Chancellor Speaks Out On Proposed State Cuts

Cutting funding inequities, CUNY’s Chancellor W. Ann Reynolds told legislators in Albany on February 16 that the 1995-96 State Executive Budget’s 25.7% cut in State aid to CUNY senior colleges would result in: tuition increases, curtailment of student aid, almost 1,000 full-time faculty layoffs, 1,500 part-time adjunct dismissals, cancellation of more than 10,000 class sections, severe cuts in support personnel, and drastic reductions in the acquisition of library books and instructional equipment.

In testimony before a joint hearing of the State Senate Finance Committee, Assembly Ways and Means Committee, and Senate and Assembly Higher Education Committees on February 16, Chancellor Reynolds noted that the 25.7% reduction was eight times greater than the 3.4% overall cut to the State’s General Fund. “These figures do not take into account the additional cuts associated with reductions in student financial aid and other higher education support that would occur outside our budget and further impact our students and programs,” Chancellor Reynolds said.

Pointing out that in 1993-94 New York raised 47th out of the 50 states and District of Columbia in appropriations to higher education as a percentage of tax revenue, the Chancellor said that if the budget is enacted “will surely send New York further down the list.”

In 1989-90, the senior colleges received over $7,000 in State aid per full-time equivalent student. The Executive Budget would provide just over $4,500 per FTE and would require that tuition fund 46% of the senior colleges’ operating costs.

Expressing her “greatest concern” over the proposed $1,000 tuition increase (the largest in CUNY’s history), the Chancellor said it would put CUNY, an institution that has the poorest students of any comparable system in the country, well above the national average for public senior colleges. In tuition costs, current senior college tuition is $2,450, plus fees. According to the most recent report of the National Center for Education Statistics, the national average public resident undergraduate tuition and fees was $2,479 in 1993-94.

“Those accompanied by cuts to financial aid programs are equally unprecedented,” Reynolds noted. “One falls particularly hard on CUNY, where 21% (15,000) of our recipients are single independent students. These students, who have no taxable incomes below $3,000, would be required to pay the full $1,000 increase because they would not be eligible for more than $2,450 in aid. A similar fate awaits the 9,000 part-time students who currently receive modest awards under the Aid to Part Time Study Program.”

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Going for the Scholarship Gold

By Virginia Slaughter
Director, Scholarship Enhancement Program

After two years as a graduate student, I can say that the brightest and most engaged students at Brooklyn College equal those at Yale.” In a letter to The New York Times last fall, Greg Grandin, a Brooklyn College B.A. thus acknowledged the opportunity to attend Yale and to fulfill his dream. Now a Jacob Javits Fellow and doctoral candidate in Latin American history at Yale, Greg’s academic life has not always been free of crises. In fact, it was eight years after graduating from high school that he finally made it to college. “After failing the writing aptitude exam,” he says, “I received tutoring and non-credit writing classes that prepared me for college-level work. Four and a half years later, I became the first in my family to graduate from college.”

Greg’s return to his alma mater in September to take part in a first-ever CUNY Scholars Symposium was part of a major new initiative, the Scholarship Enhancement Program. The purpose of the Symposium is to celebrate the accomplishments of our most outstanding students and to encourage them to apply for the top graduate and fellowship programs. Among the thirty-five current CUNY students invited to participate in the Symposium were junior and senior CUNY Scholars. They were asked to select three papers from the colleges to which they applied and to describe their fellowship applications. The Symposium took place in the spectacular walnut-paneled, Bowne Arts Studio on the ninth floor of the Brooklyn Public Library and was hosted by its President Paul LeClec. It was an honor for the University’s new Scholarship Enhancement Program to be held last year by Chancellor Reynolds. The event also helped to provide impetus for the implementation of a full-blown menu of activities designed to identify early and seriously prepare our high-achieving students for competition in the nation’s top graduate schools. We hope to approximate what the U.S. Olympic Committee does for American athletes: support and train our best academic athletes in order to “go for the gold” of a Rhodes or Fulbright.

Following greetings and brief presentations by officials of the state and federal governments, the Symposium opened with a keynote address by President James Zingale. Other speakers included the founder of the Institute of International Education, John F. Kress, and Professor Michael Venable, Department Chair, Department of History.

The Symposium also included a special session of the 2005-06 CUNY Scholars Program in which the students were encouraged to share their experiences. The Symposium also featured a panel discussion on the experiences of CUNY Scholars in graduate schools.

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The CUNY Student of the Future: A New Profile

By Robert A. Pickren, Senior Faculty Fellow, Office of Academic Affairs, The City College of New York; and Paul M. Arpaia, Staff Assistant, OAA, and Adjunct Lecturer in History, NYU School of Law.

By the year 2000, at least fifty percent of CUNY's first-time freshmen will have been born abroad or in the Commonwealth of Puerto Rico. Even at the present time, the CUNY student body encompasses individuals who have received some or all of their college preparatory schooling in over 100 different countries and territories around the globe.

These are just two of the striking findings of "Immigration/Migration and the CUNY Student of the Future," a new research study conducted by The City University of New York. This study analyzes the effect of recent trends in Immigration from foreign countries and migration from Puerto Rico on the makeup of the CUNY student body and will provide preliminary assessments of how best to meet these emerging educational needs.

The report was compiled by University researchers at the request of Chancellor Reynolds; it is the result of a number of activities under way at CUNY to serve the educational aspirations of all students, native-born and immigrant, female and male, traditionally educated and older, coming from a wide range of socio-economic and ethnic backgrounds.

In projecting the figure of fifty percent, researchers note that, as a result of events abroad, the issue of changes in U.S. immigration policy, the resurgence in immigration in the past 25 years has primarily affected New York City. From 1970 to 1990, almost 15% of all immigrants to the U.S. have settled in the City, and immigration to New York grew by 30%. Currently, New York City's foreign-born population stands at 2.1 million, perhaps the most numerous city in the country, and the proportion of foreign-born to U.S.-born now rivals that of the early years of the century.

The composition of CUNY's student body reflects this trend with a noteworthy shift from its traditional makeup of the children and grandchildren of immigrants to the immigrants themselves. From 1980 to 1990, the proportion of first-year foreign-born and Puerto Rican-born CUNY students increased from 33% to 41.5%, and the trend is expected to continue through the end of the century. The report projects, however, that the proportions of immigrant and migrant students from various countries will be different in 2000 from 1990. Although the scale of immigration is likely to increase in a variety of ways, the rapid growth of immigration from certain areas will differ significantly from the patterns of the past decade.

To track and understand the contours of the CUNY student population, researchers employed ten "country-of-origin" groups: Africa, Asia, the Caribbean, the Dominican Republic, Eastern Europe, Israel, the Middle East, Mexico-South and Central America, Western Europe, and Puerto Rico. By tracking the groups and their settlement patterns over the five boroughs, researchers were able to draw conclusions on how immigration trends will alter the distribution of immigrant subgroups at individual CUNY campuses.

The increase in immigrant and migrant students represents both a challenge to the University and a valuable asset. This non-U.S.-born student population is extraordinarily diverse and displays a large variety of educational backgrounds ranging from virtually no formal study prior to their arrival to solid preparation abroad.

What most have in common is the need for further training in English as a Second Language. But, in addition to bringing a cultural diversity that makes CUNY unique among American universities, most bring with them high-level second language skills. Even at the present time, at least half of CUNY's student population is bilingual or capable of becoming so with a minimum of effort. In a competitive job market, the ability to speak, read, and write a second language will give CUNY graduates an important edge that no other university in the country can hope to surpass.

