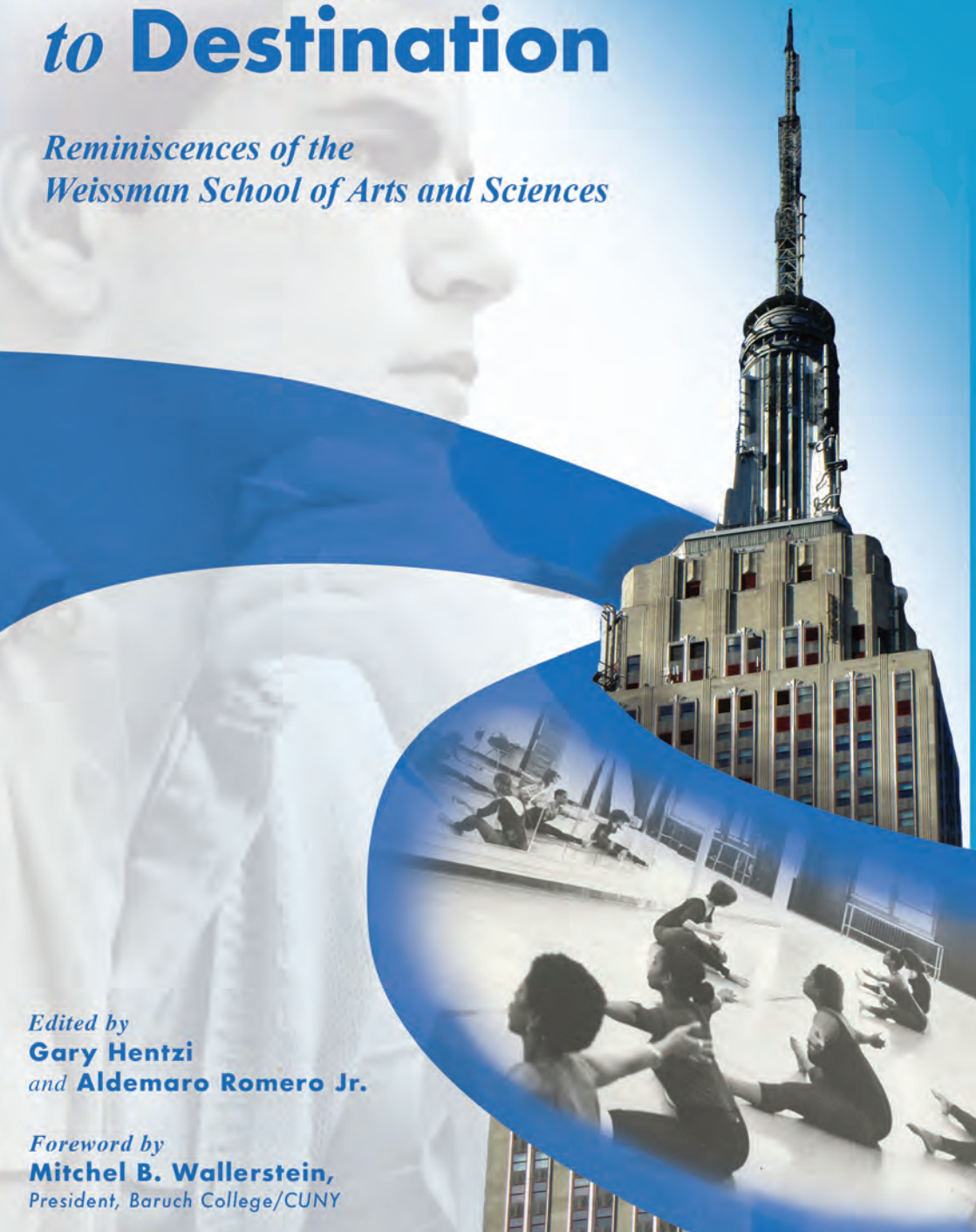
From Departure *to* Destination

Reminiscences of the Weissman School of Arts and Sciences



Edited by
Gary Hentzi
and **Aldemaro Romero Jr.**

Foreword by
Mitchel B. Wallerstein,
President, Baruch College/CUNY

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This book is dedicated to the students of the
Weissman School of Arts and Sciences,
past and present.

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Foreword

Mitchel B. Wallerstein

This volume is both a remembrance of the past and a prologue to the bright future to come for the George and Mildred Weissman School of Arts and Sciences (WSAS). Until 1968, Baruch College was part of the City College of New York and was known as "City Downtown." As a result, a separate school of arts and sciences has existed at Baruch only since the two colleges became separate. As the chapters in this volume attest, the Weissman School has grown and evolved significantly in the ensuing years, and particularly in the period since George and Mildred Weissman provided their visionary endowment gift in 1998. Now the school is on the precipice of a new era.

In the years prior to its formal establishment as an independent senior college in the CUNY system, Baruch was known as the Bernard M. Baruch School of Business and Public Administration, thereby emphasizing its focus on business and public affairs education. And this academic concentration continued after the college became an independent academic unit of The City University of New York. The faculty soon developed new academic standards, however, mandating that all students

Mildred and George ('39) Weissman

must take courses in the arts and sciences as a requirement for graduation, which gave rise to the need for a school (and a faculty) of arts and sciences. Adding a liberal arts requirement was considered a progressive educational decision in view of the fact that many business schools did not—and some still do not—have such requirements.

In more recent years, WSAS has assumed an increasingly prominent role in the education of undergraduates at Baruch. Indeed, in the current academic year, the school has more than 4,000 majors. There are also a growing number of graduate programs in the Weissman School, with 459 students currently enrolled in five different master's degree programs. Thus, the Weissman School is no longer simply the place where business and public affairs students go to fulfill their liberal arts requirements—or where students go if they decide that they no longer wish to study for a business degree. Today, WSAS is in the process of becoming an academic destination in and of itself, with an outstanding faculty and an impressive array of courses spanning thirteen departments and more than fifty areas of study.

In fact, the current Baruch College Five-Year Strategic Plan (2013–2018) for the first time set an explicit goal of making Weissman a "destination school"—meaning a place students intentionally seek to enroll—for a larger number of first-year and transfer students. At the moment, given its relatively small class sizes and distinguished faculty, the Weissman School is an unexpected discovery for many incoming students. I fully anticipate that the college will continue to pursue this goal in its next five-year plan for 2018–23. Indeed, given that WSAS has so much to offer students who are interested in pursuing the arts and sciences, we face a major challenge in making sure that high school students (and their guidance counselors) are aware that these exciting opportunities exist at Baruch.

This volume, which describes the origins and evolution of the Weissman School of Arts and Sciences, is the creative initiative of the school's dynamic new dean, Dr. Aldemaro Romero Jr., who joined

Baruch College in July 2016. Dean Romero is bringing new energy and vision to WSAS, and this book is just one example of the novel ideas and approaches that have already resulted from his leadership. As president of the college, I can't wait to see what comes next!

Mitchel B. Wallerstein, Ph.D
President, Baruch College/CUNY

Introduction

Katherine Pence

In 2018, it will be fifty years since Baruch College became a four-year senior college, offering a rich curriculum not only in business and public affairs, but also in the liberal arts as part of what is today called the Weissman School of Arts and Sciences. Prior to this, Baruch had a proud history as the original site of the Free Academy, founded in 1847 as the first free public institution of higher education in the United States. When the Free Academy became City College, the Baruch location was rechristened the City College School of Business and Civic Administration and focused on training students in business. The liberal arts curriculum at Baruch blossomed when the college became the four-year college it is today.

So this golden anniversary gives us cause to celebrate how the Weissman School of Arts and Sciences has developed over the years in tandem with the Zicklin School of Business and the Marxe School of Public and International Affairs. In the past fifty years, the Weissman School has not only offered a wide range of courses providing a strong liberal arts foundation for Baruch's many business majors, but has become a destination for students majoring in liberal arts, thirsty for a life of curiosity, critical thinking, and inquiry about and engagement with the world in all its facets.

Where do we start to examine the history of this liberal arts school over the past fifty years? As an historian, I often confront the question of what methods we can use to capture the past. One might look at an institution's physical traces. For example, Baruch's buildings are as a testament to the institution's storied history. Standing at the original location of the Free Academy, the Lawrence and Eris Field Building at the corner of Lexington Avenue and 23rd Street has been

The Free Academy

there since 1929. While the physical conditions of the college did not always provide luxurious working conditions—Myrna Chase describes the college in the 1970s as being more like a "subway treadmill" than an "ivory tower," and Mimi d'Aponte recalls working in a cramped room packed with desks called the "bull pen"—but teaching and learning were nonetheless "thrilling, exciting, and hopeful," even in this modest setting, recalls Chase. Baruch has grown and changed as the city has evolved. The original building was joined by buildings around the corner on 22nd Street, the Information and Technology Building in 1994, and the Newman Vertical Campus in 2001, which have made the space more comfortable and more conducive to building community. No matter when students attended the school, however, when alumni return to campus, the presence of these buildings has inspired "dear and vital memories," as alumnus Charles Feit put it. Historians, of course, also turn to written archives for sources. We have been fortunate to have an archivist, Sandra Roff, working to

preserve the institution's history, through newspaper clippings, photos, and other documents that historians love to pore over and analyze. Transcripts of speeches are often goldmines for historians who want to decode the sentiments of an era; we are fortunate to read in this volume a 1998 lecture by George Weissman, which describes his appreciation of how the interwoven threads of arts, business, and community "[expand] our experience exponentially," a recognition that motivated him to invest in the future of Baruch's liberal arts school. In addition to thisinspiring document, this volume also collects many images gleaned from Baruch's archive.

The Lawrence and Eris Field Building, 17 Lexington Avenue, under construction in 1928 (left and center) and completed (right)

However, what really breathes life into an institution are the stories of the people who work there and shape it over time. For Baruch these people are the faculty, staff, administrators, and students who become alumni. Unlike buildings or documents, the lived experiences of these actors on the stage of the college seldom leave permanent traces. These people may have played the most critical roles in fostering significant changes at Baruch. And yet those who have worked hard to make Baruch's liberal arts school into a destination have usually done so through steady work over the years, which is rarely described

or documented. The passion and motivation that lay behind their commitment to students or to the college as a whole is critical to the flourishing of the college, but it gets lost in the historical record and is therefore invisible. This book rescues these unique stories of passion, commitment, and love of learning from the proverbial "dustbin of history" by collecting memoirs from Weissman's faculty, administrators, and alumni.

Baruch became a four-year college around the same time as historians began to seek out new sources to allow for a focus on average people in society, including women and the working class. This turn in the 1970s toward social history and away from merely chronicling the actions of "great men" in political leadership opened up vast new areas of research and provided a much broader spectrum of experience to our historical understanding. Rather than focusing only on names and dates of presidents or kings, historians began to understand the value of giving voice to ordinary people and their experiences and bringing them back to the center of our understanding of historical change. This drive to understand society led to examination of statistical trends reflected in documents, such as census records, but also to individual stories found in memoirs or retold in oral histories. Since the 1970s, the oral history movement has broadened vastly to the extent that it has become a major part of historical research but has also become a part of popular culture and the media through institutions like Story Corps, which broadcasts oral history interviews on the radio.

There are important parallels between Baruch's growth as a college and the social historian's drive to bring working-class people, immigrants, minorities, and women into historical inquiry through oral history and other sources. As with other CUNY schools, Baruch has served students from the working class, new immigrants, and minorities, exactly the people who had been marginalized from the historical record until social history brought them into the light. Baruch and social history both have contributed to the growing prominence of these groups in

American society. This book draws on that historical impulse of social, cultural, and oral historians to preserve the memories, human stories, and meaningful experiences of the diverse people who have animated and built this institution over time.

By collecting these stories, this book reveals ways that the history of Baruch College has been intertwined with momentous changes on the national and international stage. Events on the world stage have come home to Baruch and are reflected in these memoirs; these global events have played out in the lives of generations of college students. Professor Carol Rollyson notes that "Baruch puts [students] at the center of so much that is happening in the world."

The Civil Rights Movement played a huge role in shaping CUNY and Baruch and their mission of providing upward mobility and integration for New York's diverse population. As an outgrowth of the Civil Rights Movement, New York Black and Latino student protests in the late 1960s demanded that the student body at CUNY and its curriculum reflect the diversity of the population of the city. To address this goal of racial and class integration, from 1970 to 1975, CUNY established its Open Admissions policy, as recalled in several of these memoirs. This policy vastly expanded opportunities for students, especially those who had been previously underrepresented at the university. These students who took advantage of this progressive policy arrived at the same time as a large cohort of fifteen new liberal arts faculty hired at Baruch in 1972. Myrna Chase, who joined the faculty in 1971, remembers the "flood" of new students from every background in these years as a "golden moment for liberal arts," because, "For the first time, this new policy provided the possibility of personal success, satisfaction, fulfillment, and creativity in the study of the liberal arts and humanities to all of New York's large and diverse population." She and fellow history professor Carol Berkin recall in particular how this new set of students included recent Vietnam War veterans. Together these faculty and students in the early 1970s shaped a community around

the goal of inspiring, mentoring, and building up the skills and success of these students. While the Open Admissions policy did not last in the face of fiscal difficulties, the goal of integration at the college has continued, particularly with the "Search for Education, Elevation, and Knowledge" or SEEK program, which still offers a route to success for students who come to college eager to learn but with fewer resources.

The Black and Latino Studies department also continues to represent the imperative of this movement to integrate curriculum along with the student body. History professor Clarence Taylor, who was inspired in 1970 by Open Admissions to attend Brooklyn College, remembers the protests and subsequent advent of these programs. Later, as Chair of Black and Latino Studies at Baruch, Taylor helped to strengthen this landmark program. He also published numerous books on the history of the civil rights movement, the teacher's union, and the attempts to address police brutality in New York. His memoir here shows how his personal history embodies not only the success of CUNY students but also the way graduates like Taylor have played a role in strengthening the college and opportunities for subsequent generations of students.

Another major achievement of the Civil Rights Movement was the immigration legislation of 1965, which ended discriminatory national quotas. This act allowed for an influx of new immigrants from Latin America, Asia, the Caribbean, and Africa, which has greatly enriched the landscape of New York and the student body at CUNY. Later, the end of the Cold War in 1990 led to a new arrival of students from post-Soviet states. Professors in this volume reminisce about the challenge and thrill of working with new Americans from these waves of immigration. Mimi d'Aponte tailored her speech classes to work with English language learners, for example. Jessica Lang recounts how foreign students, such as a distinguished alumnus from Israel, Dov Schlein, who graduated in 1970, found that Baruch's Jewish professors "made [him] feel welcome, comfortable, and at home."

Liberal arts professors, particularly those who arrived in that 1972 cohort, helped to build up programs at Baruch that have offered students a rich, inspiring intellectual life both in and outside the classroom. English professor Paula Berggren, for example, championed programs that have "transform[ed Baruch's] students' minds and hearts," such as the Great Works courses, which are an anchor of the Baruch curriculum, providing students with tools for analyzing literature but also for writing with clarity and reasoned argument. Mimi D'Aponte taught speech but also developed the theater program. Rosalyn Bernstein developed the student journal *Dollars and $ense*. Dynamic faculty have responded to student demand and ushered in new programs and majors: a Biological Sciences Major, a Journalism Department, a Department of Fine and Performing Arts, a Department of Communication Studies.

Unique and stimulating ideas have often been made a reality through the supprt of successful, dedicated, and visionary alumni. Special programs at Baruch still bear their names as a testament to these visions: the Wasserman Jewish Studies Center, the Sidney Harman Writer-in-Residence Program, the Friedman Symposium and Friedman-Berkin Lecture, the Feit Seminar, the Globus Lectures, the Lang Fellowship, and, of course, the Weissman School of Arts and Sciences itself.

