers will discuss the dramatic impact of these Depression-era agencies and their influence on the arts, documentary photography and film, and urban planning. The panel will consider questions such as whether these progressive, innovative ventures of yesteryear are relevant to today's critical urban and social issues, as well as whether we should consider ourselves in need of a "new" New Deal. This mix of intriguing topic, interesting visuals, and lively panelists promises a thought provoking and stimulating session.

**PANELISTS:**

Dr. Erin McCarthy is an oral historian and Associate Professor of History in the Department of Humanities, History, and Social Sciences at Columbia College Chicago. McCarthy recently directed and co-curated an oral history project and exhibition entitled *Hard Times Yesterday & Today* for the Center for Creative Aging at Harold Washington College. In 2008, and to mark the 75th anniversary of The New Deal, she worked with the NARA to organize a New Deal film festival at Columbia College Chicago's Film Row Center and created an undergraduate course called "The Great Depression and The New Deal: the U.S. in the 1930s."

Corinne Rose is the Manager of Education at the Museum of Contemporary Photography and adjunct faculty member in Columbia College's Department of Photography. She curated an exhibition on the work of FSA photographer Dorothea Lange that was held at the MoCP in the Fall of 2008 and frequently lectures on the museum's extensive collection of Farm Security Administration photographs.

Ron Falzone is an award-winning screenwriter and Associate Professor in the Department of Film and Video at Columbia College Chicago. In addition, he hosts two screening series: *Talk Cinema* in Chicago and Evanston and *Cinema Slapdown* at Columbia College. Falzone is a recipient of an Illinois Arts Council Artists Fellowship in Screenwriting (2000), a winner of the IAC Finalist Award (2006, 2007), and an eleven-time Artist in Residence at the Ragdale Foundation in Lake Forest, Illinois.

Glory Southwind is an independent documentarian who produced the film *Green Towns USA: A New Deal*. She grew up in Greenhills, Ohio and is president emeritus of the National New Deal Preservation Association.

**October 18**, 6:00 – 7:30 p.m.  
**Chicago Cultural Center**, 78 East Washington Street

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**"Power to Create and Innovate: The Task of the Postcolonial Intellectual"**

Dr. Cadence Wynter brings to light the life and achievements of the powerfully creative postcolonial intellect Ralston Milton "Rex" Nettleford, whose work reverberates across the Caribbean and beyond. As a professor of extramural studies, he directed the Adult Education Program at the University of the West Indies in Mona, Jamaica, with the goal of enabling people in the Anglophone Caribbean to access higher education.

As co-founder and Artistic Director of the acclaimed National Dance Theater Company of Jamaica, Nettleford promoted African-Caribbean dance forms. As founder of the Trade Union Education Institute, he sought to bring theory and praxis into closer proximity. In 1998, he was appointed Vice-Chancellor of the University of the West Indies. Throughout his life, Nettleford has worked to expose a hidden history: "the struggle of the African component to emerge from the subterranean caverns into which it has been forced." Join us for an unforgettable discussion of this important thinker's life and ideas.

**PRESENTER:**

Dr. Wynter teaches courses on the history of the Americas in the Department of Humanities, History, and Social Sciences at Columbia College Chicago. She has lectured widely in North America, the Caribbean, Britain, and Australia. Her research continues to focus on the history of the people of the African Diaspora.

**November 15**, 6:00 – 7:30 p.m.  
**Chicago Cultural Center**, 78 East Washington Street

A SAMPLER OF  
**FACULTY ACCOMPLISHMENTS**  
 FALL 2009 - SPRING 2010

**Jaafar Aksikas** (HHSS) led a seminar called “Doing Cultural Studies: A Seminar on Cultural Studies Methods and Methodologies.” Dr. Aksikas also presented a paper on “Globalization and the Politics of Collectivity” at the “All Together Now: The Future(s) of Collectivity 2010” Cultural Studies Association Conference, which was hosted at the University of California, Berkeley, in March.

**Stephen Asma** (HHSS) received a glowing review of his recent book, *Why I Am a Buddhist: No-Nonsense Buddhism with Red Meat and Whiskey*, in the April 15, 2010 issue of the *Chicago Reader*. The *Reader* said Dr. Asma “tackles a complex subject in a straightforward, earthy way that makes it accessible—even, at times, amusing.” In October of 2009, Dr. Asma released *On Monsters: An Unnatural History of Our Worst Fears*, published by Oxford University Press. He’s currently working on his seventh book—a text for professional philosophers that poses questions about ethics, fairness, and social justice.

**Jesus Macarena-Avila, RoseAnna Mueller**, and **Nancy Van Kanegan** (HHSS) gave a presentation in October as part of the *Intersections* series. Titled “*La Llorona*: The Weeping Woman,” the presentation examined the folk figure of *La Llorona* in Mexican culture. After the presentation, the *Abilene Reporter News* interviewed Dr. Mueller for a story on the subject.

**Anne L. Becker** (Education) presented at the National Art Education Association Conference in Baltimore, Maryland. The conference was held in April, and her presentation focused on technology in teaching, leadership skills, and networking.

**Lisa Brock** (HHSS) presented “Not Yo’ Mama’s Travel Course: Genius, Contradiction, and the Future of History in South Africa” at the Department of Humanities, History, and Social Sciences’ *Intersections* lecture series at the Chicago Cultural Center.

**Peter Cook** (ASL) gave a presentation at Columbia titled “The Third Person in a Deaf Walk: The Implication of Deaf Space in Visual Arts.” His presentation focused on how space can function as an intimate visual element and how it emerges as a visual, cultural, and linguistic contextual signal that creates a collective experience for the eyes of viewers.