The study—carried out under the general supervision of Vice-Chancellors Richard Freeland, Risa Yosef-Wormack, and Jay Hershenson—is divided into three parts. Part I, "The Changing Profile of CUNY Students," was prepared by Dr. Linda Edwards, Executive Director of the Ph.D. Program in Economics at the Graduate School. It provides the statistical bases for the report's conclusions. Identifying the CUNY student of the past and present, and extrapolates the contours of the student population of the future. Part I also identifies differences between students born abroad or in Puerto Rico and U.S.-born students as concerns the CUNY educational experience. Part II, "Addressing the Needs of Immigrant and Students from Puerto Rico," shows that the Office of Academic Affairs, draws on the recommendations of round-table discussions held to assess the academic and support-service needs of non-native students. Part III, "Profiles of Ten Immigration Categories and Their Subcategories," was prepared by Professor Dr. John Mollenkopf, Professor of Political Science at the Graduate School, and—as the title suggests—offers a breadth analysis of the "country of origin" groups cited in the report.

Part I documents the demographic characteristics of New York City from 1970 to 1990. After factoring in the anticipated effect of recent changes in immigration laws (for example, preference given to family reunification, establishment of "diversity immigrant visas," and easier entry for those with special skills), Part I goes on to project probable changes in the proportion of the University's total student population that each of the ten country-of-origin groups will account for in the period 1992 to 2000. It appears likely that the proportion of students coming from Asia, the Dominican Republic, Eastern Europe, and Mexico-South and Central America will increase, while the proportion of other groups will remain essentially stable or decline marginally.

Also included in Part I are data showing the enrollment of foreign-born and Puerto Rican-born students in Fall 1992 at each college. When read together with the detailed study of individual immigrant patterns contained in Part III, this data can help local faculty, students, and administration arrive at accurate demographic forecasts for planning on individual CUNY campuses.

In its final section, Part II indicates differences and similarities between non-U.S.-born and U.S.-born students. While all CUNY students have similar degree aspirations, those from the ten country-of-origin groups differ from their U.S.-born counterparts in age, educational background, English and foreign language proficiency, and their use of campus support services. Part II of the report focuses on the various needs of immigrant and Puerto Rican-born students that require attention. On a general level, it calls for strategies that will take diversity of background into account in preparing new students for coursework and meeting their ESL needs, while at the same time capitalizing on the educational assets they bring with them. Part III emphasizes the desire on the part of non-native students to enter mainstream courses as early in their academic careers as possible. In addition, it points out the need for orientation and counseling to help foreign-born students integrate with the new social and academic cultures they have joined and the importance of faculty and staff development programs to better prepare CUNY personnel to work with an increasingly diverse student population.

Part III, containing profiles of the country-of-origin groups, detailed maps of the foreign-born population, and individual boroughs, and eighteen tables, provides the reader with a context for interpreting the information in Part II and clarifies issues of specific concerns in each community. The general "country of origin" groups are analyzed in further detail to provide information on sub-groups that correspond to individual national or ethnic cultures. The report includes numerous charts that illustrate the relationship between immigration or migration history of each sub-group, its geographic distribution throughout the City, and its demographic makeup, economic status, and participation in the labor force.

From these profiles the full impact of our demographic diversity becomes apparent. As a result, the report provides a definitive answer to the challenges presented by the anticipated changes in the student population. In her introduction to the report, Chancellor Reynolds announces that the University will hold a major conference later this year to discuss its findings and formulate an appropriate plan for the future. Further research will also be conducted by graduate students working with Professor Mollenkopf and his associate, Professor Paul Kaszubski. These findings, which will be issued in a white paper by the Center for Urban Research, will provide further valuable information on the CUNY student of the future.
CUNY French Program Welcomes New Distinguished Professor

On February 1st Dr. Édouard Glissant, one of the world's leading scholars of French literature, especially that of the Caribbean, assumed duties as Distinguished Professor at the Graduate Center.

The native of Martinique and holder of a Sorbonne doctorate in Letters and Social Sciences arrived from Louisiana State University, where he led the Center for French and Francophone Studies.

Poet, novelist, playwright, and essayist, Glissant's prolific career has won him many prizes and high praise. His first poem gained entry into the Anthologie de la poésie noire, and his first novel, La Lézarde (1958, translated as The Ripening), won the coveted René F. Prise Prize. His latest novel, Tout Monde, has been received with reviews in French periodicals, with Le Monde suggesting it's "one of our Nobel Prize-worthy worthy works." Glissant's several major essays, poems, fiction, and hundreds of essays earned him the distinguished Pinter-Barth Prize in 1989.

From the beginning of his career, Glissant was at the hub of the intellectual life of the Black African Renaissance. One of the organizers and speakers at the First Congress of Black Writers and Artists in Paris in 1965 and the Second Congress in Rome in 1956, he was also one of the early contributors to the journal Les Lettres noires. When he returned to Martinique in the mid-60s, he founded the Martiniquais d'etudes et Acores, a journal of humanities and social sciences. He was also director of the Unesco Office from 1982 to 1989.

LaGuardia Leads NASA Jupiter Research

Thanks to the Alliance for Minority Participation in the Sciences, five LaGuardia Community College students are now participating in NASA's project of data transmitted from Jupiter by the Voyager spacecraft. This program, a collaborative effort by CUNY and NASA's Goddard Institute for Space Studies, is being led by LaGuardia Professor James Frost, who was selected by NASU to analyze the data. "What is exciting," he says, "is that the students are involved in cutting-edge research and are tackling the same complex problems NASA scientists are working on.

The students—Michelle Berry, Julia Gomez, Patrick Michel, Karl Frost, and Nancy Severino—are all math and computer science majors and are working on the analysis team by eleven other CUNY students and eight outstanding high school students.

Work began last summer, with Dr. Frost and his students spending ten weeks pouring over data with NASA researchers at the Goddard Institute, which is located at Columbia University. Their task has been to determine what elements exist in different regions of Jupiter's atmosphere and to see if the state of their own atmosphere, as well as the evolution of the universe.

The students average about four hours of work per week during the academic year and meet weekly to discuss findings. Summer will find them again at the Institute. The Alliance is funded by a $5 million, five-year grant from the National Science Foundation intended to double the number of minority students completing bachelor's degrees in science, engineering, and mathematics. A consortium of eleven CUNY campuses will be taking part in Alliance activities in collaboration with five private colleges, members of the local business community, and national scientific laboratories.

Forum at GSUC: “Crossing Cultures/Crossing Canons”

On Thursday and Friday, March 24-25, a major forum on anxiety in the multicultural context will take place at the Graduate Center. The forum, titled “Crossing Cultures/Crossing Canons,” will be held over three days at the Graduate Center for the Humanities and Sciences. The forum will also include the Pardos Lecture by Robert Redfield at Johns Hopkins University on “Speaking through Anti-Semitism: The Nation of Islam and the Poetics of Black Countermodernity.”

Forum co-organizers have scheduled a range of panel discussions on the following topics. Reading Cross-Culturally: English as a Second Culture; Writing Identities: Fragmentation or Integration; Travel and Migration: Cultural (Mis)Appropriations; and Global English.

Encore Performance: BMCC Checkmates the Hemisphere

By Robert Pagan

At the end of December 1994, the Chess Team from Borough of Manhattan Community College went up to the University of Rhode Island to compete in the most prestigious intercollegiate chess competition in the Western Hemisphere. The Pan American Intercollegiate Team Chess Tournament brought together thirty-one of the top college teams from across the United States, Canada, and Latin America in a competition long dominated by Ivy League schools such as Harvard, Yale, and Penn. When all was said and done, the team from BMCC stood alone as the best college Chess Team on this side of the world.