Beyond recounting historical changes at the college and the world, these personal stories, perhaps better than any historical source, tell us the meanings of being at the college in the midst of these changes. Professor Carl Rollyson reflected on how it is important to "find out what place you are in and what its history might mean to you." For professors such as Susan Locke, Baruch was not just a place to work but a chosen family. In her forty-six years of teaching psychology, she formed tight bonds with a group of women professors. Professors who have worked at the college through many changes over decades have found a unique community of scholars here.

Perhaps most meaningful of all is the relationship between teacher and student, which is at the core of what higher education offers. The

care and commitment that faculty have for their students can be seen in their descriptions of how special Baruch students are. Rosalyn Bernstein enthused, "I loved teaching my Baruch students, who came from everywhere." As an alumnus and benefactor to the college, Charles Feit praised Baruch students for their "unique combination of intellectual ability and the energy to work harder than most other students."

Finally, these memoirs profile the special role of faculty who have devoted themselves to Baruch for decades out of commitment to these intelligent, talented, hard-working, upwardly-mobile students. Gary Hentzi describes how these faculty have an "uncommon sense of purpose" not just to "offer a first-rate education in the arts and sciences to anyone who can benefit from it, regardless of family income or background," but really to teach students how to craft an argument, how to analyze, and ultimately how to think. Baruch professors spend in many cases decades working with students with diverse backgrounds and skills to guide and awaken in them their ability to think critically. Many of these professors have been stellar researchers and writers, making major contributions to their fields. At many institutions, they might have devoted their time primarily to graduate students or their own research.

In the Weissman School of Arts and Sciences, even the Distinguished Professors recognized by CUNY for their outstanding record of publications, such as Ervand Abrahamian, have taught freshmen in their introductory courses. These professors have talent not only in their fields of research but in their ability to understand the special nature of students at Baruch, who come from around the world, all bringing their unique stories to the classroom. The professors in this book clearly reflect a profound appreciation and celebration of the diversity of the student body and of the pivotal role faculty play in shaping these students into successful citizens in their adult lives.

Historians not only are interested in finding sources like memoirs and oral histories to help understand the past, but also seek to understand

the significance of historical institutions, events, and changes. Mimi D'Aponte described working at CUNY itself as "significant," and the collection of stories here demonstrates the myriad ways that Baruch is indeed significant. It has been the "fertile ground" (to use Rosalyn Bernstein's term) for scholars and teachers to build their careers and contribute to knowledge of diverse subjects and for students to thrive and become thinkers, nurtured by these caring and brilliant faculty. The people in the Weissman School of Arts and Sciences today, including Dean Aldemaro Romero Jr., are still writing the next chapter in this history today, building on the fertile ground created through the hard work of those profiled in this volume.

First Annual Weissman Lecture on the Influence of the Arts on Society

George Weissman
December 2, 1998

Good morning, and welcome to the first annual Weissman Lecture on the Influence of the Arts on Society. I'm Weissman. This is called the annual Weissman Lecture because I have long been an enthusiastic supporter of Baruch College—my Alma Mater—and the college has seen fit to recognize that support by naming an annual lecture after me and, as an added bonus, by giving me the first crack at delivering it. It's a dry run.

I'm a business man, not an academic, and if you're expecting a lecture lecture, you've come to the wrong place or at least at the wrong time. I want you to listen to what I have to say and, I hope, to provoke you to challenge what I have said. I would consider "the first annual Weissman Lecture" a success if, sometime in the future, that provocation led you—by the circuitous paths we all take in life—to be up here giving the

George Weissman, 1998

tenth annual Weissman lecture, where you effectively explode the premise put forward ten years ago by that old curmudgeon.

My premise is the inescapable, important, and enduring interaction between the arts, business, and community. Before expanding on that premise, let's take a look at the three separate strands. I hope to weave them together for you. But, for now, as a responsible weaver it's best to test the strength of the individual strands before that weaving begins.

First the arts. According to a survey of Public Participation in the Arts published by the National Endowment for the Arts Research Division, ninety-seven million different people—or half the U.S. adult population—attended one of seven arts activities: jazz, classical music, opera, musical plays, plays, ballet, or art museums last year. Among those seven activities what do you think the most popular one was? It was visiting art museums, with nearly 35% of adults reporting visiting at least once, while the average number of visits per attendee was more than three. Additionally, nearly half of the population attended an arts and crafts fair, and nearly two thirds spent time reading literature: plays, poetry, short stories, or novels.

Turning from the audience to the artist, when we look at employment in the arts, the news is also good. According to the Bureau of Labor Statistics, in 1996—the last year for which figures are available—employment across all artistic occupations grew to more than nineteen million jobs, an increase of 6.9% over the previous year. That increase handily exceeded growth in the professional specialty occupations (3.2%) and the total civilian labor force (1.2%) over the same time period. As of 1996, artist employment levels were at an all-time high in this country.

Of course, making a living as an artist often continues to be a difficult proposition here as elsewhere. Even success as an artist is sometimes not immediately rewarded. There is a story about Degas, who once witnessed one of his paintings sold at auction for $100,000,

a spectacularly huge sum in his day. Asked how he felt, he said, "I feel as a horse must feel when the beautiful cup is given to the jockey."

What are people paying to experience art? Here's a snapshot of the performing arts. According to the Bureau of Economic Analysis, American consumers spent more than $10 billion on admissions to performing arts events last year. How do the performing arts stack up to, say, movies or spectator sports? The Bureau of Economic Analysis looked at that too and found spending on performing arts was roughly sixteen times larger than spending on admission to either motion pictures or spectator sports events. By several measures, then, the arts in this country seem to be doing pretty well.

And they should be, because arts are the lifeblood of our being as individuals or a community. The earliest means of communication were the cave paintings and ritual music. Without the arts we would still be swinging from the trees. They distinguish us from other forms of life on earth.

Turning from art to business, business seems to be doing just fine. The stock market reached an all-time high in November. Unemployment is low, interest rates are low, and these major indicators also speak for a strong economy. Business, of course, runs in cycles, but in general the economy has been very robust over the past seven years; it bounced back from a dive earlier this year that normally would have taken much longer to recover from, and it has continued to grow in the face of dire predictions to the contrary.

It is difficult to assess "community" in the quantitative terms I've applied to the arts and business. In general, I am encouraged by several trends. We have seen a move back to urban centers that began to be abandoned starting in the sixties. National and urban crime figures are down.

Significantly, we have experienced a shared national realization that we are not only the great melting pot that served as the American metaphor in the first half of this century, but we are also diverse—

probably the most diverse nation that has ever existed on the face of the earth. And there is remarkable strength in that diversity, as long as we respect each other's differences. In summary, our communities and our sense of community seem to be improving, especially as compared to the period stretching from the 1960s to the early 1990s.

One of the fascinating movements behind the rebirth of the urban society has been the rebirth of the arts in urban settings. It's fascinating to watch Newark, New Jersey suddenly coming to life with the construction of the New Jersey Center for the Performing Arts. In our own New York City, the arts created three whole new areas: Tribeca, Soho, and, of course, Lincoln Center. In Winston-Salem, North Carolina the arts rejuvenated a whole inner city. I could cite many others, but it could be your own research project.

When I broach the topic of the interdependence between the three strands—arts, business, and community—people often resist, feeling that there are natural limits on the focus—that if you're interested in the arts, well, there might be a link to the community but certainly not to business. Or, if your focus is on the community, you might seek a public/private partnership with business, but to talk about art in that context would be superfluous.

I have spent a good part of my professional life trying to convince people that when it comes to the arts, business, and community, each makes a significant contribution to the other, and all three combine to the great advantage of each. They are mutually supportive and are in no way mutually exclusive. They all interact with each other. Their interaction is vital to our basic humanity.

I call this ABC interaction—this mutually reinforcing set of interdependencies between art, business, and community—the "triple helix." And if that description reminds you of the double helical structure of DNA discovered by Watson and Crick forty-five years ago, I mean it to. The triple helix—the Weissman model of three important, interacting elements of our culture—is, in a very real sense, just as essential to our

humanity as is our DNA. Each of the three strands—art, business, and community—wind around each other to make a single strand, and that strand weaves into a tapestry that defines us, gives our lives meaning, and enriches us beyond measure. Each strand supports the others.

The arts cannot do without business, which provides financial support and opportunity. The arts cannot do without the community, which provides the stimulus and the stage, the performers and the audience.

The community cannot do without the arts, which provide a sense of purpose and enrich the quality of life. And the community cannot do without business, which provides for its jobs, taxes, revenues, well-being, vitality, and cohesion.

Business cannot do without the community, which provides its employees, suppliers, and marketplaces—in fact, the reason for its existence. And, finally, business cannot do without art. I will spend most of the rest of my time here expanding on that contention.

I maintain that these strands—the arts, business, and community—while completely different, contribute *equally* to the final triple helix they produce. Here again I sometimes find resistance to this idea. Often, especially when we assess the emotional or intuitive sides of our lives, business would appear to be the odd man out. That is, business would seem to be the most distant from the feeling of human fulfillment and the transcendent experiences we strive for.

Not so with art. When we talk about our own experience of art, it is precisely very personal, emotional and intense. Something in a performance, something we read or look at, grabs us and twists our hearts in such an indelible manner that we remember that moment, and from then on that nodal experience serves as a benchmark for the rest of our experience.

Similarly when we talk about community, we're referring to the entire social support system that we have developed as human beings over the millennia: the infrastructure as well as the social interactions that provide us with the deeply longed for feeling of belonging. But,

when we talk about business in general, well, it seems colder—"buy cheap and sell dear," "*caveat emptor*," or Cal Coolidge's famous dictum, " the business of America is business." It was also Coolidge who said, "Civilization and profits go hand in hand."

And when we include *corporate* America in the discussion, for most people things seem to get colder still, if that's possible—with the perception that corporations have a single-minded focus on the bottom line, the stock price, share volume and growth, and not much else. Think of the image immediately generated in your mind by the word *corporation*, or simply take any convenient noun and put "corporate" in front of it and consider the implicit value judgment that accrues to the result—"corporate mentality," "corporate ethics," "corporate wife." It is no coincidence that any cursory scan of the mass media—books, TV, magazines, you name it—on who and what is portrayed as "the bad guy," reveals that corporate America is a significant source of inspiration.

While I'm not here to try to change the semantics associated with U.S. corporations, I would like to offer for your consideration a few facts about the link between corporate life, the arts, and our sense of community that I know to be true.

As I noted earlier, starting in the 1960s, the United States began to experience turbulent changes on many fronts—politically, economically, socially, culturally—indeed, many of the pressure waves can still be felt today. Established cities like Boston, Cleveland, Atlanta, Pittsburgh, and scores of others showed serious signs of wear and tear. The term "rust belt" came into common usage among economic analysts.

There were other revolutionary changes taking place at the same time—in automation, computerization, communication, miniaturization, transportation, and so on. These sweeping changes threatened the ideological core of the 50s business mentality, where the rule was "if it ain't broke, don't fix it," and where stability was the norm.

Since traditional means of doing business could not cope with the new conditions—a world not only of change but of accelerating

change—innovative approaches were needed to make secure our democratic capitalist way of life.

In business—that is, successful businesses, the ones that survived and prospered—the rule changes from "if it ain't broke, don't fix it," to "if it ain't broke, break it!" And one of the places where American business "broke it" and "broke out" of traditional, conservative thinking was in its attitude toward the arts. Business leaders, who in the past had separated the arts from business, reversed themselves and embraced the arts as a source of the creativity we needed to stimulate social and economic progress. We tapped into—and fed on—the American people's boundless appetite for the arts.

At Philip Morris, we were right in the middle of this turnaround. We were a small company then, the smallest among the six major tobacco companies in the U.S. Still, we were in the mass consumer marketing business, and we soon learned that our association with the arts seemed to improve our ability to communicate with people everywhere—and to let our employees know that we were receptive to new ideas, their ideas.

Our initial focus was, not surprisingly, on visual art. Our reasoning behind our support of the visual arts and then the other art forms we began to support was that we needed stimuli that would force us to look at everything we did in a completely new manner. All day long, in all phases of our operation, from product design to packaging, from promotion to advertising, we were dealing with lines, movement, design, color,

George Weissman

shape, themes, texture, and content. The arts were our advance scouts. In our endless search for innovative development of quality products, we felt that we needed to become alert to the art forms and expressions that most strikingly challenged our creative imagination—that enhanced our ability to communicate with great numbers of people in an era of increasingly sophisticated and complex visual and verbal imagery.

We never regarded art as a gimmick for quick, short-lived publicity. For us, art was a restless, probing presence to help convert us into a creative mass-marketing organization. We were not interested in cosmetics but in metamorphosis.

Given that objective, we knew that such art could not be incubated solely within our own organization. It doesn't originate in any department or plant area. It arises, in fact, outside the company—within a community at large, of which the company is a part. Therefore, on the narrowest of grounds, in order for our company to flourish, it requires a society in which the arts flourish, in which people can gain a fuller measure of the promises and the pleasures of living.

For the stimulus we sought, much of what we supported would probably be considered non-traditional art. We went to auctions and began to buy it; we put it on our walls throughout our offices in our New York headquarters and also in our manufacturing centers, where everyone had access to it. We began to support the artistic community in a non-judgmental fashion that was very much more on the edge than you could possibly imagine from a corporation. That support continues to this day: we have been the major supporter of the Next Wave performance art festival at the Brooklyn Academy of Music.

Given our decision to seek stimulus from the world of art, we did not and do not approach any arts organization or individual with the suggestion that they do this, that, or the other thing. We never tell, suggest, hint, or imply who or what. It's not our business or area of expertise. In return, they don't tell us how to prepare, package, advertise, promote, and sell our products. We're both happy with this arrangement.

We learned quickly that good art is good business. And we learned quickly that good art is good citizenship—that good art contributes to the quality of life in the community. As we increased our support, we found that most people appreciated what we did and even revealed a strong belief that American business should support cultural activities as part of its corporate social responsibility. And perhaps most importantly we signaled to our employees that management is always open to new ideas, new thoughts, new ways of carrying out our business.

Arts support has made us better corporate citizens, more sensitive to the interests and needs of the communities where we do business and where our people and their families live.

And what about the community itself? Well, I've got a story to make that connection also. A decade ago, Philip Morris sponsored an unusual exhibition called "The Vatican Collection" at the Metropolitan Museum of Art. It was by every measure a great success, pulling record numbers of visitors from all over the country and indeed the world. One measure of the positive impact on the community—along with access to extraordinarily rare, beautiful, and valuable works of art—was that the exhibition, on its own, was estimated to have stimulated the influx of $100 million into New York's economy during a time when that stimulus was very much needed.

I knew that the circle had come full round when, years after we initially began our support of the arts, I was Chairman of Philip Morris—which was significantly larger than when I'd first joined it and was involved in a number of different large industries—and I was reviewing the solicitations from state industrial development agencies. Previously, it had been my experience that brochures urging a company to build its manufacturing facilities in a particular area or to transfer operations to that area would stress tax advantages, low labor costs, and other similar inducements. But there I was, looking at brochures that were selling their areas by citing "symphony orchestras, ballet companies, theaters, and university campuses."

The arts, business, and community. In my mind, they weave together in a magic thread that expands our experience exponentially, opens us to the newness of others, ourselves, and our environments.

In a recent speech to the Corporate Council for the Arts, Bill Ivey, Chairman of the National Endowment for the Arts, said, "Our arts reflect our democracy. Bound not by common blood, common culture, race or religion, the arts open avenues of understanding among individuals and communities."