**Jim DeRogatis**’ (English) newest book, *The Beatles vs. The Rolling Stones: Sound Opinions on the Great Rock ‘n’ Roll Rivalry*, will be released this fall. DeRogatis co-wrote the book with Gret Kot, with whom he co-hosts WBEZ’s “Sound Opinions.”

**Zack Furness** (HHSS) published a book, through Temple University Press, called *One Less Car: Bicycling and the Politics of Automobility*. Dr. Furness examines what it means to be a bicycle transportation advocate and activist. He also presents an underground subculture of bike enthusiasts who aggressively resist the culture of cars and maps out the cultural trajectories between mobility, technology, urban space, and everyday life.

**Arielle Greenberg-Bywater** (English) co-edited two books, both of which came out in April: *Gurlesque: The New Grrly, Grotesque, Burlesque Poetics*, published through Saturnalia Books, and *Starting Today: 100 Poems for Obama’s First 100 Days*, published through University of Iowa Press.

**Renee Hansen** (English) was the 2010 First-Place winner of the art and literature journal *New South’s* Prose Award. The award-winning poem earned Hansen a \$1,000 prize and was published in the journal’s summer 2010 issue. Hansen also had an essay mentioned in a review of *New Madrid’s* special issue on poverty and wealth. *New Madrid* is the national journal of the low-residency MFA program at Murray State University.

**Ames Hawkins** and **Danielle Aquiline** (English) started writing food columns for the *Windy City Times*, an LGBT, Chicago-based weekly publication. Every ten weeks, the two collaborate on their column, “Amuse Bouche,” and they also write individual articles centered around specific themes related to food.

**Deborah H. Holdstein** (School of Liberal Arts and Sciences) is a participant in the Scientific Committee for the global *Littéracies Universitaires* conference, taking place in Lille, France, this upcoming September. Dean Holdstein also was selected to join a small group of academic administrators and faculty members from several countries to discuss and create the protocols and judge several hundred proposals for the conference, and is a respondent to several panels at the September conference. Dean Holdstein also delivered a keynote address at an international conference in Tel Aviv, Israel, in August.

**Allan Johnston’s** (English) poetry collection *Northport* was published by Finishing Line Press in January.

**Garnett Kilberg-Cohen** (English) published essays in *Briar Cliff Review* and *Glossolalia*. Other recent and forthcoming publications include

stories or poems in the *Michigan Quarterly Review*, *Natural Bridge*, and the *Connecticut Review*. Cohen also released her critically acclaimed book of linked short stories called *How We Move the Air*. Mayapple Press published the book last July.

**Robert C. Lagueux** (First-Year Seminar) and **Neil Pagano** (School of Liberal Arts and Sciences) presented “Assessing Liberal-Learning Outcomes through Multi-Modal Student Projects” at the General Education and Assessment meeting of the Association of American Colleges and Universities. The meeting was held in Seattle, Washington, in February.

**Jim Van Manen** (ASL) gave a presentation at Columbia in April titled “Flying Fingers, Invisible Allophones, and Other Monsters That Give Us Nightmares: What We Are Learning about Fingerspelling.”

**RoseAnna Mueller** (HHSS) reviewed the book *Contemporary Spanish American Novels by Women: Mapping the Narrative*, by Susan E. Carvalho, for the journal *Letras Femininas*.

**Dominic Pacyga** (HHSS) presented an illustrated talk, “An Ongoing Legacy: The Burnham Plan from the City Beautiful Movement to Daley’s Post-Modernist Chicago,” as the featured speaker in the Spring semester’s Friends of the Library Signature Showcase. His book, *Chicago: A Biography*, was recently published by the University of Chicago Press.

**Pan Papacosta’s** (Science and Mathematics) article, “The Pedagogical Significance of Debates in the Classroom,” appeared in the winter edition of *AGLS News*, the newsletter for the Association for General and Liberal Studies (AGLS). Dr. Papacosta was a plenary speaker at the annual conference of AGLS, held in St. Louis. His presentation was titled “Bridging the Cultures: Humanities, Science and Art.” The plenary session was in celebration of the fiftieth anniversary of the 1959 essay “The Two Cultures” by C. P. Snow.

**David Pritchett** (First-Year Seminar) completed a residency at Jiujiang University in China, where he documented a poetry project with students.

**Pegeen Reichert Powell** (English) co-edited the book *Mothers Who Deliver: Feminist Interventions in Interpersonal and Public Discourse*. The book is being published through SUNY Press and is scheduled for a late 2010 release.

**Michael Robbins**’ (English) poem “Lust for Life” appeared in the April 12, 2010 issue of *The*

*New Yorker*. This is the second poem of Robbins' to appear in the magazine, the first being "Alien vs. Predator," which prompted an interview last year with *Village Voice* blogger Zach Baron.

**Louis Silverstein** (HHSS) co-hosted a workshop titled "Mandala Making: Human Experience in the Realm of Harmony" at the conference Inspiring a Culture of Peace: A Day of Artful Creativity and Action and Creativity.

Dr. Silverstein also gave a presentation on his book *Encountering Life's Endings* at the national joint conference of the American Society on Aging and the National Council on Aging, as well as at the ASA Chicago Roundtable.

**Fereshteh Toosi** (First-Year Seminar) participated in a performance of *Let Them Eat Cake*, which was a production of About Face Theatre and the XYZ Festival.

**Tony Trigilio's** (English) latest book, *Historic Diary*, has been accepted for publication by BlazeVOX Books. The book of poems is based on the diaries of Lee Harvey Oswald, and it is tentatively slated for a spring 2011 release.

**Stan West** (English) was the co-organizer, with filmmaker Yves Hughes Jr., of the Oak Park International Film Festival at the Oak Park Public Library.

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