For the second consecutive year in their two trips to the tournament, BMCC's team of three immigrants from former republics in Yugoslavia and the Soviet Union and an American graduate student from Brooklyn pulled an encore of the incredible—after four days of competition in which they defeated top schools from Canada, the Dominican Republic, and fought their way up to the top ten, they were headed and heavily favored team from New York University, BMCC's Chess Team faced Harvard University in the championship match and defeated them to take a clear first place and top honors.

The team members include Gennady Sagalnich, 25, playing on first board as the team captain, who came to Brooklyn from Belarus three years ago and who recently obtained the distinction of Grandmaster. Oleg Shalumov, 21, originally from Azerbaijan, secured the fourth board, winning every match he played throughout the grueling four-day tournament. Both he and Gennady are studying Computer Science with equal impressiveness, 3.8 GPAs in their major. Dmitry Durasov, 22, Rod the incoming civil war in his homeland of Montenegro in the former Yugoslavia and came to the United States, also about three years ago. Soon, he was working full time as a DOAO in Queens and attending school in the mornings at BMCC. An outstanding student, Nikolai is a math major, with a 3.92 GPA and a candidate for the City University's Hillel-Zeller scholarship. Jeff Mitchell, a Computing Programming major from the Bronx with a 3.14 GPA, was dubbed "Rookie of the Year" by the team's advisor and most ardent supporter, Dean Howard Prince. Jeff's strategy in his championship match was to be widely admired by spectators and hailed in an article by Robert Byrne, Grandmaster and the chess editor of The New York Times.

Since their victory, the team has been heralded by admirers across the nation. At BMCC's ensuing "Chess in Education" conference, held at the College on January 12-13, 1995, the team was honored by
The University Goes to Work for Itself

Dr. Vita Tauss, a consultant for the Faculty Development Program, reports:

In the best of all worlds, harmony is the key to an organization's success. It combines the expertise of those who aspire to join it and, eventually, to succeed. Such an arrangement draws upon the existing strengths and stability of the organization, while allowing it to adapt to shifting environments through the open exchange of ideas.

A CUNY initiative conceived to achieve such harmony is the Faculty Development Program (FAP). Its mission: to facilitate the attainment of doctoral degrees by junior instructional staff—particularly women and minorities under-represented in faculty ranks. Its heart: senior faculty from a wide variety of disciplines who give their time and energy to serve as mentors. "The program, simply, is wonderful," comments Dr. Orlando H. Hernandez of Hostos Community College, an FAP veteran. "It's the best thing that ever happened to me."

A panel of FAP faculty members was asked to identify the program's greatest strengths:

- "The opportunity to share ideas with colleagues from other disciplines."
- "The encouragement to think critically about one's work."
- "The chance to collaborate with other faculty members.
- "The support of the program's staff."
Staging the Future at City Tech

By Anthony Pruett
Assistant Professor, Humanities, NYCTC

Just as the microscope is useless unless the eye itself is keen, so all our mechanical apparatus in the arts depends for its success upon the due cultivation of the organic, psychological, and spiritual aptitudes that lie behind its use. The machine cannot be used as a shortcut to escape the necessity of organic experience.

—Lewis Mumford
Technics and Civilization

In the summer of 1974, renowned Broadway lighting designer Jean Rosenthal was organizing her drawings and paperwork for technical rehearsals of Hal Prince's Chorus Line. It was obvious to her that, in order to execute the complex diffuse lighting and special effects sequences she had conceived, there would be a spaghetti-like confusion of operators' arms crossing a wide control console and an army of electricians huddling inside a cluttered, circuit-patching room. In short, what she desired to do and what she showed were impossible without modern technology: the need for computer-controlled lighting.

After much gnashing of teeth, Rosenthal decided that the only way to execute her plan was to use a controller that could electronically cue the show with a single operator. There was still a need for electricians to patch circuits, but consolidating and centralizing control would eliminate confusion, streamline the rehearsal process, and add immeasurably to the creative process.

Not only did A Chorus Line go on to be the longest-running show in Broadway history and garner a Pulitzer Prize for composer Marvin Hamlisch, a 1967 Queens College graduate, it was also the show most responsible for ushering computer-controlled lighting technology into live production. Yet time and technology march on. Its complex cross-feeding and dynamic effects are now considered par for the course in the entertainment industry, even mundane or "low budget." Still, A Chorus Line changed the way technicians in the performing arts worked.

What Arabic mathematics did for Renaissance art, architecture, and culture, computer and digital technology has done for our modern world. This familiar expression of our present mode of existence has changed the way we work, the way we think. It has transformed our view of time and restructured our lives. It has even worked its way into the theater and the way we entertain ourselves. John Huntington, author of Control Systems for Live Entertainment (one of the few progressive texts on show technology), notes in his introduction that performing artists are about ten years behind technology created by the well-funded research-and-development wings of the defense and aerospace industries. Despite improvements, the technological lag, however, the marriage of digital technology and spectacle has made our daily life—(that is, any contact with continually emerging technology) a spectator's event.

Theater—the artful presentation of a culture's most vital experience—has thus filtered its way into enormous non-traditional circles of entertainment and media. Tennis courts are constructed to look like Disney-esque rain forests. Even the third world has begun to theme itself. The government of Hamas recently announced a $1 billion resort and casino project in Shikohn, which it hopes will hasten the economy's recovery and integration into normal international relations. Mall developers are introducing laser tag games and special effects into their family entertainment centers (previously seen in theme parks) to attract adults and children. Somewhere between art, advertising, architecture, and theater, our culture has amalgamated a new forum for technological exploration in which no one discipline seems to be dominating. Cross-disciplinary training has thus become essential.

Has higher education kept pace with these sweeping changes? Not really. College theater departments abound. Graduate programs in theater design and production have proliferated, but their curricula are often little more than a growing salmon. Have these programs addressed real issues that confront modern technicians and designers in the entertainment industry? Again not really. Students graduate by the hundreds only to find that they must learn new skills. Like many a young salmon, they never make it past the current.

Many of these theater programs advertise themselves as progressive, professional training centers with legitimate status in the world of work. More often than not, they are located in the midst of the world; that is, the closest thing to a professional connection they will find—if they are lucky—is with a reputable, though small, regional theater.

Training, then, reflects this limited exposure. Tom Janus, General Manager of Vari-Lite, one of several lighting companies specializing in digitally-controlled lighting fixtures, puts it this way: "I don't want educated technicians, I need trained technicians." His reference to education reflects not so much a lack of respect for the art, but rather tells us plainly that the allegedly educated are not trained, and the ones working in the industry's cutting-edge positions. Put another way, contemporary education gives a false sense of knowledge and experience to students. The myriad theater departments in our country continue to create a class of "virtual" world of art for the sake of art. A valuable tool, perhaps, but also an isolated one. It does not prepare future employees for the job market that exists on the other side of the commencement day.

Recognizing this dilemma, Dr. Emile A. Cozzoli, then an Associate Professor of Speech, Theater, and Performing Arts at New York City Technical College (now its Provost), put out in Spring 1987 a call that would take more than a decade to complete. She went on to work on a plan that would utilize the unique environment of a technical school as a basis for training advanced technicians of culture. She sent out surveys to the entertainment industry in 1982, 1986, and 1992; she consulted with the U.S. Institute of Theatre Technology (USITT); she wrote a curriculum; and she surveyed high school guidance counselors and officials regarding the knowledge of the field and the students' interest in the field. The result of collecting this information made her task an easy one: the industry was craving a progressive training program (only one in the country, at Yale, was through a "non-technical") USITT was publishing position papers on the paucity of qualified working technicians and managers, and high school students and counselors alike had no idea where to find a program that offered both practical training and consistently marketable skills. Hence, therefore, the new Bachelor of Technology in Stage Technology at NYCTC, curtailed in the Fall of 1993.