I feel very strongly that it is in the enlightened self-interest of business to participate in the opening of those avenues by supporting the arts and by taking inspiration from them. In doing so, we take a three-stranded thread—art, business, and community—and from it we weave the dreams and aspirations of our society.

The fabric that we weave from this triple helix is diverse, strong, and immediate. It touches us daily, it is a living fabric. I could go on, but perhaps the Swedish painter and iconoclast Claes Oldenberg said it best about this sense of immediacy—about the fusion of our work, community, and art that is so important—when he said, "I am for an art that is political-erotical-mystical, that does something more than sit on its ass in a museum." Thank you.

A Two-Way Street

Carol Berkin

As an historian, I have been trained to view life as an ongoing interplay of change and continuity. It's a professional handicap, I guess, in much the same way that I imagine computer experts see the world as a product of zeroes and ones or physicists see it as a composition in atoms and molecules. Thus, what comes to mind when I am asked to look back on my forty years at Baruch are the significant changes and the comforting continuities I have witnessed. Here are just a few.

I began teaching at Baruch in 1972. In those days, there was no real college campus. Although some classes were held at 17 Lexington Avenue, others were conducted in rented space in an office building on Park Avenue and 26th Street. This meant a daily mini-commute for students, one that began with a ride in a cramped, slow-moving elevator, followed by a mad dash through traffic, dodging taxis and ignoring red lights and rules against jay-walking, then a second make-like-a-sardine elevator ride, and finally a breathless plop into a classroom seat. When the bell rang, the ordeal began again. Too bad fitbits weren't around to record all those steps!

Social life at Baruch in those bad old days was Spartan; or to be more blunt, it was nonexistent. The running joke back then was that our students went to UCLA, University on the Corner of Lexington Avenue. And it was sadly true; there was no place to gather between classes except the sidewalk in front of 17 Lex.

And then the Vertical Campus opened—and student life changed. No more mad dashes from one avenue to another. No more lounging against a building wall in rain, snow, or sunshine, watching cars go by. Instead, students could curl up in comfortable chairs and bask in the light pouring into the atria. They could take their breaks—and

eat their meals—in a cafeteria or a coffee shop, and in good weather, they could grab a seat at the outdoor tables that gave 24th Street the air of a Parisian cafe. Anyone who had lived through the years B.V.C. (Before Vertical Campus) could bear witness to the role a building—a physical space—could play in creating a college community. But if the setting changed, the students I taught did not. Here there was a welcome continuity. Oh, the ethnic and racial mix varied over time, but Baruch students have always been a multicultural, multiracial, multilingual mix of smart and ambitious people who were remarkably open to new experiences, no matter how unsettling they might be.

In the 21st century, just as in the 1970s, the students I met in the classroom were usually members of the first generation in their families to go to college. Many, if not most, were immigrants or children of immigrants. And most faced the complicated task of reconciling family traditions and parental expectations with the new career opportunities and cultural attitudes they encountered in a college setting.

My relationship with these students offered a second continuity: over forty years of teaching, I learned as much from them as they learned from me. I was regularly enlightened (the proper term for the red stuff that covers spaghetti is "gravy," not sauce); my vocabulary was continually expanded (I can now curse in several languages); and my skills were always improved (I can now pick up rice with chopsticks in about two out of ten attempts). In exchange for these lessons in life, I offered them advice: I urged them to appreciate the Allman

Newman Vertical Campus

Brothers, Ravel's Bolero, and the arias from Turandot; I alerted them that under all circumstances, subjects and verbs in sentences must agree; and I insisted that pastrami must never be eaten on white bread or with mayonnaise. Many of these cultural exchanges took place when my classes gathered for an end of the semester dinner at my apartment or in my office on the VC's fifth floor.

Carol Berkin

But my education at the hands of Baruch students ran consistently deeper than this. From the many Vietnam veterans who filled my classes in the 1970s, I learned how a person could transform a nightmare experience into a positive thirst for knowledge. In class, these survivors posed the most piercing questions about America's past, and they pressed me to confront the bias that shaped my interpretation of historical events. From the refugees from lands run by dictators, I learned to recalibrate the degrees of political oppression and political freedom in America's past. And from students who worked full time and yet managed to maintain excellent GPAs, I learned how powerful the American promise of social mobility remained as a spur to sacrifice and determination. In short, every day, in every class, education at Baruch was a two-way street.

My connection to Baruch students has continued in my retirement. Many of my former students have kept in touch through Facebook and email. They report changes in their personal lives like marriages and the birth of children, job promotions, and new careers; and they send photos that illustrate their financial success, their acquisition

of sophisticated tastes, and, yes, even the emergence of graying hair. They continue to argue the virtues of hip hop and rap over the music of guitar riffs and power chords, to debate current events with me, to ask me to suggest readings on historical topics, and to provide (usually) tactful critiques of my own books and my performances in documentaries. Through them, I remain connected to Baruch.

Baruch and the Liberal Arts

Myrna Chase

When I arrived in 1971, Baruch played a key role in the new policy called "Open Enrollment," the opening of the doors of the City University of New York to all high school graduates. Previously, admission had been limited to students on an academic track or in the top ten percent of their classes. A flood of students engulfed Baruch but not just the business school—all of the City University campuses were drowning in the flood of those seeking a college degree at minimal or no cost.

"It was the best of times," a golden moment for the liberal arts, for the humanities, and for education as a whole. Veterans just returned from Vietnam joined New York's recent public and private school graduates and a population of workers who now had a chance to continue their education as adults.

For the first time, this new policy provided the possibility of personal success, satisfaction, fulfillment, and creativity in the study of the liberal arts and humanities to all of New York's large and diverse population. It taught critical thinking and perfected the skills that are vital for success in business, in public administration, and in life. These skills were especially critical for Baruch business graduates and provided them with the basis for success in the corporate and financial worlds.

Baruch had never seen a student population like this, one that for the first time represented New York's unique diversity: Latinos, African Americans, Africans, Asians, Italians, Greeks, Irish, Russians, and Jews. They came from all boroughs and every social class, laborers and managers, homemakers and returning veterans, all armed with an intense, hopeful spirit and a desire for the ultimate accreditation

of a college degree. Men and women who had earlier graduated from high school and were now raising families and holding full-time jobs returned to college, many devoting six or eight years to night classes to gain a college diploma.

For me, this diversity offered the possibility of social change. It responded to a demand for greater social equality. It seemed to open the opportunities I believed in and worked for when I came to New York to join in the civil rights movement of the 1960s. I had taught in a prosperous St. Louis suburban high school, where any student who wanted to (and some who didn't want to) could attend college, even elite Ivy League colleges. Then I came to New York and worked in a public school in upper Manhattan and another in east Harlem. First hand, I learned how location reflected performance, abilities, race, and class, even in New York City. At the same time, I was eager to join the new Ph.D. program at the City University of New York and study European intellectual history.

CUNY, Baruch, and the liberal arts benefitted immensely from the opportunity offered by Open Enrollment. The policy seemed a commitment to social change, an extension of opportunity through education for masses of New Yorkers. The democratic dream was about to be realized, and I wanted to be a part of it.

Open Enrollment and the large student body it created required new teachers and staff. The chair of History, Edward Pessen, hired Clara Lovett, Margaret Jacob, Carol Berkin, Stanley Buder, Randolph Trumbach, and me all at one time. What CUNY chairs today are able to hire a half dozen full-time professors from around the nation and the world all at once? What a glorious time it was! We joined the small group of historians in the department: Tom Frazier, Selma Berrol, Marvin Perry, and Joe Peden. Other departments and chairs followed suit, filling their ranks with fine teachers and notable scholars.

(A current issue which for various reasons seemed much less pressing in the humanities then than now is that of gender hires. In

retrospect, however, considering the responsibilities of any college, be they curricular, programmatic, or administrative, one must recognize the very strong presence then of female faculty and staff members in the liberal arts program initiatives and extra-curricular student activities. Another ever current issue is economic and social discrimination, which appears like racial discrimination when current policy reliance on SAT scores for freshman entry to CUNY can change the racial balance so drastically.)

The early seventies may have been the best of times for beginning professors with the thrill of working and teaching, but they were also the worst. Teaching conditions were difficult in both business and the liberal arts. Space was at a premium, and whatever was available was minimal. There was no room for the vast number of students entering the college. My first classes were held in rented rooms in a vacated girls' school in the 50s on Lexington. Conferences, indeed any faculty-student connections, were rushed, held in halls, before or after class, or on the subway heading to and coming from the main campus. Space for an office conference was non-existent.

Facing the needs of the new and larger student body, lecturers were required to teach four to five classes and assistant professors three to four. Class size was set not by room size, not by the number of chairs, and not by the professor's workload, but by enrollment. A faculty office was a desk, shared with other junior faculty. Half walls and partitions separated one desk/office from another. The auditorium at 17 Lex was used for jumbo classes, jumbo-jumbo classes, freshman orientation meetings, or jumbo introductory liberal arts lectures and performances.

Far from the legendary ivory tower, Baruch's offering to its faculty was more a subway treadmill. Still, for us and the student body as a whole, these were some of the most thrilling, exciting, and hopeful years in the liberal arts at Baruch.

The high quality of education and of faculty scholarship transformed Baruch. As business became even more important as a

Myrna Chase

road to American success, the school and its enlarged student body became a major institution in the City University system.

The college expanded throughout the neighborhood, using the original building at 17 Lex as its base. Administrative offices were set up on 22nd Street; some remain today, alongside the Marxe School of Public Affairs and International Affairs and the art gallery. Business School offices and classes were leased on Park Avenue South and taught in any available rental space in the vicinity. A magnificent, internationally-recognized library was built out of the remains of a power station. Then the administration began to plan the Vertical Campus, with major alumni and political support. Finally in 2001, the Vertical Campus was opened and celebrated, just a few days before September 11th.

The President of Baruch at the time was Ned Regan, former New York State Comptroller, who filled the interim presidencies that followed the rise of Matthew Goldstein to the chancellery of CUNY. I was the Acting Provost. President Regan's presence, influence, and impatience were the force that moved Baruch into our new and beautiful facility. Days after the opening, the attack on the Twin Towers took place. We, together with the few other administrators able to arrive, struggled to keep the new campus open. The new building sheltered students and non-students alike, those who were unable to return to their homes in distant boroughs for lack of transportation. For weeks, the new Vertical Campus lobby and the armory across the street maintained bulletin

boards of pictures and pleas from those who were desperate to discover the whereabouts of New York's (and Baruch's) missing people.

The expanding footprint of Baruch is just one of the signs of the college's developing importance in the City University system. It is also a symptom of the growing importance of the arts and sciences to Baruch. The new building includes a theatre, a concert hall, performance, exhibition, classroom, and sports spaces, a swimming pool, as well as a couple of floors with grand meeting rooms to celebrate the achievements of the college, its faculty, and its students.

Over the past forty years, the arts and sciences curriculum evolved to reflect the broad interests and talents of the faculty as teachers and scholars. With the strong support of Baruch's generous alumni community, major new discipline programs enhanced the School of Liberal Arts. Its faculty contributed their scholarship to the reputation of the college and the CUNY Graduate School.

As the liberal arts evolved, growing into a "college within the university," the number of electives in liberal arts departments increased considerably. Many subjects were taught originally as an experiment: if students enrolled in adequate numbers, the course stayed in the offerings. Sometimes the course stayed longer than the faculty member who created it.

New program initiatives included the Baruch honors program (thereafter a force for the extension of honors programs on other campuses and ultimately enlisted into CUNY's Macaulay Honors College), study abroad, and public service with social and educational institutions. The considerable efforts of some truly dedicated people provided improved professional counselling and created social and athletic activities for the ever-growing student body. Crucial elements of a fine college/university were in place.

For the liberal arts faculty, a position in a New York City educational institution had an obvious value in terms of professional status and opportunity. The disadvantages were apparent too. The

CUNY teaching load was a heavy one, making the day long and leaving little time for research. There were relatively few opportunities to share research interests or teaching problems with other faculty members. If the opportunities were there, few knew there were colleagues with common interests down the hall. Scholarly reputation in the arts and sciences certainly depended more on publications and presentations than on the teaching of basic introductory, required courses for business students.

The very size of the faculty, the separation of disciplines, the infrequent interaction with another discipline, the day and night schedules, the focus on business—all combined to discourage the sharing of research and publication interests between and among liberal arts colleagues. Nonetheless, faculty did come to share informally, on campus and off, day and night, purposely and accidentally.

The Feit Interdisciplinary Humanities Seminar (created in the 1980s and named for alumnus/donor Charles Feit, '48) addressed some of these issues. It is today the go-to example for team teaching and not just at Baruch. From the beginning, the seminar allowed faculty colleagues and a group of fine students to discuss an important subject. The two or more faculty members are chosen from different disciplines in the humanities and social sciences; their differences of opinion, training, and involvement launch the discussion. In general, the topics are the creation and the choice of the faculty, but some subjects are so timely that the study seems shared by all and is sometimes even student-initiated. Some take a place in the elective curriculum of the school. A list of topics over the years encapsulates contemporary history. This model has been adopted in the Macaulay Honors College. It's simple, it's obvious, and it works.

A broad variety of electives, honors courses, study-abroad programs, internships, seminars and guest lectures, concerts, plays, art exhibits, even individual faculty members' expenses for research or presentations—these are the characteristics of a fine university.

Indeed, a vast array of programs grew from faculty research, current cultural popularity, student demand, political and social issues, and art and theatre programs. The fundamentals of the university culture are expensive and very difficult to maintain with scarce tax money. Nonetheless, Baruch's liberal arts initiatives, experiments, and offerings form the quality education that Baruch and CUNY offer the community as it is, as it has been, and as it will be.

Fertile Ground: Memories of the Weissman School of Arts and Sciences (1974–2016)

Roslyn Bernstein

When I arrived at Baruch College in the spring of 1974, there was no Weissman School of Arts and Sciences. I was hired as an adjunct to fill in for an ill professor in the English Department in what was then the School of Liberal Arts and Sciences.

I had just successfully defended my doctoral dissertation on the journalism of Daniel Defoe, who is, of course, better known for his novels *Robinson Crusoe* and *Moll Flanders*. Before graduate school, I worked for three years in the editorial department of *Esquire* magazine, the hotbed of New Journalism.

At *Esquire*, I learned from the most dynamic folks in the magazine business: Harold Hayes, *Esquire's* famous editor-in-chief; Arnold Gingrich, its publisher (and the man who published Ernest Hemingway's "The Snows of Kilimanjaro" in 1933 and forty-three pieces of fiction and nonfiction by F. Scott Fitzgerald between 1936 and Fitzgerald's death in 1940); Norman Mailer, the literary rebel whom the magazine commissioned to cover the 1960 Democratic political convention in Chicago, resulting in his iconic essay "Superman Comes to the Supermarket"; Tom Wolfe, author of the style-bending *The Kandy-Colored Tangerine-Flake Streamline Baby* (1965), the title essay of which was published in *Esquire* in 1963; and a rowdy and crazily-talented cast of artists and photographers, including the photographer Diane Arbus and the illustrator Edward Sorel.

It was definitely training in the trenches as far as New Journalism was concerned, and when I was hired full time at Baruch the following

fall to teach journalism courses, then offered in the Department of English, I was determined to put the training to good use. At the time, the journalism faculty was small, two or three of us, and we rotated teaching the courses. My workload included basic journalism, feature writing, reviewing and criticism, and business and financial writing. In each case I found myself telling students, "Imagine that your story is going to be published in *Esquire* magazine."

After two years of imagining our own publication, we finally created one in the spring semester of 1977: the students named it *Dollars and $ense*, and their goal was to design and publish a lively, off-beat publication covering business news that the mainstream press had missed. We soon discovered that there was plenty to be unearthed. Over the next few decades, we broke stories that were hard to find elsewhere: a look at the black funeral home business and the birth of contact lenses.

Roz Bernstein in the classroom

We covered issues that were hardly getting their due—"An Occupational Hazard: Sexual Harassment," by Nancy Weiss, focused on sexual harassment on the job, a story barely in the news in 1980. We also produced thematic issues that dealt with unemployment, the global economy, and race. Often, to illustrate these stories, students shot extraordinary photographs: a mayonnaise jar filled with pennies to illustrate coin collecting and a miniature boxing

ring with two bottles in robes to illustrate "Pepsi Challenges Coke." Over the years, *Dollars and $ense* staffers distinguished themselves, and the magazine won many gold medals from the Scholastic Press Association for outstanding reporting, photography, illustration, and graphic design. Today, some thirty-eight years later, the magazine has evolved into a brilliant multimedia publication under the auspices of the Department of Journalism and the Writing Professions.

I loved teaching my Baruch students, who came from everywhere. "Make sure that you call me after 9:00 p.m., one of my top editors said. "If you call before that, you will get my mother who speaks Spanish and my father who speaks Hungarian." Then, with a big smile, he added: "I'm the family translator."

Beyond my passion for teaching and for the magazine, I had another dream too. I wanted to create a writer-in-residence program in the Weissman School of Arts and Sciences, where gifted writers could study with great novelists, poets, playwrights, and journalists. One day, I found myself listening to Dr. Sidney Harman ('39), a distinguished alumnus and the founder of Harman Kardon, giving a breakfast talk. His plea surprised me. What we needed, Dr. Harman said, was more poets as managers, business leaders who loved literature and could quote poetry from memory (he could). Within a few months, I had written a proposal for the Sidney Harman Writer-in-Residence Program at Baruch, and he funded it. Since 1998, more than thirty distinguished Harman writers have visited campus—Edward Albee, Paul Auster, Philip Gourevitch, Tony Kushner, Jhumpa Lahiri. It's a glittering jewel in the Weissman School's crown.

My forty-two years at Baruch were on my mind last December when the Department of Journalism and the Writing Professions held a career celebration in my honor. It was a memorable evening with so many colleagues and former students attending and one that I will never forget. Having officially retired in August 2016, I am now moving on to a life as a full-time writer. Over the past ten years, I

have published two books: *Illegal Living: 80 Wooster Street and the Evolution of Soho* and *Boardwalk Stories*, and I am currently working on a novel and continuing my cultural reporting for such online venues as *Guernica*, *Huffington Post*, *Tablet*, and *Tikkun*. When I reflect on the decades that I have spent at the Weissman School—teaching and learning from my students and creating and innovating courses and programs—I see that my path was always directed to the future, to the new, and to the innovative. How fortunate I was that the Weissman School provided me with such fertile ground, enabling me to thrive.

Sidney Harman

Charles Feit, Baruch, and Me

Hedy Feit

Charles "Chick" Feit was a C.P.A., attorney, and executive vice president of Weight Watchers International. A Baruch College graduate, originally a member of the class of 1945, Charles took time out for World War II, served on the Pacific front, and finally got his degree in 1948. He was president of the Board of Trustees of the Baruch College Fund and a fervent supporter and leader of the school. His name is memorialized in the Feit Interdisciplinary Seminars, a program for high-achieving juniors and seniors that he made possible and that the Weissman School continues to offer every semester to this day.

I met Charles in 1977. Three years earlier, I had arrived in the United States from Chile, and by the summer of 1977, I was interested, engaged, absorbed (as I still am today) in comprehending the modus operandi and modus vivendi of the new society in which I had begun to put down roots. In Chile I had been an assistant professor in the School of Philosophy and Education of the Universidad de Chile as well as a fellow of the country's Ministry of Education. I had been chosen by the Chilean government to be a member of a UN Special Commission for the planning of a new national educational system: La Escuela Nacional Unificada, ENU.

On that August evening, at a dinner organized by some of my new friends, I was seated next to a gentleman named Charles Feit, who reminded me of my father (he was exquisitely dressed). That night we spoke about many things, discussed numerous subjects, and exchanged thoughts, beliefs, opinions, political views, and philosophies. And as with my father, it turned out that Charles and I could not have been more different. Nevertheless, an unusual channel of communication opened between us, and we continued that extraordinary conversation

until his passing in November of 1993. Charles offered to drive me home after the party. As we were getting ready to leave Manhattan, he asked me whether, before heading to Long Island, he could show me "the most precious corner in the city." We reached 23rd Street and Lexington Avenue, parked the car, and sat down before the entrance

Hedy and Charles Feit

to Baruch. This is what I—with the help of his written speeches—remember he told me that night.

"These surroundings hold many dear and vital memories for me," he began. "Here in this building I spent some of the most vivid years of my life, starting at age thirteen in Townsend Harris High School (T.H.H.S)."

The Baruch College Administrative Building, 135 E. 22nd Street (formerly the Domestic Relations Court Building)

It seems that the most recent physical addition to the college at that time, the former Family Court Building at 22nd Street, had been almost a catastrophe for him. "As a young high school student, I was fascinated by its construction, especially the erection of the steel frame. A crew of three worked as a team. One man maintained a fire where rivets were heated until they were red hot, and then he would toss one to a fellow worker, who caught it in a metal container, removed it with tongs, and held it in place to join two girders. The third member bucked it into place with a tool that sounded like a machine gun. This process was repeated over and over again. Can you picture this, seven, eight, nine stories above the ground? We boys—yes, it was all boys at T.H.H.S.—were entranced by the procedure and had difficulty concentrating on our class work. I'm sure the expert toss and catch plus the bucking had something to do with my poor grades during that phase of construction of the building that now houses the administrative offices of Baruch College."

He went on to tell me about the importance of the college's auditorium, the Thursday afternoon special events, theatre, performances, lectures, speakers, the myriad experiences that made his college days more meaningful; and it became clear to me that Baruch had had a profound effect upon my future husband's life. Like the steel frame of the building that he had watched being built, it was the very substructure of his personal life as well as his professional and business career. "I'm tremendously proud of Baruch, a college that has given me opportunities for which I'm extremely grateful," he told me. "If Baruch didn't exist when I was ready for college, I probably would not have gone to college at all, and I would not be standing here today.

"The academic reputation of the college is legendary," he went on. "Our students have traditionally achieved and, some would say, overachieved. Perhaps it has to do with New York City itself, which historically has been the haven of the homeless and has fed the hungry. In the same way, the college has nurtured the intellectually starved." He recalled having the opportunity, while at Baruch, to read *The Rise of David Levinsky*, written in 1917 by Abraham Cahan, the editor of a Jewish daily newspaper and a considerable social and literary force among immigrant Jews in the first part of the 20th century. Cahan had a talent for subtly capturing the truth about the aspirations and mobility of the hard-working, much abused immigrant classes, who honored education. In this classic of its time, the principal character, David Levinsky, never gets to go to college, but Cahan has him anticipate his move upward through higher education and plan to go to City College "with a heart full of quiet ecstasy." I quote: "More than once I went a considerable distance out of my way to pass the corner of Lexington Avenue and 23rd Street, where the edifice stood. I would gaze at its red, ivy clad walls, mysterious high windows, and humble spires; I would stand watching the students on the campus . . . and go my way, with a heart full of reverence, envy, and hope . . . It was not merely a place in which I was to fit myself for the battle of life, nor merely one in which I

was going to acquire knowledge. It was a symbol of spiritual promotion as well. University-bred people were the real nobility of the world."[1]

"You know Hedy," he said, "I live in a Baruch world: one populated with alumni. My business associates, from the president and chairman of the board of our company, on through vice-presidents, controller, and others in top management roles—in fact, on every level of our executive staff, Baruchians abound. The lawyers, accountants, and advertising people who represent our company all came out of Baruch."

As he was recounting his memories, it occurred to me to ask who was attending Baruch in 1977. Remembering a speech he had once delivered to younger Baruchians, he replied: "The same goal-oriented, determined, persevering realists of our city. They know that no one is going to give them something for nothing. They know they're going to have to earn their own way. Why do they devote years to getting an education? Because they understand its value and appreciate the benefits of being educated. They're the sons and daughters of ambitious and hard-working people, and they possess the unique combination of intellectual ability and the energy to work harder than most other students. That's what distinguishes them from those 'to the manor born.'"

I fell in love with Baruch that night. Having been a student at La Universidad de Chile in Santiago, I understood Baruch's student population well. When I completed high school in Chile, my parents decided that I was to attend the Pontificia Universidad Católica in Santiago. This university was and still is a private institution, very fitting for nice girls and with a superior standing among Chilean institutions of higher education. Today it is still the school of choice among prospective university students.

Having attended private schools for most of my life, I considered my parent's choice unacceptable. It didn't make any sense. I was going to the university; I was a big girl now. Going to another private

[1] Abraham Cahan, The Rise of David Levinsky (1917) (New York: Penguin Books, 1993), 168-69.

school sounded unexciting and dull. I didn't need more teachers; I needed professors.I had always been jealous of the girls who attended public schools. They had a grown-up looking uniform, took public transportation to and from school every day, and could stop for ice cream at a teahouse afterward. They talked and walked with boys, and they carried romance novels in their *bolsones*. They were very smart; they all looked very cool. If I couldn't go to La Universidad de Chile, then I wasn't going anywhere. My mother knew me well and understood. She persuaded my father, and to "La U" I went.

La Universidad de Chile continues to be a state university that attracts some of the best students from all over the country and elsewhere in Latin America. Before 1973, the year Chile became a democratic country no more under the rule of the dictator Augusto Pinochet, Chileans could attend the state university for only a minimal fee. It was our "school of the poor." I spent my most glorious years there. Most of my classmates were the same "goal-oriented, determined, persevering realists," the same "sons and daughters of ambitious and hard-working people," who possessed the same "unique combination of intellectual ability and the energy to work harder than most other students" that my husband had found at Baruch.

Charles and I married, and I found myself married to Baruch as well. I read and read about the history of City College, T.H.H.S., and the lives of some of the most famous Baruch graduates. I learned about Bernard Baruch. I met some of Charles's former professors who were still teaching at Baruch, and at the "Baruch Dinners" that took place every year (and continue to do so), I met more professors and numerous of his old friends who were also Baruchians. I attended summer classes on finance, even though I was then (and still am today) no great lover of economics. I do not understand numbers, *period*. But those were fabulous, wonderful, amazing times for me and for us. In 1978 Baruch asked my husband, who was well known at the school for his talents as an orator and writer, to deliver the commencement speech

to that year's graduating class. I didn't know what he was going to talk about. At dinner one night, he said to me that he wanted to talk to the graduates about what life was really like after college. "Maybe," he said, "there's some insight to be gained if I explain to them why I feel as strongly as I do about Baruch, what it is that makes me an active alumnus, what Baruch has meant to me. And how I hope it will have a similar significance for each of them."

The address itself offered some of his most deeply felt sentiments about Baruch. "For me," he said, "it's provided the best of everything I enjoyed and accomplished in life: family, dearest friends and confidants, competent business associates, unexcelled professional advisors, and the very foundation of my personal, professional, and business career, which has brought me much fulfillment and pride as well as financial reward. I should be careful about emphasizing the past since I firmly endorse a statement made by the former Vice-President of the United States. He said it so well, and I quote, 'The good old days were never that good. Believe me. The good new days are today. And better days are coming tomorrow. Our greatest songs are still unsung.'"

He went on to tell the graduating seniors: "What Baruch has done for you is to make you aware and teach you to distinguish what is useful from what is not. Baruch has given you a quality education. I hope it has also given you a little pleasure and enjoyment of learning for its own sake. To take pride in the workings of your own mind, to recognize that knowledge may be the salvation of our society and perhaps our species—if you've gotten a little taste for this, then Baruch has served you well."

He ended by drawing together the past and the present, as he had once done for me. "I believe every graduate of Baruch identifies with every other graduate. We all recognize that were it not for the City University system, a college education might not have been possible. Every time I read about a successful alumnus, I get a real good feeling. I may never have heard of the person but feel proud of his or her

achievement. It's a special identification! We share a heritage and greater comparable experience than any other university system can boast."

I realized on the day we met that young people's futures, especially the futures of the Baruch students of 1977, were extraordinarily important to Charles because of what Baruch had done for him; and if he were still with us, I know he would feel the same about the students of today. After we left the corner of 23rd and Lex on that enchanted evening back in 1977, we continued our tour even further into his past. We went to Brooklyn, where we walked his childhood neighborhoods, passed his childhood synagogue, and laughed at the playgrounds of his elementary and middle school, revisiting the scenes of his remarkable life. I can only hope that the students of today will have lives equally remarkable and that they will look back on Baruch with equal fondness.

Fictive Kin

Susan Locke

"Where we love is home—home that our feet may leave, but not our hearts."
Oliver Wendell Holmes, Sr.

"There is no place like home."
Dorothy, *The Wizard of Oz*

I am occasionally asked where I live. For the past forty-six years, more often than not, I have said "Baruch." While I'm fortunate to have an apartment within walking distance of the college and a country house where I can mow the lawn and tend a garden, this has long felt like the self-evident and sincere reply.

I teach a course on the psychology of the family. Two topics we discuss are particularly pertinent to the theme of this essay. First, we address the distinction between a *household* (a structural and compositional construct) and a *home* (a relational one). We also take on the challenge of defining a simple but subjective and emotionally charged word: *family*. To do so, we compare student-generated definitions with legal interpretations that stem from court cases involving biological vs. adoptive parents, surrogacy contracts, children's rights to divorce their parents, the rights/obligations of sperm donors, and rare instances of hetero-paternal superfecundation.

I have taught this course for decades. Years ago, students would generate obvious definitions such as "A family is a mother/wife, father/husband, 2.3 kids, and a dog and/or cat." This traditional definition relied largely on the idea that family is rooted in heredity ("blood" relatives) or is created by a formal religious or civil contract (marriage). When I last posed the question in the spring of 2016, this once-common

definition was virtually absent. Students focused overwhelmingly on the quality of the relationship that exists between two or more people. This student's words pretty much sum up the dominant contemporary perspective:

[A family is] A group of people who are bonded together through love and caring for each other . . . They go through ups and downs, successes and failures together, but after all is said and done, they are still together.

It is not entirely surprising that this has become the prevailing view of family or at least the idealized one. There are numerous indicators that the nuclear family of the post–World War II era is a long-gone norm. There is no longer one dominant family form. Only about 25% of American households fit the traditional pattern of two married parents living with their biological children. The number of single-person households is on the rise, as is that of couples, married or not, who cohabit and opt not to have children.

While the structure of family may no longer be predictable or familiar to those who grew up with *Father Knows Best* or *Leave It to Beaver,* what remains unwavering is the basic human need for a sense of belonging and for relationships that afford us unconditional support, purpose, and meaning. In sum, family is where you are fortunate to find it or, more correctly, where you create it. Just a day ago, the following appeared in the *NY Times Sunday Review.*

We live in a culture that celebrates individualism and self-reliance, and yet we humans are an exquisitely social species, thriving in good company and suffering in isolation.

I grew up in a household with a college-educated but traditional mother and a father who was very active in the field of psychology. I was taken to psychology conventions starting at a very early age. I recall sitting in on professional meetings and lectures while I was still in elementary school. By the time I was eleven, I was determined to follow in my dad's footsteps and become a psychologist. For me,

as for a number of girls of my generation, such determination was not without a degree of guilt and conflict vis-a-vis relationships with our mothers.