The program was originally designed in 1986 as an associate degree, but after approval at all levels within the University system, Dr. Cozzoli withdrew it, feeling that it made too many requirements for a two-year degree. In the meantime, she progressed from full-time to part-time at the College. Having broader issues and responsibilities in view, she needed eight more years to develop a full-fledged four-year curriculum. Once the proposal was finalized last summer, it went from the College curriculum committee to the CUNY Board of Trustees in record speed—four months—and presently awaits an expected final approval at the New York State Education Department.

The strength of the curriculum in its present form is that it requires many of the core classes usually required of the applied-engineering programs (for instance, statics and strength of materials, AutoCAD, physics, electronics, and mechanisms). Despite the practicality of these courses as they relate to construction or technology in general, they are not offered in most theater programs, even at the graduate level. At NYCTC, instructors in architecture, mechanics, as well as art and advertising, will provide instruction from classes in their own existing programs. This will broaden lighting students' exposure to the environments of vocabulary, and the people they will be working with in related disciplines after graduation.

Students will also be able to enroll in courses at Brooklyn College's Department of Theater. Through shared facilities and faculty appointments, design instructors will teach students enrolled in either school. Students will also have access to a wider range of course offerings and be able to share the use of facilities such as computer-aided drafting labs and fabrication facilities.

The program will rely heavily on practical experience and will require an internship in a professional setting. Brooklyn College's Department of Theater, the Brooklyn Academy of Music, the Sibylia and Danny Kuey Playhouse, the Brooklyn Arts Council, and Hudson scenic Studios (where many Broadway sets are constructed) will be the core facilities for these internships. Technical courses, with their practical rigors, will thus be coupled with more traditional liberal arts, social sciences, and visual arts classes.

To complement the core staff required at NYCTC, the Stage Technology program is to be taught by working professionals, a valued resource for faculty and students. With New York City's entertainment industry lapping at its shores, a veritable sea of opportunity exists for obtaining internships with exceptional credentials (it is from this pool that the program's advisory commission has been chosen). This institutional "mix" will serve to close the gap between education and training and ensure that the essential professional survival after graduation is achieved.

Our students, we hope, will enjoy connections in an industry that thrives on word-of-mouth and personal recommendations—something even before they graduate. A curriculum based on practical experience, sound course work, and professional training should give our students that "organic experience" which Lewis Mumford wisely deemed necessary for any "mechanical apparatus"—even the fabulous machines that give us our recreational or aesthetic pleasures.

It is purely by coincidence that NYCTC's Theatre Works will be producing A Chorus Line the first weekend in May. The second weekend in May its sponsor, the Department of Humanities (in association with Continuing Education), will be producing a three-day seminar on show control systems for live entertainment (themed attractions, concerts, and corporate trade shows). Perhaps this happy coincidence is a good way to inaugurate the new program. If all goes well, Dr. Cozzoli's cherished dream will produce more than smoke and flashing lights. It could make magic.

Jean Rosenthal would doubtless be the first to applaud.
Of Players, Stages & Business Education

By Marie Jean Lederman,
Professor Emerita of English, Baruch College

Prologue

Bernard M. Baruch—financier, philanthropist, statesman—and Jean Cocteau—artist, film-maker, playwright—would have made unlikely colleagues in real life, but their spirits are now presiding over a most extraordinary, permanent partnership that joins two eminent mid-Manhattan institutions: one a college, the other a repertory theater.

For three days each fall, actors, directors, designers, and technical staff of Jean Cocteau Repertory move from their theater at Bowery and Bond streets to Baruch College campus, where they hold performance/demonstrations, workshops, and conversations with students. This Off Broadway company has presented a prodigious variety of classic plays in a repertory format to diverse audiences for twenty-four years and is now in its third year of residency at Baruch's own campus. In addition to having theater and business to do with each other?, throughout history, great theatrical writers have addressed the fundamental issues of life—how we deal with ourselves, each other, and the culture that surrounds us. But theater is especially well suited to work its magic upon students, who can learn much from studying plays as literature but even more from seeing live theater and talking to those who create, sustain, and manage the theatrical enterprise. While students—especially those who live in such close proximity to the Great White Way—may acknowledge theater to be a business, few are very keenly aware that business is also a theater. In practice, they are inextricably bound together. What follows, therefore, is a description of the collaboration between Baruch College and the Cocteau company, which is founded on this assumption—a collaboration designed to give an exciting new spin to the phrase “stage business.”

The Action

Baruch houses the largest business school in the country, and many of us who teach business students lament their general lack of interest in the humanities and their narrow vocational ambitions. Indeed, American business leaders voice strong criticism of business schools for graduating students who may have strong technical abilities but limited understanding of people, ethics, and the consequences of their decisions for the societies in which they live. Educators debate whether and how ethics can be taught. What kind of intramural experience will produce comprehensive informed graduates sensitive to the issues of a diverse society? What will make them better communicators who will give them the tools for integrating head and heart in their decision-making process? Baruch's faculty has helped to lead the way in finding answers to these important questions, and the Baruch-Cocteau joint venture has proved to be one of the most intriguing fruits of this exploration.

For three days in the fall semester: twenty-three classes (over 1,000 students) attend workshops in conjunction with the Cocteau. Then, in the spring semester, the company provides one play from their repertory on campus. This coming May, for example, Anton Chekhov's play The Cherry Orchard will be presented, followed by a symposium. In addition to workshops at Baruch and at the theater, students attend plays throughout the academic year at the company's Bowery Lane Theater at the reduced price of $3.00 (400 students did so during the fall term). Altogether, each year over 2,000 Baruch students are swept up into the reading, attending, and analysis of live theater. For many of them this is a first experience of the theater.

This spring 145 students from literature classes will have a buffet dinner at the theater and then watch a scene from Chekhov's The Cherry Orchard (set in a country house-the play within the play, or Monstrous scene). A discussion with the director and actors will follow. In addition, undergraduate management students will attend workshops focusing on theater as a model for corporate management techniques. Finally, some weeks prior to the performance of The Cherry Orchard at Baruch, Professor Simon Spector and Constance Demi will hold a workshop for faculty members on integrating the play into their curricula.

Three Scenes from Past Workshops

Scene 1: Theater Production—A Model of Corporate Management

Professor Donald Vredenburg's graduates of management students see three distinctly different management styles at work as a director rehearses actors playing Hamlet, Rosenberg, and Gauldin: the laissez faire, authoritarian, and democratic styles. These are sometimes termed the participative, "directive," and "consultative" styles. Co-Artistic Directors Robert Hupp and Scott Shutrick lead the session. First, Director Scott Shutrick asks the actors: "What would you like to do? Whenever you want to start. What do we need to do?" The actors respond: "This is too far. What are you asking? Do you feel you are strong enough to play an entire scene? How do you feel? The actors go off in three different directions as Shutrick continues to remain apart, tentatively repeating questions. In discussion, students prove critical about the quality of the scene, focused on movement, and the actors' lack of respect for the director's lead-play style.

The same scene is rehearsed again, this time with the director telling each actor precisely how and where to move and speak, interrupting every few seconds to bark commands: "Hamlet, lose the gesture. Rosenberg, move six inches to the left. Shylock, sit down." The actors become more obedient. After the scene, a student remarks about the director's "intense control." People need some kind of input into their jobs and will be more effective in an organization if they have that. This authoritarian or directive style allows no outlet for individual experimentation. Another student adds that the actors were showing more obedience than respect for the director. Professor Vredenburg asks: "Would this managerial style be appropriate at any time?" A student responds, "If the director gets more involved in the play."

Finally, the scene is rehearsed using a modern democratic or consultative approach. The director lays out an interpretive problem for Hamlet and asks the actor if he can suggest an appropriate gesture. The actor does so, and the director replies, "Let's try it. If it doesn't work, we'll try something else." Hamlet moves, and the director says, "I need a bigger physicalization. Give me something else." The actor tries a different movement, and the director adds, "That's good." Verna Bond-Broderick, the Cocteau business manager and a holder of both an M.F.A and an M.B.A., comments that "The good manager takes into account the personal styles of subordinates, how everyone interacts in the culture of the organization. That is what the work world is coming to, what most managers are striving for today."

Another student adds that the actors are participating: "You feel the creativity flowing. The subordinate feels his skills are being used.

When the session is repeated for a junior-year management class, a lively discussion ensues as students relate their own job experience to the variety of directorial styles. One student self-righteously says, "I wish my boss were here tonight." Because these two sessions went so well, additional workshops will be held for first-year management students this spring.

Scene 2: The Decline of the Nobility in The Cherry Orchard

The students in Professor Cynthia Whaley's history class, "Russia Under the Tsars," watch an early rehearsal of a scene from Chekhov's play. They discuss and examine character and development. While they talk about the racial process itself, much of the time the students are engaged in a different kind of discussion. A student asks, "Did Chekhov write this scene to show how responsible the people are?" Angela Vitale, who plays Madame Ranevskaya, explains that she is "impulsive...she acts on her passions, but her heart rules rather than her head and it's someone else's way of life. That's why she's grown up." Professor Whittaker says, "I know a lot of people who spend more time than they have and are involved in destructive relationships." Another student adds, "She left her children and home and goes off with her lover. She supposed to be sympathetic, but I have no sympathy for her." Academy Brown says, "This class of people doesn't know work. They are innocent about much of life. Work is the way to discipline, a purpose, a future." Director Eve Adamson, who founded the Jean Cocteau Repertory, notes that this play is about the death of that class. The earth is shifting under their feet. It's an isolated moment in time, yet everything is in a state of change—much like the world today.

Scene 3: New Plays in Old Settings—Creating The Keepers

One day three characters showed up in my head without warning," playwright Barbara Lebow tells two classes in College Reading. Both classes have read her play and want to know where her ideas came from. Lebow tells them about watching the aging and disintegration of her own mother and about a childhood friend who was the only African-American in their school. "Most plays," she says, "start with what life is. These two memories gradually emerged as the play's themes of aging, loneliness, and isolation." Later, she adds, she was watching a television program on lighthouses, and she knew that a lighthouse was where her three characters would live.

Lebow began her play six years ago, cutting and going over and over the first production itself in response to audience reaction. When a student asks if all her plays are like The Keepers, Lebow—who has also written A Shayne Haddad—answers, "Yes and no. I like to play with other languages and dialects. When I write plays, like when I go to the theater, I want
Putting City Youths on the Starting Line

Dr. Joyce Bloom, CUNY YWSP Administrator, Bronx Community College, reports.

Five CUNY campuses are currently fielding teams competing in the National Youth Sports Program (NYSP), which is an ambitious initiative—partly fueled by federal funds—sponsored by the National Collegiate Athletic Association. Its purpose is, through sports activities (swimming, basketball, softball, tennis, volleyball, and dance/aerobics), to provide economically disadvantaged youths needed alternatives to drugs and gangs, nurture healthy perspectives on violence and teenage pregnancy, and inspire desire to move into a post-secondary educational environment. NYSP, with a budget of over $36 million served last year nearly 60,000 10-16-year-olds in 150 cities across the country, through the auspices of 169 higher education institutions. As its activities go well beyond the courts and fieldsides: most projects involve nutritional hot meals and medical examinations (over 12,000 problems were dealt with in the course of these). Transportation is often offered, and there is peripheral instruction on such topics as drug-prevention, care-planning, nutrition, and personal hygiene.

Since 1969 the Program has been in effect nationwide, and some of our CUNY campuses have been involved for over a quarter of a century, teaching boys and girls in such sports as swimming, dancing, team sports, and martial arts, while serving at least one nutritious U.S. Department of Agriculture-approved meal per day. Ed Thiele, Director of Youth Programs for the NCAA, recently toured the CUNY system and was impressed by the educational offerings and the broad approach to the children. He said: "We need to put a face on children's issues and to continue to serve the CUNY communities as a presence committed to children. On the latter point, the partnership must be publicized as an essential and cost-effective model that can be replicated in the current era of budgetary reform." The University is certainly doing its part: it is the only system in the nation with five distinct NYSP programs in operation, at Bronx Community College, City College, Lehman College, and Medgar Evers College.

Each of our college programs has special features to help young men and women succeed in the competition. BCC offers computer instruction to children and holds a Math enrichment program that enrolls 100 in science studies as well as special math and writing program called TAPF, or the Academy for Youth (this program is a collaboration between NYSP and the Provost's Office). Twenty percent of Hunter's adult staff are former campers, and the College works with City Corps to provide additional volunteer work for the participants in this all-inclusive camp. Lehman has the largest program, with 700 children as the first in the beautiful Bronx campus and making good use of the new APX gymnasium complex. Under the leadership of the sports director and the TAPF program, the school has been a leader in the NYSP Goodwill Games, where CUNY schools have a chance to send their best teams for tournament play.

City College has also been established by these schools to discuss their interdisciplinary programs and to consider how to meet new challenges and enhance the embrace of other deserving children. All this work has not gone unnoticed by administrators and program managers. The Committee of the School of Education Awards for Excellence in Youth and for Youth Programs for Excellence was presented to the Puerto Rican Youth Program for its excellent work in the Puerto Rican community.

Six thousand NYSP athletes will wear this cap at the 1984 Olympic Games in Los Angeles. The cap is designed by the students of the Sacred Heart High School of Sacred Heart High School and donated by the students of the Sacred Heart High School. They will also receive a medal for their contribution to the NYSP program. The cap is designed to honor the students of the Sacred Heart High School and to acknowledge their contributions to the NYSP program. They will receive the cap and medal at the opening ceremony of the Olympic Games.

Other NYSP programs include the TAPF program, which provides a range of academic and social enrichment activities for young people. The TAPF program is designed to help young people develop the skills and knowledge they need to succeed in school and in life. It provides a supportive environment for young people to explore their interests and develop their talents. The program includes academic instruction, social skills training, and counseling.

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Epilogue

A week after the workshop, an ESL student in Professor Effie Cochran's class writes about the collaboration of so many people. "A successful project needs a lot of time to design, prepare, practice. While students learn about the collaborative process, they also learn about individual effort. Another ESL student writes, "I would like to begin by expressing my deep appreciation to Barbara Lee, the Keeper's author, who gave us good ideas about writing and helped us to believe in ourselves." Clearly, these students learned much about the relationships among research, hard work, confidence, and achievement.

This exposure to the process of theater denounces "art." Students see and hear things differently. Business managers working together and discussing how they work. Throughout the sessions, the importance of the investment in the discipline, the development of leadership, and the importance of collaboration are shared. When Baruch graduates enter the business world, they find these are not foreign ideas that have been encountered there. In the cocoon of the class, students have not thought about the possibility. Craig Smith, a veteran of twenty-one years with the Cocoon, praises the class because the student researcher finds answers and is heard as a friend. Sometimes, it means only reading them aloud with a friend.

As students watch workshop scenes, their intake of breath and the forward motion of their bodies suggest their deep involvement. During the three days, workshop leaders remind students that they can come to the theater for a mere $3, and Smith adds at this workshop, "We know when you are there. We can feel the energy in the audience, and we respond to it." Please come.