I attended college in the 1960s when young women were encouraged to establish identities that did not necessarily conform to those of their homemaker mothers. It was not unusual for women who were so inclined to attend one of the "Seven Sister" colleges. For me it was Vassar, a decision about which I still bear some ambivalence. On one hand, we were encouraged to find and use our own voices. On the other, the absence of men from campus felt unnatural and probably was a factor affecting why I never married.

While the doors were just starting to open up for women who wished to attend medical, law, or business school, there weren't many available examples for combining professional and family-based identities. Twenty-five years postgraduation, I learned that half my college class was single or divorced. This relatively long-winded introduction leads me to write about how I found a home and family (parents, siblings/sisters, and kids) at Baruch.

Parents

At age twenty-five, within a few months of completing my doctorate, I was planning to take a full-time position at the Veterans Hospital where I was interning. One evening, I attended an eightieth birthday party for David Wechsler, Bellevue's chief of psychology. I had known David all my life. Like my dad, he was an inspirational role model. By chance, I was seated next to Ben Balinsky, the chair of Baruch's psychology department. This was less than three years after Baruch had become an independent senior college of the CUNY system. Baruch was in the midst of a hiring bonanza because a number of the liberal arts and sciences faculty had opted to remain with CCNY. Ben asked whether I would be interested in a teaching position at Baruch. It had never occurred to me to consider academia. The Adelphi Doctoral Program from which I

Juanita Howard

was about to graduate was heavily weighted toward clinical practice. I had no teaching experience and, like my classmates, no record of publications. The interview with the psychology department's executive committee was one of the two most anxiety-ridden days in my Baruch career, the other being my first day in the classroom.

I sat on Baruch's College P&B for nine years and have been appointed to numerous search committees. There is no doubt in my mind that I would have no chance of being hired, let alone promoted, were I a new Ph.D. today. I am the beneficiary of "the old boy network." Ben was a college and graduate school friend of my father. For a long time, I grappled with this awareness and how it affected my sense of place in the Baruch family and my drive to earn that place.

In 1971, I was one of four hires and one of the first two tenure-track women in the Psychology Department. At the time, the college climate was not entirely welcoming for women or newly-minted Ph.D.'s. My new female colleague and I were initially assigned shared cubicle space with the psychology adjuncts. With persistence on her part, a storage closet was converted into an office for the two of us. Four years later, despite a tenure-worthy record, she was one of the faculty members who were let go due to the city's fiscal crisis. In the next decade, I can recall no female hire in the department who made it to tenure. Those who were married and had young children were particularly challenged with respect to meeting the expectations of a five-year tenure track. At the college level, recognition of women as peers took some time as well. An amusing example of this occurred

in spring 1972, when we were all invited by the president to bring our "wives" to commencement.

There now exists a strong support system for new faculty: research reassigned time, a grants office, teaching development workshops, peer mentoring, laboratory space with start-up budgets, boosts in starting salary steps, etc. Prospective faculty typically see these as entitlements that we could not have envisioned years ago. All that said, I never felt "unparented" in those early years. There were role models among the senior faculty and college administrators, a number of whom went out on a limb to advocate on my behalf. One of the striking differences between then and now was how much time everyone spent on campus. Five days a week, there was rarely a closed office door. It was easy to think of the department as family.

Sisters

I debated about whether to entitle this section as I have in lieu of the more inclusive family unit of siblings. I have enjoyed collegial relationships with many of my male colleagues, but the strongest bond, as I will describe, has been that of sisterhood.

Early in my career, I was steered toward serving on departmental, school, and college committees. The number of women on these committees was often disproportionally great relative to their representation on the faculty. I think being drawn to service was consistent with our socialization as family caretakers. We were also a microcosm of our generation, one attuned to being idealistic and civic-minded.

I joined the school curriculum committee by the mid-1970s, serving as chair for many years. It was through this committee that I met Myrna Chase (History), Paula Berggren (English), and then Associate Dean Joan Japha. In the mid-1980s, we worked on the first major revision of the liberal arts and sciences core, assuring that all students have a strong humanities education (history, philosophy, great

L-R: Kristin McDonough, Susan Locke, Roslyn Bernstein, Myrna Chase, Paula Berggren, Emily Dimartino

works of literature, and art/music/or theater), as well as courses in the social (psychology, sociology/anthropology, political science) and natural sciences, foreign languages, mathematics, and communication. Admittedly, it was distressing, thirty years later, to see this structure largely dismantled as a result of CUNY's Pathways mandate. Paula, Myrna, and I worked on two other curricular and programmatic initiatives: the interdisciplinary minor (with honors) in the humanities and the foundation for what became the Baruch College Honors Program.

It was by way of other committees and collaborations that this circle of friends grew: Roz Bernstein (English/Journalism), Juanita Howard (Sociology/Anthropology), Kristin McDonough (Chief Librarian), Emily Di Martino (Education/English), and, most recently, Hedy Feit (Modern Languages and generous donor). This sisterhood of friendship, collaboration, mutual respect, and emotional support, which also took into its fold Don Watkins (Public Affairs) and Tom McCarthy (Registrar), has endured for more than forty years. We have a long-standing tradition of being "ladies who lunch" at the end of each

academic year. This began as a ritual of celebrating each other's recent contributions to the college. Myrna was the first Feit Seminar director and served as WSAS dean; Paula succeeded Myrna as Feit director and spearheaded the Great Works of Literature program; Roz developed and nurtured the Sidney Harman Writer-in-Residence Program, founded and directed the Journalism Program, and created the award-winning business journalism publication *Dollars and $ense*; Kristin left Baruch to direct the NYPL SIBL branch; Emily chaired the Education Department; Juanita chaired Sociology and Anthropology; Joan was Associate Dean of Arts and Sciences (I joined her in that title in the late 1980s); and I directed the College Honors Program and chaired the Curriculum and Honors thesis committees for several years.

Over the course of time, our relationships deepened. We have celebrated the accomplishments of children and the births of grandchildren; we have attended funerals of family members; we have seen each other through illnesses and surgeries; we have talked about our travels; and we have commiserated over national politics and the changing culture of academia. More recently, we have expanded our identity to that of "ladies who lunch and read books," meeting in each other's homes to discuss both fiction and non-fiction texts. It has been enjoyable to see how we each bring our academic disciplines to the table, as well as a glass of wine and some cheese.

These "sisters" have become my guides for post-Baruch life. As I write this, I am the only one among us who has not yet retired. Their departure from Baruch underscores the fact that mine will follow before long. Having spent almost two thirds of my life at the college, I find the prospect of retirement daunting. However, they lead and inspire by example. For example, Myrna and Kristin remain actively involved with Butterflies, a charitable group that aids street children in India. Paula and Roz serve as Community Service Society of NY volunteers. Emily looks after her grandchildren. Juanita still exercises her beautiful singing voice. Joan is supporting her husband through an extended

period of illness. It is our choice of travels that reflect our uniqueness relative to one another. Myrna and Kristin have traveled to the Middle East to explore ancient civilizations; Paula travels the globe in pursuit of great opera and theatrical performances. Roz's travels are reported via her continued practice as an arts journalist. My art and theater are the out-of-doors—wildlife and mountain cathedrals. While I was my parents' only daughter, I am fortunate to have sisters.

Sons and Daughters

When I took the position at Baruch, I had no idea how much I would love teaching. Nor did I anticipate the fullness and endurance of its rewards. I started as the youngest member of my department. Now that I am its senior member, students refer to me as "a little old lady," some with affection, others with complaints regarding the amount of reading and writing I assign. When I came to Baruch, I was just a few years older than some of the undergraduates. Having just completed

Susan Locke with some of her students

my own education, I was likely more identified with them in terms of values and interests than with my peers on the faculty. This was both a blessing (ease of communication with them) and a challenge (commanding a reasonable degree of respect).

I have often reflected on the differences between Baruch students and those with whom I studied in college: simply put, a profile of first-generation college students (vs. legacy admissions); from working class households (vs. relatively affluent ones); public school-educated (vs. feeder prep schools); and, in many instances, financially self-supporting (vs. parents who foot the bill for tuition and books).

Over the years, the ethnic and racial make-up of the student population has changed. When I arrived, it was largely Jewish, Irish, and Italian. Now, less than 40% of the population is white, equaled by that of Asian-Americans. In recent years, the college was ranked as the most culturally diverse in the country. Students bring both the richness and challenges of their circumstances into the classroom. While the faces and native languages and cultures of Baruch students have changed over time, in ways that matter the dominant student profile has not. They are hard-working, ambitious, and practical dreamers, enough to make any parent or mentor proud.

Students have taught me one of the most important lessons for being a good parent or parent-surrogate, that of listening before reacting or passing judgment. This past semester, I had two very bright, insightful, and engaged women in one of my classes. At some point, their attendance deteriorated, and work was not being completed on time. I learned that both of them had become homeless, one having been kicked out of the house after an argument with her mother, the other having been evicted by her landlord. I hope my handling of their behavior was more compassionate than it might otherwise have been.

Regardless of age, I think of a number of current and former students as my "kids," despite the fact that some of them now have adult children. Two, Nita Lutwak and David Sitt, are now colleagues

David Sitt

in the Psychology Department. Several others went on to successful careers in psychology and allied professions. Two were among my favorite students, whom I introduced to each other, who married, and who are now practicing psychologists with three lovely sons.

Some of my strongest connections have been with the Baruch and Macaulay Scholars. The Baruch Scholars Program was initiated in 1978. At the onset, it was more of a merit scholarship initiative than an honors program. I was asked to act as faculty advisor to these students and to run a section of Freshman Seminar for them. By 2000 it was a fully developed honors program with curricular, cultural, and community service requirements. Since 2001 most of our honors students are admitted via CUNY's Macaulay Honors College.

These students have been my greatest source of pleasure and pride. As honors director, I got to know them to a degree not generally afforded to faculty. I became as much a counselor to some as an academic advisor. We talked through emotional issues that were affecting performance in school, budding romantic relationships, and conflicts with parents pertaining to the choice of a major. Thanks to Facebook, LinkedIn, and periodic reunion dinners and wedding invites, I have kept in touch with many of them. I am awed by the lives they lead. Most are successful in their careers, building families via marriage (some to each other) and parenthood, and continuing to explore the world. They have forged life-long bonds with each other that are recorded in their Facebook posts.

Family

As my own immediate family members have all passed away, I am deeply grateful for my Baruch family, my fictive kin. They are proof that "home is where the heart is" (Pliny the Elder), and that "family is not about blood. It is about who will hold your hand when you need it most" (Unknown).

My Time at Baruch College

Clarence Taylor

My affiliation with Baruch College began in 1970, when I was a senior at Canarsie High School in Brooklyn. Nineteen seventy was the first year of the Open Enrollment program at CUNY. A year earlier, students at City College, Brooklyn College, and other branches of CUNY launched a massive protest, which attempted to redefine CUNY's relationship with the black and Latino communities of the city. The students demanded that CUNY campuses increase the number of black and Latino students from New York City, hire black and Latino faculty, create black and Latino studies departments, and adopt black and Latino history and literature courses, as well as other courses examining the black and Latino experience. In response to the protest, during which black and Puerto Rican students took over administrative buildings at City College, CUNY and city and state officials created Open Enrollment, guaranteeing every high school senior a seat at a CUNY campus.

My parents made no plans for me to go to college. My father was against my going to college and instead encouraged me to take a civil service position. The big issue for him was job security. Working for the post office or becoming a police officer was secure employment with benefits and a pension. Despite my father's objection, I took advantage of Open Admissions. I applied and was accepted to Baruch College, not knowing what I wanted to do. However, I had no desire to become a police officer or work for the post office.

Although I was not sure which discipline I wanted to select as my major, I really loved history. I did extremely well in my high

Clarence Taylor

school history classes. The 1960s and 1970s were a turbulent period in America. The civil rights movement, the women's movement, the anti–Vietnam War movement, Black Power, and other social protest movements were reshaping our country and the world. My high school history classes and the numerous history books I read as a teen gave me a better understanding of America and the world. College gave me the opportunity to gain greater knowledge. Since I was more interested in current events and the reasons for political, economic, and social conditions, I decided in the summer of 1970 to major in history. Because I was going to major in history, I decided not to attend Baruch. Instead, I settled on Brooklyn College. In 1970 Brooklyn College was considered one of CUNY's top-tier institutions with a very good history department. I received a terrific education at Brooklyn and studied with nationally renowned scholars, such as the American historian Hans Louis Trefousse and a historian of North Africa and the Middle East, Stuart Schaar. I graduated from Brooklyn College in the fall of 1975 and became a New York City public school teacher. Later, I pursued a Ph.D. in history at the Graduate Center and received the degree in 1992.

My next affiliation with Baruch came in 2000. I was a professor of history at Florida International University when I decided to apply for and received the Weissman Visiting Professorship at Baruch College. The Weissman award was for two semesters. I taught one class a

semester and had no committee assignments, giving me the opportunity to conduct research on my project on the New York City Teachers Union.

During the second semester of the Weissman Visiting Professorship, I agreed to become acting chair of the Black and Hispanic Studies program. The Black and Hispanic Studies Department was created out of the protest of black and Puerto Rican students at CUNY colleges. However, the department had fallen on hard times. The year before I came to Baruch, a member of Black and Hispanic Studies was denied tenure, and the department was reduced to three members, making it the smallest department at Baruch. Of the three, two were associate professors and one was a tenured assistant professor. The department had a terrible reputation. Many people on the faculty claimed that there were no scholars in the department and that it should be abolished. Unfortunately, for years there had been no real commitment by the administration to hire new faculty. However, when Myrna Chase, from the History Department, became Acting Provost she rejected calls to abolish the department and committed herself to building it. She agreed to hire a full professor as chair but had no funds to hire additional faculty. I suggested joint appointments, and the administration agreed to create them.

As acting chair, it was my job to persuade departments who were given lines to be willing to make those lines joint appointments. I visited a number of chairs, but in some cases it was a rough sale. Before asking me to leave his office, one chair told me that there was not one scholar in Black and Hispanic Studies and that the department should be abolished. I heard from several people at Baruch, including one person in the History Department, who insisted that there was no need for such a department. Besides the alleged lack of true scholars in the department, some rejected black studies and Latino studies in general as serious academic disciplines. They labeled these disciplines as "feel good" studies that had no legitimacy in institutions of higher learning. In the end, I was able to persuade only the Departments of History,

Sociology/Anthropology, and Modern Languages to share lines with Black and Hispanic Studies.

As acting chair, I also led the search committee for a new chair. Unfortunately, I had to leave Baruch at the end of my second semester and go back to Florida International University before the committee could complete a successful search. Professor Tuzyline Allan of the English Department took over as chair of the search committee, and it selected Professor Hector Cordero-Guzman from the New School for Social Research.

I stayed at FIU for three more years before deciding to come to Baruch College as a full-time faculty member in the History Department in 2004. I also accepted a joint appointment in Black and Hispanic Studies. I decided to accept a position in the History Department because it was one of the best history departments in CUNY. Moreover, I wanted to help build the Black and Hispanic Studies Department.

For the most part, my time at Baruch was extremely gratifying. I was impressed with my students. Most of them worked hard to do well in the course. I was delighted to learn that I could challenge them by assigning monographs, having them take part in class discussions and write scholarly research papers. The majority of my students were from the five boroughs. I also had a few from Long Island. Most were from working-class families, and they were the first in their families to attend college. The classes were racially and ethnically diverse. Most of my classes had more women than men, reflecting the national trend.