Jobs in the metropolitan area. I suspect that Bernard Baruch himself would hasten to agree that programs like "Live at Baruch" devoted to building the audiences of the future are making a big difference. For what will happen to theater in New York when the over-diluted, educated, professional population that now makes up the majority of theater audiences—either dies or moves to Florida? What will happen to the metropolitan area in the next decade if that revenue and those jobs vanish? And what will happen to all these young people who have been deprived of the intellectual and cultural challenges that are the opportunity to live other lives, and the moments of enjoyment that are all that members of a live theater audience? What will happen to the future of the arts? The answer is: convince, is helping to assure that we will not have to face such deprivation—and lose all those undiscovered theatrical talents (like that of of Lebow's) that keep our cultural life vibrant.

Our City's future playwrights will yet to give us. The vision of Baruch College President Matthew Goldstein, the financial sponsorship of alumna Laura and Martin Spitzer, and the spirited cooperation of faculty and community members have resulted in the partnership we all can be proud of, a partnership that strengthens the ties that bind our City's business and arts communities. By making the humanities come alive, we hope to broaden our students' appreciation of cultural, educational, and professional lives, and transform them into advocates for, and supporters of, the arts. We hope that, throughout their lives they will leave theaters thinking about their fellows, morality, ethics, and other worlds they had hitherto (and mistakenly) thought of as remote from their own. And finally, we hope that programs like "Live at Baruch" will give these students the analytical tools and perspectives that become such ideal patrons of the world's stage.
Going for the Gold

Continued from page 4

scholarship opportunities. Together we are also developing strategies to spur student's interest in graduate study early in their careers and to provide services such as faculty mentoring, instruction in preparing applications and writing personal essays, and advice on how to arrange for recommendations and how to prepare for interviews. The success of our SEP efforts will rest, finally, on our faculty's enthusiastic belief that their best students deserve this kind of investment of time and energy. We need the vigorous involvement of every faculty member, working hand in hand with the Scholarship office. Such collaboration has proven successful elsewhere and should be a matter of course.

Washington to prepare her meeting with the Rhodes Selection Committee. "I hope you continue the program," she wrote. "It is in the tradition of honoring those students who are being groomed for the next generation of leaders." She also said she was proud of the success of the Rhodes Scholarship program.

Bernard Robinstein, a 3.9 GPA, political science major at Brooklyn College, had no intention of applying for one of these nationwide awards. His experience in Washington as a summer intern for the U.S. Attorney General's office and a volunteer for the New York City Bar Association had prepared him for the rigorous application process.

With only a few days before the deadline, and with the support of faculty and administrators at Brooklyn College, he was determined to make an impression. "I want to be the best," he said. "It's not just about the money." He had planned to attend law school, but now he was set on applying to Stanford University.

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As Vice Chancellor Freeland said, welcoming students to the Symposium, "CUNY has a long and splendid history of academic excellence going back to our foundations in the 19th century... It has produced some of the greatest leaders in the nation... and today we have become a major producer of minority leaders who are the more exceptional, demanding paths in pursuit of their goals." The Scholarship Enhancement Program means to make sure that they have the tools to succeed.

Interested faculty may wish to refer a potential candidate to the Scholarship Representative listed below by campus. The SEP Office is in the Office of Academic Affairs at 800 Stuyvesant Street, 917-341-5496.
GIVING NEW STUDENTS
THE CLUE

The Director of New Student Orientation at CUNI. Martin Black, reports on a new program that has drawn attention in CUNI-wide and beyond.

When new students arrive for their first on-campus experience at the College of Staten Island, many are surprised by the message conveyed: "Although you are on a formerly commuting campus, you will find no watered-down college experience. Here we are committed to giving every student a thoughtful and complete higher education experience in the first two hours of the "Introduction to College Life," which serves as a vital part of the new student orientation program. The "Introduction to College Life" program is designed to take place during the first two hours, which include group orientation sessions and a campus tour. This program is designed to help students adjust to their new college environment from the start. Students who successfully complete the program will be eligible for a "Certificate of Merit," which can be used to apply for scholarships and other opportunities. The program is also designed to help students understand the resources available to them at the College of Staten Island. Students who complete the program will have access to a variety of services, including academic advisors, career counselors, and student support services. The College of Staten Island is committed to providing a quality education to all students, regardless of their background. The "Introduction to College Life" program is one of the many ways we strive to ensure that every student is given the tools they need to succeed.
Hard Times:
Walt Whitman in the Classroom

What follows is a description of the early career of America's most famous former high school teacher. (adjacent text perhaps slightly more than what they care to here). It is excerpted, with kind permission, from Walt Whitman's America: A Cultural Biography, forthcoming from Knopf in April, by Dan Georgakas and Mike, Professor of English at Barnard College and the Graduate School and University Center.

Schoolteaching, which had been forced upon Whitman by hard times, may have been a comedown for him. There was little glamour about the job of a country teacher in those days. Job security was minimal, since some schools were open only three months (the minimum required for public funding), some four, some six or nine, and a few twelve. Teachers usually drifted from school to school, teaching four terms of thirteen weeks each. Unlike today, when hard-pressed teachers can usually give at least two reasons for their little work (July and August) holidays were virtually nil. There were no official holidays for Christmas, Thanksgiving, or New Year's Day; teachers had only Sundays and other Saturday off. Salaries were wretched. A country teacher might expect to make around $40 a term, or $150 a year, though expenses were reduced by the common practice of "boarding round," by which a teacher would spend a week or two living in the home of a student and then move on to another.

From our perspective, teaching in a one-room schoolhouse might appear to have been a rather charming, if somewhat frustrating, occupation. The little wooden structures were drab on the outside; inside there were typically only small benches of varying height against the walls, with the teacher's desk in the center and a few benches near it for students called upon for recitation. Furniture was made locally from rough-hewn lumber. There were no blackboards, few windows, and terrible ventilation. Conditions were not only primitive but cold weather, sometimes brutal. In most of the schoolhouses Whitman taught in, heating was supplied simply by a fireplace at one end of the room. A pail of water on the side of the roof opposite the fire would freeze solid. Students who happened to trade places near the fireplace to avoid shivering in the winter months.

Understandably, there was not a great rush to fill country teaching posts. As Whitman later explained in the Brooklyn Star, most who took jobs in the district schools were "cheater-teachers-young men during college vacations, poor students, tolerably intelligent farmers."

The curriculum was almost as basic as the little structures in which it was taught. The three Rs, with perhaps some science and occasionally a language or two, was the standard fare. It's doubtful that Whitman, who never knew more than a smattering of French or Spanish, taught languages. In the early going, it seems that Whitman adapted well to the rigors of teaching. He was liked by both parents and students in Bayly. In one sense, his early days had a natural appeal for him, for he was reunited with his family in lovely surroundings. Bayly is on Great South Bay, the huge expanse of water and wetlands that stretches between the mainland and Fire Island, the distant strip of beach beyond which lies the Atlantic. Whitman would never forget seeing oars through holes cut in the thick bay ice in winter or boating across the bay in summer to gather seagull eggs on the ocean beaches. He would recall, "The shores of this bay, winter and summer, and my doings there in early life, are woven all through [poems] of [vates]."

We get a small but telling glimpse of Whitman's personality from an incident he said happened during his months in West Babylon. This newspaper article with Whitman in old age, could be apocryphal, though it weighs with other reports of his generally calm but sometimes explosive demeanor. One day he was fishing from a boat on a quiet pond near the family property when he was harassed by Benjamin Carman, a boy who lived on the adjacent farm. Carman was throwing stones near the boat to disturb the fish. At last he got in his own boat and approached Whitman, who partially ignored him and then struck up a cheerful conversation. When Carman's boat came within striking range, Walt seized his pole and threw the boy mercilessly, breaking the pole in the process. The beaten Carman went home, and soon his furious father brought charges of assault and battery against Whitman. News of the case spread like wildfire, and on trial day the courtroom was crowded. Whitman pleaded his own defense, admitting to the beating but insisting that his vested rights had been violated. The case was dismissed, the courtroom exploded into laughter when the jury foreman, an Englishman, declared, 'We find cie d'not to be 'im 'ard enough."

The eighteen-year-old Whitman left the family home in spring 1837, just when the economy was going into a free fall. He briefly assumed a one- or two-term teaching post in Long Swamp, a village in the South Hampton area between West Hills and Dix Hills. By the fall he had relocated twenty miles to the east to Smithtown, a Suffolk County town of about 1,500. His Smithtown teaching job lasted three terms, including the fall and winter of 1837 and spring of 1838. He got $72.50 for five months of teaching. At one point he had some eighty-five students aged five to fifteen. As usual, the schoolhouse was primitive, with a pit latrine and one cut and writing desk that faced three walls with their backs to the teacher's central desk. Its doors and three windows fronted the town's main street, and a road ran near the village green, where Walt played ball with the boys. For lack of a janitor, the girls swept and cleaned the school, and the boys chopped wood. There was no bell on the clock. The gong- or gong-like object was a bell and sharpened for all students by the teacher.

A Textbook Case:
Helen Keller in the Classroom

The New Press, a non-profit publisher in the public interest with offices in the Hunter College MFA Building, has just published Lies My Teacher Told Me: How Historians Get Their Facts Twisted. By James W. Loewen. Loewen was the author, in 1975, of the first integrated state history textbook, Mississippi Conflict and Change; its rejection by State officials led to the textbook-writing career of Loewen vs. Tartaglia, hailed by many as one of the defining events of the Civil Rights movement in education. For his new book Loewen was surveyed a dozen popular high school American history textbooks, discovering blank series of dates, left-peddled or omission of crucial historical events, and systematic erase of such subjects as our unfavorable labor history, the history of dominant populists, and anti-communism. He opened with an examination of "bureaucratization, a dehumanization process (much like "dehumanization" that occurs in people processes), that focuses on Helen Keller. It is excerpted here by kind permission of The New Press.

...At least a dozen movies and filmsstrips have been made on Keller's life. Each yields its version of the same cliché, a McGraw-Hill educational film concludes: "The gift of Helen Keller... is the world to constantly remind us of the wonder of the world around us and how much we owe those who taught us what it means, for asked us to learn from it. Keller, who struggled so valiantly to learn to speak, has been made mute by history. The result is that we really don't know much about her. Over the past ten years, I have asked dozens of college students who Helen Keller was and what she did. All know that she was a blind and deaf girl. Most of them know that she was befriended by a teacher, Anne Sullivan, and learned to read and write and even to speak. Some students recall rather minute details of Keller's early life: that she lived in Alabama, that she was ugly and without manners before Sullivan came along, and so forth. A few know that Keller worked in college. But about what happened next, about the whole of her adult life, they are ignorant. A few students venture that Keller became a "public figure" or a "humanitarian," perhaps on half of the blind or deaf. "She wrote, didn't she?" or "She spoke"-conjectures without content. Keller, who was born in 1880, graduated from Radcliffe in 1904 and died in 1968 to ignore the sixty-four years of her public life or to encapsulate them with the single word humanitarian in lieu of a biography.

The truth is that Helen Keller was a radical socialist. She joined the Socialist party of Massachusetts in 1909. She had become a social radical even before she graduated from Radcliffe, and not, she emphasized, because of any teachings available there. After the Russian Revolution, she sang the praises of the new communist nation: "In the East a new star is rising! With peace and anarchy the old order has given birth to the free, and behold in the East a child is born!"

Keller's commitment to socialism stemmed from her experience as a disabled person and from her sympathy for others. Continued on page 11
Articulating Dance: “Perspectives on Movement” Conference at GSUC

An innovative conference, “Perspectives on Movement: Interpretation of Dance Through Writing,” will take place at the Graduate Center on March 14 and 15. The purpose of the conference, according to organizer Joyce Appels, a professor and dancing several co-sponsors are the Center for the Humanities, the Henri Pirey Institute, the New York Public Library Dance Collection, the Dance Critics Association, The Poetry House in Soho, and several CUNY Committees, Departments, and Programs. In addition to special panels and keynote or featured speeches to be delivered between 10 am and 5 pm each day, dance performances will be given at 8 pm each evening at the John Jay College Theater.

Distinguished Professor Mary Ann Caws believes the conference will be of particular interest to anyone concerned with “the relations between the movements of the mind and the body and between performance theory and the theory and practice of reading.” And Distinguished Professor Morris Dickstein, Director of the Humanities Center, observes that the conference addresses a subject deserving of serious scholarly attention: “You can count on the fingers of one hand the number of people who have written very well about post-Bluebush ballet.”

Keynote speakers will include Deborah Jowitt, senior dance critic for the Village Voice and a professor at the Tisch School of the Arts, and Isabelle Genot, Persian dance critic and archivist for the Curators Fund company. Several European scholars and American dance critics will take part.

Panel topics will be literary, historical, cross-cultural, and cross-disciplinary. Following are some of the subjects that will be pursued in these discussions: Renaissance Body Expressivity, Dancers’ Personal Notation Systems, Writing About North American Indigenous Dance Forms, Writing and Central European Ballet in the Late


Appels, recipient of a 1991 Fullbright Fellowship to study the philosophy of movement in Berlin, is the Company’s Artistic Director and is now completing his dissertation on conceptions of the body and movement in literary texts for the Program in Comparative Literature.

For further information, contact the Program in Comparative Literature at 212-422-2936.

Keller in the Classroom

with handbells. She began by working to simplify the alphabet for the blind, but soon came to realise that to deal solely with blindness was to treat symptom, not cause. Through research she learned that blindness was not distributed randomly throughout the population but was concentrated in the lower class. Yet, they were not immediately obvious because their blindness was not always fully manifested, and they were often obscured by other factors such as poverty and inadequate medical care. Poor women who became prostitutes faced the additional danger of syphilis. Thus Keller believed that the social class system created opportunities for women sometimes determining even whether they could see. Keller’s research was not just book-learning. “I have visited sweatshops, factories, crowded slums. If I could not see them, I could smell them. At the time Keller became a socialist, she was one of the most famous women on the planet. She soon became the most notorious. Her conversion to socialism created a new storm of publicity—this time outraged. Newspapers that had extolled her courage and intelligence now emphasized her handicap. Columnists charged that she had made a choice between blindness and success. In response, Keller wrote, “Do you know of any women who have chosen blindness?”

Keller recalled having met this editor:

“At that time the complications he paid me were so generous that I blush to remember them. But now that I have come out for socialism he reminds me and the public that I am blind and deaf and especially liable to error. I must have shrunk in size, for instance, during the years since I met him.” She went on, “Oh, ridiculous Brooklyn Eagle! Socially blind and deaf, it fails to see the extraordinary, a system that is the cause of much of the physical blindness and deafness which we are trying to prevent.”