In addition to teaching the modern American history survey and the modern African-American history survey courses, both covering the time period from the Reconstruction era to the late twentieth century, I also taught a capstone course on the civil rights movement and a Macaulay Honors course entitled "The People of New York."

Along with my teaching at Baruch, I am quite proud of my success as a scholar. During my time at Baruch as a full-time faculty member, I published two books, *Reds at the Blackboard: Communism, Civil Rights*

and the New York City Teachers Union (Columbia University Press, 2011) and *Civil Rights in New York City from World War II to the Giuliani Era* (Fordham University Press, 2011). I also served as a guest editor for the August 2012 special edition of the J*ournal of African-American History*. The special edition was on *Police Brutality, Criminal Justice and African Americans*. The essays I wrote for the special edition were part of my book project on the African-American struggle in New York City against police brutality, which will be published by New York University Press in 2018. In 2012, I won Baruch College's Presidential Excellence Award for Distinguished Scholarship.

I am also proud of helping to build the History and Black and Latino Studies Departments. In 2009 I became the chair of the Black and Hispanic Studies Department. Under my chairmanship, the department hired Professor Regina Bernard, whose specialty is urban education.

After I stepped down as chair of the Department of Black and Latino Studies, Professor Ted Henken, an associate professor of sociology who held a joint appointment with Black and Hispanic Studies, became chair. When Professor Henken gave up the chairmanship, I again served as chair of Black and Hispanic Studies. During my chairmanship, the department was granted a full-time lecturer line, and we hired Lourdes Gil, a critically acclaimed Cuban-born poet and prolific writer. We also hired Professor Tshombe Miles, whose research area is Brazil. As chair I guided the department in changing its name from Black and Hispanic to Black and Latino Studies. The change of name reflected the courses we offered and the research areas of members of the department. By the time I stepped down as chair, Black and Latino Studies had become an academically sound department. The department was made up of nationally renowned scholars, including Vilna Treitler, Lourdes Gil, and Regina Bernard. In addition, Ana Ramos-Zayas joined the faculty as the Valentín Lizana y Parragué Endowed Chair. She is the author of numerous books on Latino youth and the Latino experience in urban space.

After I stepped down as chair, Professor Treitler was elected chair, becoming the only African-American woman chair of an academic department at Baruch. After Professor Treitler left Baruch to become Professor and Chair of Black Studies at UC Santa Barbara, Professor Regina Bernard took over as chair.

I also served as acting chair of the History Department between 2009 and 2010. During my time as chair, the department hired Professor Charlotte Brooks, who has become a leading scholar in Asian-American history. It also hired Professor Johanna Fernandez, whose areas are African-American history, urban history, and American social protest movements of the 1960s. Professor Fernandez also holds a joint appointment in Black and Latino Studies.

As I near retirement and reflect on my career, I can assert without a doubt that my best academic experience has been at Baruch College. At Baruch I have wonderful colleagues across disciplines. My time at Baruch gave me the chance to serve students at a public institution. I am a strong supporter of public education because it provides people who cannot afford to pay extremely high tuition at private institutions the opportunity to receive a degree. I am happy to have been at an institution that has helped working-class students move into the middle class and become productive members of society.

Baruch College also gave me the opportunity to become a faculty member of CUNY's Graduate Center, where I supervised a number of dissertations and served on several dissertation committees. At the Graduate Center, I worked with a number of gifted graduate students who went on to produce new knowledge in American history. Some of the students I supervised are now CUNY faculty members.

Beginnings and Endings

Carl Rollyson

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
T. S. Eliot, *Four Quartets*

I first visited Baruch College in the spring of 1986. I had been invited to a conference about improving the transfer of students from community to senior colleges. At Wayne State University in Detroit, I had been working on a plan to enhance the entrance of community college students into the university. I remember very little about that conference, but my memory of Baruch then seems as clear as yesterday.

The conference took place in the 22nd Street building. The wood paneled walls and spare furnishings reminded me of a courthouse. Somehow our deliberations that day took on a more august significance. Something about the building's impressive aura made me want to keep Baruch in mind. What happened there was important. But like most people who visit city buildings, I never bothered to wonder about where I was. You might want to consider doing otherwise: Find out what kind of place you are in and what its history might mean to you. Here is what I found out googling the 22nd Street building:

> For the new Domestic Relations Court Building, [Charles B.] Meyers designed in the austere stripped-down style often referred to as "Modern Classic." The courthouse has a two-story granite base with limestone above. Windows are arranged in vertical bands with aluminum spandrels and are flanked by vertical strips of stone that

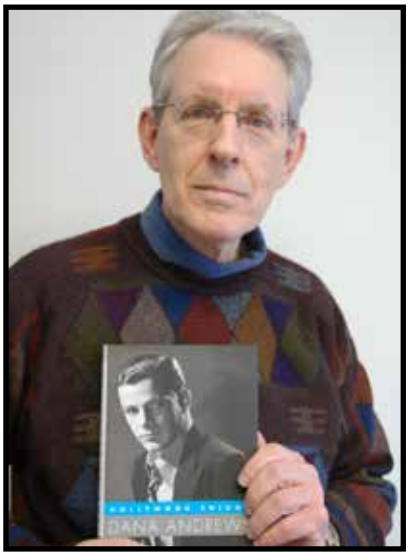
> allude to classical pilasters. In a manner that is characteristic of public buildings erected during the 1930s, the Domestic Relations Court is embellished with a series of reliefs expressing themes exemplifying the use of the structure. These aluminum reliefs, done by sculptor H. P. Camden, are located in the spandrels, between the first- and second-floor windows. There are eight figured relief panels, most with family groups involved in activities such as reading, gardening, and praying. Between each of the figural reliefs are abstract foliate motifs that are identical. Over the entrance, Camden designed a panel with the seal of the Domestic Relations Court. This is set in front of an aluminum grille. Although the building has been converted for use by Baruch College, its exterior is virtually unchanged.[1]

That is a lot of detail to take in, I know, but the point is that the building makes a statement,[2] one that was appropriate to its mission then as well as after it was acquired by Baruch College, and is still appropriate now. What you learn at Baruch will have a significant impact not only on you but also on your family and community and the world at large. Not all of Baruch's buildings make a symbolic statement, but all of them are part of a history larger than the college itself, a history that all of the college's students have helped to make.

While in Detroit, I had been planning to move to New York City or to Los Angeles, since both locations served my interests in the theater, in literary figures, and in filmmaking. In the early spring of 1987, I spotted an advertisement for the dean of students position at Baruch. This was not normally the kind of employment I would apply for. All my degrees are in English literature. But my on-the-job training told a different story. At Wayne State University, I was a humanities professor in an adult education program that taught students in the evenings and on weekends.

[1] http://www.preserve2.org/gramercy/proposes/ext/ension/135e22.htm.

[2] So much of a statement that the television series, *Law and Order*, often uses the 22nd Street building as a backdrop.



Carl Rollyson

I had secured this appointment in 1976 because of my earlier work (1973–76) with adult students in the Mainline School Night in Radnor, Pennsylvania, and because I had begun an education program for the parents of my high school students at The Agnes Irwin School, located near Radnor. The weekend courses at Wayne State were all-day conferences on Saturdays and Sundays. As the coordinator of these conferences, I invited not only faculty members but also speakers from outside the university. I dealt with budgets and all sorts of administrative details. I also worked on orientations for adult students returning to school after a break of many years in their schooling.

When I was hired as assistant dean of the Graduate School, I was put in charge of an orientation for international students, introducing them not only to the university but also to the urban neighborhood in which Wayne State's campus was situated. I believed that with this kind of experience I could present myself as a candidate for the dean of students position at Baruch. I mention all this because sometimes I think Baruch students are too narrowly focused—at the insistence of their families who believe only a business degree leads to gainful employment. Education should not be geared to a job description, especially not when the nature of work keeps changing. When I received my Ph.D. degree in English in 1975 from the University of Toronto, I did not think that I would ever be an administrator or that I would be working closely with women entering

the field of engineering, which I did as assistant sean of the Graduate School at Wayne State.

At Baruch for my job interviews, I met administrators, faculty, but most importantly students. I soon realized that although Wayne State had a diverse population of students, Baruch was like the United Nations, and it was a thrilling idea to think of my work as taking place, so to speak, on a world stage. I wonder whether students ever see it that way. Are they so focused on their courses and work that they don't realize that attending a school like Baruch puts them at the center of so much that is happening in the world? I immediately decided that if offered a position, I would take it. I think everyone understood that I had enjoyed the interviews and would take the job. But I did not fit the job profile. I had no degrees in psychology or counseling or education. Sooner or later, you may confront the same situation: You know you can do the job, and yet some person in personnel is going to say: "She doesn't fit our profile." I wish I had a good answer for what to do in such a situation. I do know that many organizations have a small percentage of hires that are unconventional. In part, at least, it is matter of how you present yourself. In my case, I had been to Baruch once before and spoke about my impressions. I made it clear I was applying to Baruch, not simply to a job or to a place in New York City.

Even so, I did not get the dean of students position. Another candidate, with the appropriate degrees, got the job, even though I had impressed the administration and students. In the end, I accepted a newly created position as associate dean of Liberal Arts and Sciences. This appointment coming toward the end of the academic year meant that I would arrive as an administrator without a home department. In due course, a faculty appointment opened up in the Art Department. Another surprise! I never expected to be a professor of art, but the chair of the department had been impressed with my work in iconography and film and with my work with photographers and other artists in various television productions I wrote and produced at Wayne State. My

natural home would have been English since all my degrees are in that discipline, but I had already gone well beyond my academic training in the kinds of teaching and writing I had done in Detroit. Even so, once again I found myself taking on responsibilities and interests that I had not supposed would be mine when I entered graduate school to study English and American literature.

For almost ten years I was a member of the Art Department. I taught a world survey of art, and after a few years, I taught a parallel literature course, called Great Works, in the English Department. Then I learned that the Art Department was going to be included in a new Fine and Performing Arts Department, and I decided I would have a better chance of teaching a range of courses in the English Department, which I joined in 1995, after the department reviewed my qualifications and had a senior faculty member observe my teaching. I supposed then that I would continue to teach English and American literature until my retirement. But I began to consider another option that had never been available to me before. The English Department combined programs in literature, writing, and journalism. For some time, the journalism faculty had been considering establishing its own department. The idea of joining yet a third department at Baruch intrigued me. While I happily taught writing courses, documentary film, and the occasional elective in English literature, I rarely had the opportunity to teach American literature or courses in nonfiction prose. English is a large department and works by seniority, which meant I had to wait in line, so to speak, to teach certain courses. To be honest, I got tired of waiting. And that is another consideration you might face at more than one point in your career. Should you move on and stay with what is familiar and secure? I have no answer, except to say: Can you be sure of what is secure? Management changes, the nature of jobs changes––so much changes. Think about how you can adjust to change or even get ahead of it. In my case, I saw an opportunity. Journalism was separating from English and would be a small department that could use a full professor teaching

advanced courses. In English, I was, in effect, a community college professor, teaching the first two years of required courses for most students majoring in one of the business disciplines. In Journalism, I would be teaching journalism majors at least in some courses pitched at the junior and senior levels. So for me it was like graduating to another school, so to speak. And I realized I would be able to teach more courses in nonfiction narrative and biography, my specialties as a professional biographer. Fortunately, the journalism faculty members welcomed me to their ranks without hesitation, so that for my final years at Baruch I have been able to teach a new set of courses and work with students in yet another discipline.

I have taught at Baruch for thirty years. The institution has changed, remodeling and building new structures, changing its curriculum and, to some extent, the kinds of students attracted to the school. And yet so much remains the same and I think will remain the same, as long as Baruch retains its identity as an urban center of learning, taking in freshmen and transfer students who are ambitious and hardworking, trying to balance the requirements of higher education with the demands of jobs and families. Although many students come to Baruch with a narrow focus—intent on getting that business degree—many switch majors and become scientists and journalists and even, occasionally, college professors. This college ought to prepare you not just for what you think you want to do, but also for what you may not yet know you will, in fact, do. It is almost never worth asking, "How will this course help me get a job?" Any course may help you do that. Any course may give you skills that can be applied to jobs or to situations you never expected to confront. That certainly has been my experience. Education is an investment, the rewards of which often are not apparent until years later. Take the time to learn, even when you are worried you don't have the time. Our beginnings never know our endings. Who said that? It's time for you to look it up.

The Humanities—and Humanity—at Baruch: A Reminiscence

Paula Berggren

I led a charmed life at Baruch. I was privileged to be involved with a number of programs that heightened the experience of the humanities for students whose primary interest in a college degree revolved around the acquisition of marketable skills that would secure them decent salaries in an increasingly competitive economy. For an English teacher like me, a large part of the job was to be sure that these ambitious young people also learned to love to read, to articulate what that love involved, and to understand how literature and the arts are as important as the marketable skills they sought. Among the initiatives in which I participated that fostered these goals were the Feit Interdisciplinary Seminar in the Humanities; the residencies of the Jean Cocteau and other city dramatic organizations, culminating in the productions mounted at the Baruch Performing Arts Center; the first-year Arts Seminar of the Honors College (later Macaulay); the Freshman Learning Communities program, which gives entering students a sense of belonging to the college and its city; and dearest of all to me, the required course in Great Works of Literature. All of these quite varied programs had in common the desire to bring students to realize how their classroom experiences are profoundly illuminated by the opportunities afforded by the great city in which they are studying. The museums, theaters, music venues, and other performance spaces of New York surprise and delight the students in ways they do not anticipate, demonstrating that art and literature are relevant and valuable.

Paula Berggren

I was present at the creation of most of these programs, which were expensive to mount because we were building in extra-classroom learning experiences that were not funded by the state. Generous donors and far-sighted administrators allowed us to fill a gap in the lives of our students, who often feared venturing out into the metropolis in which they resided, but which they felt did not belong to them, never patronizing a museum or a theater, the sites that draw visitors to us in such large numbers. I cannot count the number of essays that I read over the years in which students confessed that they had never been to a theater or a museum before and that seeing a play or a work of art, hearing an opera or concert had been a revelation.

It should be stressed that a visit to a performance or exhibition, while worthy in itself, does not suffice to imprint itself on the student audience if it is undertaken in a perfunctory way. Without sufficient preparation, careful coaching, and meaningful follow-up, students are not likely to derive as much pleasure and insight from an extra-curricular experience as we would hope. This became obvious to me during the opening season of the Cocteau Theater Residency, of which I was the first director. The format that we developed was

two-pronged: I collaborated with the troupe's actors and directors to bring workshops to the college to whet the students' appetite for subsequent visits to the Jean Cocteau Repertory's little theater on the Bowery. We had to find items in the theater's current offerings that would translate well to on-site presentation, and the initial semester provided quite a challenge.

That season, the company made a stir among the most knowledgeable of New York theater audiences with its presentation of *The First Lulu*, Eric Bentley's translation and adaptation of *Earth Spirit* and *Pandora's Box*. These two plays by Frank Wedekind, the turn-of-the-century playwright, scandalized the German-speaking bourgeoisie with their candid treatment of adolescent desire, female sexuality, pedophilia, incest, same-sex eroticism, and the potential for brutality inherent in all of the above. *The First Lulu* compressed the two plays into one and capitalized on the better known 1929 film by G. W. Pabst and the 1937 opera by Alban Berg, both of which used the central character's name as their titles. Lulu is one of most enigmatic of dramatic protagonists, open to a variety of interpretations. A classic femme fatale, she may also be seen as an abused child who becomes an amoral cipher, the vessel for men's adoration and degradation. Whatever its source, her behavior is pathological and her end shocking—in the last act, reduced to prostitution, she goes off stage to meet none other than Jack the Ripper, by whom she is eviscerated in his signature assault.