Keller, who devoted much of her life to raising funds for the American Foundation for the Blind, never wavered in her belief that our society needed radical change. Having herself sought so hard to speak, she helped found the American Civil Liberties Union to fight for the free speech of others. She sent $100 to the NAACP with a letter of support that appeared in its magazine The Crisis—a radical act for a white person born in Alabama in the 1920s. She supported Eugene V. Debs, the Socialist candidate, in each of his campaigns for the presidency. She composed essays on the women’s movement, on politics, on economics. Near the end of her life, she wrote to Elizabeth Garrett Flynn, leader of the American Communist party, who was then languishing in jail, a victim of the McCarthy era. "Loving birthday greetings, dear Elizabeth Flynn! May the sense of serving mankind bring strength and peace to your brave heart!"

One may not agree with Helen Keller’s positions. Her praise of the USSR now seems naive, embarrassing, to some even treasonous. But she was a radical—a few Americans know, because our schooling and our mass media left it out.

John Jay’s Puerto Rico Campus

In a collaboration effort to enhance the training of the Puerto Rican police force, John Jay College of Criminal Justice has established a branch campus at the Puerto Rico Academy of Police Science in Guaynabo. This campus offers an associate degree in police science to new recruits as part of their required basic training.

The program began last April, and the first class of 437 cadets received their degrees and were sworn in as officers during a graduation ceremony on November 30th at the Centro de Belles Artes in San Juan.

Most of the instruction is in Spanish, and students live on campus while pursuing their degrees. As on the home campus.

Dispute Resolution Grants Announced

The University’s Dispute Resolution Consortium (DRC), based at John Jay College, recently announced the award of fifteen mini-grants totaling 1,500 each to faculty, staff, and graduate student. The purpose of these grants is to stimulate research in Dispute Resolution in the form of monographs, working papers, grant proposals, and educational films.

Among the projects funded for the 1994-95 cycle are studies of the impact of conflict management on student gang members, civil rights and women's status in Israel, the applicability of conflict management principles to pre-school-age children, prisoner empowerment programs, the relative merits of dispute resolution teams and individual negotiators, and no concession policies for dealing with terrorist acts.

An informational session for the 1995-96 cycle of mini-grants will be held at John Jay College on Monday, May 3, from 9:30 to 11:30 am, in Room 630, 990 Third Avenue. Grant application deadline is May 1.

For further information call 212-220-8692, ext. 12573704.
Chancellor's Testimony

Continued from page 1

Reynolds noted that while the University was hopeful that legislators would alleviate some of these cuts, CUNY has initiated action to respond to potential reductions. The Board of Trustees last month approved a declaration of financial exigency for the community colleges for 1995-96 and will consider a similar resolution for the senior colleges this month—the first step in a process that authorizes the elimination of classroom and support staff. A preliminary retirement incentive proposal for faculty and staff has also been drafted.

"The Academic Program Planning process, begun by the Board of Trustees several years ago, and which has received firm support from the Executive and the Legislature, continues to this day," the chancellor added. "Throughout CUNY, at the department, division, campus, and University levels, faculty and staff are identifying program strengths and weaknesses, reemphasizing educational goals and objectives, formulating and implementing collaborative arrangements and introducing technological innovations to make more efficient and effective use of people and dollars.

She stated that the College Preparatory Initiative is proceeding in close cooperation with the City public schools. "Student preparedness for the rigorous college study is improving; annually, promising substantial savings in remedial instruction in the years ahead. Numerous other actions have directed resources back to the classrooms and support services, and will continue to do so," she said. Chancellor Reynolds called on the Legislature to:

• increase State aid to alleviate the proposed tuition increase;
• repair the safety net of financial aid, especially for the poorest students;
• reduce the costs at the senior and community colleges so that program quality can be sustained and enrollment growth can be fully recognized.

Lehman's Caveman of the Nineties

By Cherrylin Williams

Senior, Lehman College

I

Is your dream vacation a trip to the Poconos or Disney's Fantasy World? The sophistication of Paris or the pristine Caribbean? Most of us would choose "all of the above," but consider the charms of roaming through earthy dark caves...

Robert Cohen, a senior lab technician at Lehman College and a Lehman graduate, will tell you that caving is his most pleasurable passion. Ever since a College outing club led him on an expedition to the relatively small Leigh Cave in New Jersey, his devotion to spelunkology has remained steadfast and he has taken him around the continent and beyond. Spain, Mexico and Canada.

As a speleologist—a term for students and explorers of caves—Cohen is an active member of the 10,000-strong National Speleological Society. On weekends he teams up with members of the local chapter for short trips, reserving foreign expeditions for vacation time. Why the holder of a degree in communications would choose to crawl through mud, climb ropes, and endure the discomforts of dank, eerie caverns for twenty-three years: "It is the mystery of the unknown and the excitement of a possible discovery around the next corner." Cohen explains simply. The recent discovery of spectacular cave paintings in southern France supports his view, "That's the kind of thing we go for. The high point of his caving career came last March when he and some colleagues explored the 'Cave of Another Time' in China. He speaks with great pride over having taken part in exploration of this vast cave system lying about 200 miles north of Vietnam. His team was able to survey a mile of subterranean and he adds that "the images we observed convinced us many more miles remained for future expeditions."

In this era of space shuttles and fantastic outer-space projects like the Hubble telescope, Cohen is wonderful to encounter people like Cohen who find their pleasure in delving into the mysteries of the dark, silent underworld. Descending into the bowels of the earth invokes, perhaps, a feeling of kinship, a sense of being one with nature. Emerging from a cave must be like a rebirth and a rejuvenation of the spirit. On perhaps, for spelunkers, it is the other way around. Caving is not easy. It makes intense mental and physical challenges, says Cohen. And the success of any expedition depends on effective and finely disciplined teamwork.

Cohen's respect for the caves is amazing. He speaks of this domain as if it were sacred: "Take nothing but photos, leave nothing but footprints, and kill nothing but time." This silent, tranquil world seems to speak to your soul through the symmetrical designs current in the walls of the mystical hand of Mother Nature. These form a picturesque backdrop for the stalagmites and stalactites which seem to complement the sanctity of the place atmosphere." Cohen's whole demeanor reflects a person in touch with himself and at peace with the rush of modern technology. Maybe more of us should consider the therapeutic possibilities in spelunking.

Every year the Speleological Society convenes at different venues in the U.S. This year's meeting took place in Brattleboro, near a rich Texas cavern area, and attracted, as usual, enthusiasm from every ethnic and socioeconomic background, and many foreign countries. Indeed, the invitation for Cohen's group to explore the Chinese caves came because, several years ago, a Chinese speleologist attended an NSS annual meeting.

Cohen is now taking his caving career to a higher level by training to perform rescue work, ranging from aid to distressed covers to assisting at roadblocks or when children fall down wells. "Consider this a spiritual experience which gives you peace of mind," Cohen urges. "If you can endure tight spaces and are not afraid of some tendons physical training, caving is your best bet."

Trustees Declare Financial Exigency

On February 27th the CUNY Board of Trustees met and voted on two critical steps to prepare for the impact of major State and City budget cuts. The Trustees declared a state of financial exigency for the senior colleges and approved participation in the State's retirement incentive program if it is enacted into law. The vote on the senior colleges follows a similar action for the community colleges that took place at the Trustees' January meeting and applies, as well, to the CUNY Law School, Graduate Center, N.Y.C. Technical College, and the Central Office.

In approving participation in the proposed State retirement incentive program, the Board noted that it will be necessary to begin the process of implementing the law immediately after enactment to ensure that eligible employees may participate.

Refrainment planning is being conducted on each campus. Ten days after a plan is submitted by a college president to the Chancellor for review, it becomes effective. Within fifteen days, notice is sent to instructional staff members who will be discontinued. The length of retribution notice ranges from thirty days for part-time teachers, counselors, librarians, and lab technicians to twelve months for tenure-eligible faculty. Should financial circumstances improve sufficiently, the Chancellor will advise colleges that retribution planning is no longer necessary.

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