I have a vivid memory, which is now more than twenty-five years old, of watching a very young woman sitting on the edge of her seat in a Baruch space long since demolished, rooting for Lulu to shoot the gun she held in her hand at her pompous lover—which of course the character does. I was both delighted and appalled by the sight: delighted to observe such palpable evidence of the power of theater, appalled by the apparently mindless thrill that overwhelmed this viewer. Sex and violence always sell, but what could the instructor

of this young woman and her classmates have provided in the way of commentary and guidance to engender some understanding of the moral and ethical implications of Wedekind's chilling scene?

Determined to ensure that student audiences derived more than a fleeting thrill from their out-of-the-classroom experiences, I doubled down on preparing materials designed to encourage faculty to integrate the study of Wedekind's plays into their coursework. Only by anchoring the sensationalism of the gunshot in some intellectual context—which would differ according to the discipline involved, from Marketing to Psychology, from Art to Music, and, of course, to Literature—would it resonate for novice theatergoers who could not otherwise be expected to have any notion of who Frank Wedekind was or what the name Lulu evoked. By the time we inaugurated the Cocteau Residency, in the early 1990s, we had gone a long way from the day that I started teaching at Baruch, in September 1972, to prepare the ground for such anchors. Those with long memories will know that Baruch College only came into existence as a full-fledged educational entity separate from the City College of New York in 1968, and for the first decade or more of its existence, the arts and sciences seemed in danger of being marginalized. After all, "Downtown City" had been expressly devoted to the study of business; the standard curriculum was taught uptown. The first generation of faculty, the people who greeted me and some fifteen other new hires in English in the miracle year of 1972, had been scarred in their confrontations with CCNY about curriculum and self-determination in their new space.

The great work lay ahead and began with a decades-long effort to bolster the course offerings in English, which had been decimated by the advent of Open Admissions. So few students entering the college at that low point were equipped to deal with serious literature that an existing second-year two-semester requirement in Western Masterpieces had been broken into five separate courses taught at the introductory level. My colleagues and I had to find ways to teach the memorably

titled "Business: Making It," along with courses dealing with war, sex, God, and love: in other words, the old masterpieces having been deemed inaccessible to the new demographic, the themes that would have emerged from the study of Homer, Dante, Shakespeare, and the Bible had been separated into small-scale and often trivialized readings.

Paul LeClerc

By the early 1980s, along with my friends on the English Department and the SLAS Curriculum Committees, I worked to restore the college's literary offerings. We succeeded in removing the single-strand courses and reintegrating them into a masterpieces course, but our work could not stop there. This was the era of canon-busting, of looking beyond the suspect dead-white-male curriculum. The intellectual upheaval of the era seemed blameworthy to some, who lamented the closing of the American Mind, but the American mind needed (and still needs) to become aware of the rich traditions that exist beyond the West. In 1986, with the indispensable support of Dean Martin Stevens and Provost Paul LeClerc, we succeeded in securing a two-year grant from the National Endowment for the Humanities to revive and expand the course that we had renumbered ENG 2800-2850 and unabashedly labeled Great Works of Literature.

The adjective "Western" had been dropped, because it was world literature that we aspired to include under the rubric Great Works, and with the federal grant money embarked on transforming ourselves so that we became competent to teach in translation the masterpieces of the world at large. With reading workshops and visits from notable scholars of Indian, Chinese, Japanese, Arabic, and Native American texts, a bunch of teachers of English, Spanish, French, and Hebrew learned an enormous amount and fell in love with Sufi poetry, regulated verse of the Tang period, Sanskrit epics, and the like. This project had the incalculable benefit of allowing us to teach texts that were fundamental to the cultures of the extraordinarily and increasingly diverse students who came to Baruch. Their ultimate reason for choosing Baruch was pragmatic; but when Great Works became the single course that every Baruch student was required to complete, they discovered the "value added" by coming to understand and appreciate the worlds that they and their parents had left behind. "Finally you are studying Confucius," said one of my student's uncles to his Americanized relative.

While I watched the young girl in front of me trembling as Lulu picked up the gun, I took some comfort in the knowledge that she was an entering freshman who had not yet taken her English and Great Works courses. That she was so gripped by the dramatic scene playing out a few yards in front of her validated our faith in the importance of first-hand immersion in a work of art. The challenge to instructors in the humanities is to equip a student viewer to channel the raw excitement caused by a scene like Lulu's blithe assassination of her husband into a more sophisticated grasp of how such histrionics emerge from the common experience of humanity. Decades later, in my retirement, I think that Baruch has made great strides in cultivating the imaginations of the students who entrust themselves to the college in hopes of financial betterment. It is the work of the Arts and Sciences to demonstrate other avenues of self-enhancement that promise less-anticipated rewards that continue throughout a lifetime. The humanities nourish us as human

beings, giving us ways of refining our most primal impulses by reading and watching how artists have portrayed and explained their intensity. Habits of thought inculcated in the formative years of higher education deepen as we move beyond college into a world where, sad to say, people really do shoot other people for reasons that we better understand because we have studied a text like *The First Lulu*. Baruch College, we know, puts money in the purses of its successful graduates. May the Weissman School of Arts and Sciences, with the help of generous donors and far-sighted administrators, continue at the same time to transform its students' minds and hearts.

Speech and Theatre at Baruch College 1973-2004

Mimi Gisolfi D'Aponte

Many thanks to Dean Aldemaro Romero Jr. and Associate Dean Gary Hentzi for the invitation to reminisce publicly and in writing about more than thirty years of working at Baruch College. Doing so has evoked a reconsideration of what it means to teach ("to lead out") and of what it has meant to teach Speech and Theatre. And it has occasioned a retrospective of whom, and with whom, we were teaching.

Prologue

An old resume reminds me that I was an Assistant Professor in Baruch's Department of Speech from 1973-1979, Associate Professor from 1980 to 1989, Professor from 1990 to 1996, and then Professor of Theatre in the newly created Department of Fine and Performing Arts (FPA) from 1996 to 2004. During those years, I chaired Speech from 1981 to 1987 and FPA from 1996 to 2001. In 1984, I was appointed to the CUNY Graduate Center faculty in Theatre and continued on that faculty until my retirement from full-time teaching in 2004. Finally, from 2004 to 2008, I morphed into an Adjunct Professor of Theatre at Baruch, teaching Playwriting.

While it is clearly impossible to generalize accurately about my professional life as a whole, it seems possible to generalize about a number of aspects that stand out: the love of seeing students become good speakers and good actors; the joy of seeing a theatre production come to life before an audience; the camaraderie and friendship with fellow faculty who frequently became fellow actors and directors; the ongoing sense of responsibility about trying to bring

Mimi D'Aponte and Bernie West

the best possible information/critique/support to students, one by one, class by class, again and again; and the ongoing sense that working within the CUNY system was significant, both as a teacher and as a scholar dedicated to theatre and to New York City. Happily, both Baruch College and the Graduate Center offered creative opportunities to faculty again and again. Looking back on years of working within these institutions, I believe those opportunities made all the difference between a career fueled by a publish-or-perish mentality and one that nourished the joy of working within one's chosen discipline.

Changes in Departmental Structures

When Baruch College became a senior college in 1968, the proud tradition of speech training inherited from City College continued with the Speech Department. The year 2000 marked the official transformation

of that department into the new Department of Communication Studies, building upon and expanding original programs. A Master of Arts degree in corporate communication was introduced, and in 2014 the department established a new major in communication studies. Talented and dedicated Speech Department colleagues followed my terms as chair: Professor Martha Kessler, who became Associate Dean of the School of Liberal Arts and Sciences before retiring; Professor Robert Myers, who served for several successful terms; and Professor Jana O'Keefe Bazzoni, who continues to lead the department she has helped to develop so successfully. I am grateful for ongoing and continuing friendships with these long-time colleagues.

As the first chair of the new Department of Fine and Performing Arts, I oversaw our 2001 move to the new building and strove for cohesion among three proud, ambitious, and individual disciplines. I was honored to work in close association with my new colleagues in music and art, many of whose accomplishments are extraordinary. Given that the majority of my Baruch life was spent with the original Speech Department and its faculty, however, what I offer here is for the most part a retrospective of that period.

Beginnings

I remember receiving an offer to be interviewed for a position on the Speech Department faculty for the spring 1973 semester and replying that I hoped to begin teaching in the fall but first needed to complete and defend my dissertation for the Ph.D. in theatre at the CUNY Graduate Center (such hubris!). Fortunately, the interview offer arrived again before the fall, and I became an assistant professor of speech with the doctorate in theatre in hand. At Baruch, in the large but crowded room affectionately named "The Bull Pen" on the third floor of what was then known as the 24th Street Building, were many faculty desks squeezed in close to one another. I remember two separate areas within the large space, housing more senior associate professors. But the bulk of the desks belonged to established assistant professors, full-time lecturers,

and newly minted assistant profs—I was one of four. And the bull pen felt like a good place to be.

There was a new initiative under way at the City University of New York known as Open Admissions, and many students in need of remedial support had been admitted to Baruch. My first teaching assignment was with faculty partners from the English and Compensatory Education Departments. Individually, we taught separate classes of twelve to fourteen students public speaking, English composition, and reading skills; together we met once a week to discuss and support our common students. I think we each taught three such classes a week—they ran for an hour and fifteen minutes, the earliest meeting at 7:30 a.m., with additional hours scheduled for faculty and student conferences. These classes were not held in the 23rd and 24th Street buildings, as were most others, but in a nearby building rented from SUNY. Many of our students were adults in their twenties and thirties with families at home. The SEEK/Open Admissions Program, as it was called, was directed by the wonderful Dr. Audrey Williams, who was to become a fast friend for many years (parenthetically, she and I were pregnant "together" during 1975-76, and twelve years later John D'Aponte joined the stage crew of *A View from the Bridge*). The Open Admissions program was discontinued soon thereafter on the basis of poor graduation rates and much cost. Looking back at that time and those students, however, I believe our team-taught program achieved impressive results. Whether or not the student in question graduated, he or she had one or two years of intensive work in reading, writing, and speaking, team-taught by fairly young and very dedicated faculty who believed in the mission of Open Admissions—to help students who were behind catch up and thrive—as so many did.

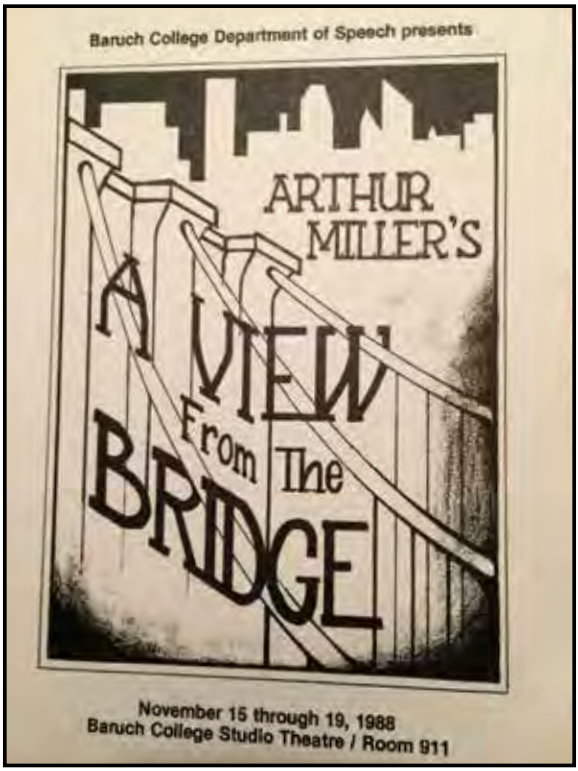
Early Years

The Speech Department's central commitment to a required course for most Baruch students, however, was paramount, and its

purpose was clear: how to stand up and deliver an extemporaneous speech before an audience with a modicum of grace. In addition, the department was responsible for teaching English as a second language classes to many new Americans and for tutoring some others in need of remedial speech in a one-on-one setting. My early teaching years were filled with sections of 1010, the basic speech class; 1041, Intro to Theatre Arts; and 1043, Intro to Acting. Off campus I worked to write, submit, and publish articles in peer-reviewed theatre journals. While some landed in *The Drama Review*, *Modern Drama*, *Performing Arts Journal*, and *Educational Theatre Journal*, the telling article about CUNY was written with two of my Speech Department colleagues of that time, Andrew Mckenzie and Susan Goldstein. "Teaching Speech in an Open Admissions Program," *Communication Education*, November 1977, gave voice to our hopes and experiences and, as it turned out, to a short period of CUNY history.

Theatre by and for the Speech Department

According to Professor Eleanor Ferrar, who joined the department in 1972 and wrote a "Brief History of Theatre at Baruch," which I take the liberty of paraphrasing here, the department regularly produced and directed two theatre productions beginning that year. She reported that the theatre program had begun in the late sixties as the extracurricular baby of Professor Jeffery Kurz, who was to become the beloved department faculty mentor. Professor Kurz first produced an all-volunteer *Antigone*, working with Theatron, the popular student drama society and counting on ticket sales to defray costs. Professor Ferrar continued the theatre effort by approaching department chair Louis Levy about offering a beginning acting course since, on the books, Baruch had inherited the complete curriculum of its parent, City College. Professor Levy was himself a City College alum with a law degree, a fine actor, and an enthusiastic supporter of faculty theatre interests. Professor Ferrar pushed for an additional theatre space,



A poster for the Baruch College Studio Theatre production of Arthur Miller's A View from the Bridge

since the auditorium was used for multiple purposes and classes, and a modest space on the third floor of what is now the Lawrence and Eris Field Building became the theatre "studio." Eventually, the studio was relocated to the ninth floor in first one and then two classroom spaces, with an additional area for props and costumes. Many years later in 1993 and following its serious renovation as a black box teaching and performing venue, it was dedicated, with appropriate ceremony, and named to honor the illustrious Baruch graduate Bernie West ('39), the Emmy-winning Hollywood producer (one of several) of Lear's *All in the Family.* West had established a generous gift to the Baruch College Fund

to underwrite Baruch's theatre efforts. The impressive list of faculty-directed productions, most housed in the Bernie West after 1987, was compiled by Eleanor Ferrar and completed after her retirement in 1999.

My good friend Eleanor was the heart and soul of theatre at Baruch from 1972 until 1999, together with Professor Susan Spector, her invaluable colleague in directing excellent plays from 1982 until 2000, the year of her untimely death. Professor Susan Spector had joined the Speech faculty as director and teacher. Her contribution to theatre at Baruch was admirable, both in quantity and quality. I particularly remember her production of *Guys and Dolls* in Mason Hall, with ocean built between stage and audience, supporting the "boat" for "Rockin' the Boat." While choosing among them is a challenge, Eleanor's productions of *The Fantastiks* and *The Dining Room*, each creating astonishing new worlds in the tiny Bernie West Studio, stand out among my favorites. One of her favorites was the early *Where's Charley?*, starring Elvira Tortora, who went on to pursue a career in opera. During those years, I occasionally served as a third director, directing the musical *The Apple Tree* and two plays in the Bernie West.

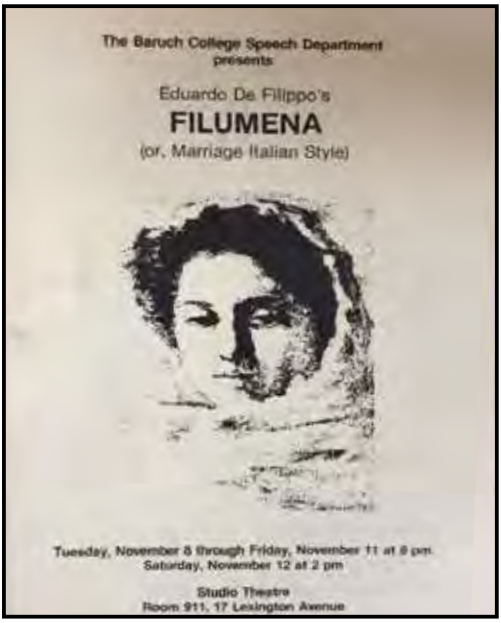
There were also student-directed productions that the studio environment of the Bernie West encouraged. Earl Bovell, an exceptional theatre student who was majoring in Finance, spearheaded several student efforts with the support of the two theatre-oriented student organizations, Theatron and Stagewise. His "A Whiter Shade of Pale," written in 1990 in Playwriting (Speech 2052), went on to a one-act play festival at The Village Gate in 1992 and returned that same year to the Bernie West.

What stands out dramatically about those years in retrospect is how supportive the Speech Department faculty and indeed the entire School of Liberal Arts and Sciences staff and faculty were. Everyone came, often bringing friends and family. Each semester much of Baruch seemed to celebrate its communal identity by attending these productions.

Beyond the Call of Duty

A significant presence who helped these celebrations come to life from 1978 onward was John Tietsort, who directed one production and designed several others. John was an adjunct professor of speech, whose specialty became ESL and whose voice was heard announcing students' names graduation upon graduation. Upon his death in 2000, his will left funds for Baruch's ESL students.

An exceptional artist who supported two Baruch productions was Muriel Costa-Greenspan, long-time member of NYC Opera and long-time friend of Eleanor Ferrar. Muriel played both the lead part of Frau Schulz and served as musical director for Eleanor's 1994 production of *Cabaret* that Lucy D'Aponte choreographed. Later that same year, Muriel prepared a half dozen tapes of famous Italian opera singers' voices for my production of Eduardo De Filippo's *Filumena, or Marriage Italian Style*.



A poster for the Baruch College Studio Theatre production of Eduardo De Filippo's Filumena

Surely no theatre training during these years proved more providential to Baruch College than that of Ariadne Condos. Indeed, it is fair to say that she deserves the phantom medal of honor for theatre work at Baruch. Ari graduated from Baruch in 1990 with a double major in art and theatre, studied scenic design at Rutgers during 1992-94, and completed

the Brooklyn College Scenic Design MFA in 2001. During the intervening years, she taught theatre classes, was Senior Lab Tech for the Bernie West Theatre, oversaw its renovation in 1996, and became a consultant for the new Rose Nagelberg Theatre in 1997. She designed shows for both the Bernie West and the Nagelberg, and worked with directors Ferrar, Spector, and Saivetz among others. In 2002 she became the Baruch Performing Arts Center's Theatre Production Manager and then Operations Manager in 2005, a position she held until 2017.

Baruch Theatre Faculty Outreach

One of the little known aspects of theatre at Baruch was the outreach of theatre faculty. Inspired in great part by Professor Jeffery Kurz, who was playwright as well as professor, Speech Department faculty were not shy about acting. Our first *pièce de résistance* was *A Portrait of Sir Thomas More*. Jeff wrote the script and played Sir Thomas, and I directed the acting of a cast that included faculty from various departments in a video production, whose TV direction was undertaken by Hattie Rogers. Hattie directed Baruch's AV Studio at the time, another performance site for theatre presentations. *A Portrait* was shown to the entire faculty in 1981 and was aired on Manhattan Cable TV later that year. An impressive supporting cast included Louis Levy, Charles Gilbert, John Tietsort, Eleanor Ferrar, Susan Goldstein, Beth Seplow from Speech, Professor Edward Pessen from History, Professor Thomas Hayes from English, and faculty members from Accountancy and Education.

Concurrently, I had become excited about the idea of forming a CUNY Readers Theatre company and, together with Professor Jana O'Keefe Bazzoni of the Speech Department, established a group by that name, which was officially endorsed by CUNY's 80th Street administration some time later. Over the years 1979-91, CUNY Readers Theatre wrote and performed ten original presentations in thirteen locations, reaching five CUNY campuses, three significant churches, a

historical society, the CUNY Board of Education, and, often in tandem with the Pirandello Society of America, conferences of the MLA and the Speech Communication Association. Emblematic among these productions were *A Day with the White Mark* (selections by C. S. Lewis performed at Baruch and York Colleges, the Cathedral of St. John the Divine, and a meeting of the C. S. Lewis Society in 1980), and *Voices from Hiroshima* in 1982. That same year we presented another of Jeff's scripts, *Fathers and Daughters*, as a live reading at the Graduate Center's TV Studio with a cast of CUNY faculty, which drew praise from 80th Street.

The concept of CUNY Theatre folk from various campuses working together for the greater good bore fruit in another manner some time later. Professor Nishan Parlakian, a dedicated member of CUNY Readers Theatre from its inception in 1979, initiated a publication in 1995, *CUNY Stage*, which heralded and reviewed CUNY productions and was published for the next five years. And in 1999, exemplifying the trend of CUNY theatre folk working together, a CUNY theatre Festival celebrated the work of nine CUNY schools, including Baruch, and brought their productions to a new studio space at City College.

The Baruch Performing Arts Center (BPAC)

While the planning took place over several years, BPAC officially moved into the new building—now the Newman Vertical Campus—in 2001. Its purpose: to serve both the college and the larger community as an "incubator for the arts." Several years earlier, Eleanor and I had been summoned by then Baruch President Matthew Goldstein to consult about theatre designs in the new space—the original plan had called for two. Upon learning that there would be a single theatre after all, we advised in favor of the black box, since the auditorium in 17 Lex provided a fine proscenium. Today BPAC comprises Mason Hall and the Bernie West in 17 Lex and three additional venues in the new 25th Street building: Engelman Recital Hall, the black box Rose Nagelberg Theater, and the Rehearsal Studio. Together with the Weissman School of Arts and Sciences

and the generous support of many donors, BPAC offers several regular series: the Joel Segall Great Works Reading Series, the Aaron Silberman Concert Series, the Alexander String Quartet, and the Milt Hinton Jazz Perspectives Concert Series. In addition, it offers rental performance space and in 2004 housed a week's run of *Philosophically Speaking*, my translation of Eduardo De Filippo's moving comedy, presented by Kairos Italy Theater in the Bernie West.

Baruch and the CUNY Graduate Center

The relationship between the Grad Center and the College was based on several factors: a number of Baruch faculty had pursued doctoral studies there; over the years, it became possible in various disciplines to employ adjuncts who were CUNY grad students; eventually it became possible for invited Baruch faculty (as well as faculty from other senior colleges) to teach part of their course schedule at the Graduate Center. Teaching on the graduate level nourished my Baruch input. As a result of having introduced graduate seminars in Native American Theatre and in Theatre of Color, I created a course in Theatre of Color in the United States for the Baruch undergraduate curriculum, and we were able to offer African-American, Asian-American, Hispanic-American, and Native-American plays in the new Theatre 3043. Both courses fueled my ambition to put together an anthology of Native American plays. The first of its kind, *Seventh Generation*, was published by Theatre Communications Group in 1999. The relationship between Baruch and the Grad Center became more pronounced when the Department of Fine and Performing Arts was created, and invited faculty from the former Departments of Art, Music, and Theatre eventually participated.

Backstage

Just as backstage and technical folk are often overlooked in discussing theatre, so are front desk and backstage folk in academic institutions. My memories of working at Baruch include extraordinary

reliance upon the personnel responsible for the smooth functioning of department offices. During its formative years, FPA had the invaluable support of full-time Senior Lab Technician Gene Scholtens, who hailed from the original Music Department. His expertise saved faculty mountains of stress regarding tapes, CDs, videos, computers, and the functioning of their new "smart" classrooms. Gene was an accomplished musician in his own right, who played wind instruments in Baruch concerts, Baruch graduation ceremonies, and Broadway musicals. During the early years of the Speech Department, Mrs. Blanche Menaker's was surely the energy that kept the ship afloat. Eventually, several of my chairing years were aided and abetted by the amazing Ana Mera-Ruiz, who was spirited away by the WSAS Dean's Office and who now continues as a major force in that operation. FPA's office, at its onset and still today, functions smoothly thanks in great part to the efficiency and dedication of Charles (Skip) Dietrich, himself a theatre artist and teacher.

A New Chapter

In retrospect, it seems fair to say that Eleanor Ferrar's retirement in 1999, followed by Susan Spector's death in 2000, closed a special chapter in Baruch's theatre history, when two tenured faculty regularly directed student productions each year. Professor Debbie Saivetz's appointment by FPA delivered fresh directorial talent and special energy to the new Rose Nagelberg Theatre from 2002 to 2005, and Brian Rhinehart, appointed briefly as a substitute assistant professor, also brought new creativity, both to the Bernie West and the Nagelberg. After that, the theatre wing of FPA commenced employing adjunct directors—many excellent, but without the weight and authority that tenured faculty had brought to the program. The FPA faculty appointed Professor Eric Krebs, a leading theatre producer in his own right, and Professor Susan Tenneriello, who began at Baruch in the late 1990s as an exceptional CUNY graduate student in theatre and has become a leading scholar in the fields of dance historiography and performance culture.

Student Success Stories

Ariadne Condos, Baruch theatre's gold medalist described above, has been followed by so many others. Earl Bovell's Baruch productions led ultimately to a successful banking career. Leighann Lord, a Baruch BA in creative writing and journalism who played the part of Catherine in my production of *A View from the Bridge*, has been a successful NY comedienne for years; she's at the Apollo these days teaching master classes in stand-up comedy. While I didn't know him, Eleanor Ferrar and many students speak glowingly of working with Guillermo Díaz when he was at Baruch. Guillermo is a successful Hollywood actor; he has appeared in *Half Baked* (1998), *2000 Cigarettes* (1999), and *Stonewall* (1995) and is currently starring as Huck in the ABC TV series *Scandal*.

As for romance in Baruch theatre history: Ian and Malini Singh McDonald (class of '99) met during Eleanor Ferrar's production of *Cyrano de Bergerac*, when Malini was pursuing her degree in theatre arts and English literature, and Ian came to the production as a guest artist. They have been married for fourteen years. Malini received her MFA in directing at the Actors Studio Drama School, co-founded Black Henna Productions with Ian, founded Theatre Beyond Broadway, and is the associate producer for the Broadway Artist Connection. Ian is currently an actor and designer as well as an adjunct professor at the University of Bridgeport.

Epilogue

The latest news from BPAC is that 17 Lex, the original City College building, will be undergoing a renovation and that the Bernie West will move from the 9th floor to a prime corner spot on the main floor—to the right as you enter from 23rd Street and across the hall from Mason Hall. As former speech and theatre students continue to direct productions and banks, future students will have a new space to work in and grow. The original City College theatre folk would be proud, and so am I.

Jewish Studies at Baruch College

Jessica Lang

Jessica Lang

In November 2010, Baruch College formally launched the Jewish Studies Center. Faculty members whose areas of interest intersected with Jewish Studies, together with the then Dean of the Weissman School of Arts and Sciences, Dr. Jeffrey Peck, came together to define the mission of the center, taking as its primary points of reference the college's New York City location and its history of educating immigrants. These two guiding forces inform the center's academic, social, and intellectual aims: to gather students, faculty, and members of the Baruch, CUNY, and local Manhattan communities to study, discuss, conduct research on, and learn about Jewish history, literature, religion, and culture. To this end, the Jewish Studies Center oversees all academic initiatives relevant to study in the field, including undergraduate course offerings and the Jewish studies minor.

Jeffrey Peck

The faculty of the center includes professors from comparative literature, English, history, journalism, fine and performing arts, political science, and sociology. In addition to its academic focus, the Center helps support and foster Jewish student organizations and student life and ensures that a rich array of cultural and intellectual programming is offered each semester. These programs are available not only to members of the Baruch and CUNY community but to the public at large.

Dov Schlein

Charlie Dreifus

The fact that the Jewish Studies Center, with its academic and public mission, was only founded in 2010 may come as something of a surprise, given that many Jewish students and faculty have made Baruch, and CUNY more generally, their intellectual home. Distinguished alumnus Dov Schlein, a member of the class of 1970 who was accepted to Baruch as an international student from Israel, noted that while he was too busy with work and his studies to participate in student activities, and while Jewish studies courses were not available in the second half of the 1960s when he was a student, the school's history, its many distinguished Jewish alumni, and his many Jewish professors "made me feel welcome, comfortable, and at home." Similarly, Charlie Dreifus, who graduated in the class of 1966, guesses that when he was an undergraduate a majority of his classmates came from some kind of Jewish background, but that he too was not involved in Jewish student life and that Jewish studies courses were not on offer during his undergraduate years. Alumna Susan Beckerman, who

Matthew Goldstein

attended the MBA program (class of 1975) as a part-time ight student, also confirms that while she was in the company of many Jewish students (most of them men), Jewish Studies courses and Jewish student life were simply not a part of her Baruch experience. Many Jewish alumni from the 1960s and 1970s remember Baruch warmly as a place that gave them a professional foothold, launching their careers as well as offering the opportunity to develop deeply felt personal ties. Some alumni met their spouses during their studies at Baruch, and almost all forged friendships and ties to faculty, fellow students, and the institution as a whole. These alumni largely agree that their professional success was influenced by the character of the college at the time they attended. Baruch was a place that welcomed students who either could not afford tuition at other institutions or were not welcome because of population quotas. While Jewish Studies did not formally exist and many students were unable to participate in Jewish student life, alumni from this period note that the visibility of Jews on campus, as members of the faculty and the student body, together with the CUNY mission of democratizing education, presented them with a special reason to call Baruch home.

Baruch College, and more specifically the Weissman School of Arts and Sciences, offered its first course with a Jewish focus in 1974 when Professor Henry Feingold, an expert in twentieth-century American history and American foreign policy, offered a class in American Jewish History, which, along with a course in Holocaust history, he continued to teach periodically throughout his more than two decades at Baruch. In the spring of 1998, with the support of Dr. Matthew Goldstein, then president of Baruch, Professor

Feingold became the founding director of the Jewish Resource Center, a community-oriented resource that was designed to offer informal educational opportunities about Jewish culture and history to members of the Baruch community and to interested residents in the Flatiron District. After a number of years of community engagement and activity, the Jewish Resource Center became largely dormant until its renaming and revival as the Jewish Studies Center in the fall of 2010.

In October 2014, Baruch College's Jewish Studies Center was officially dedicated as the Sandra Kahn Wasserman Jewish Studies Center (WJSC) in honor of Baruch alumna and donor Sandra Wasserman. A member of the class of 1955 with a BA degree in business administration, Sandy met her late husband, Bert Wasserman (class of 1954), at Baruch and has been and continues to be a generous and involved alumna. She is a long-standing board member of the Baruch College Fund, serves on the board of Hillel, and supports Baruch's scholarship program. The Bert W. Wasserman Department of Economics and Finance and the Sandra and Bert Wasserman Trading Floor, in addition to the Wasserman Jewish Studies Center, attest to the impact the Wasserman family has had on Baruch.

In speaking about her involvement at Baruch, Sandy Wasserman often recognizes two important features that influence her generosity. First, she is aware of the impact of her giving. Unlike at many other institutions, at Baruch there is a kind of immediacy between the creation of learning opportunities and the benefits to students offered by these opportunities. Second, Sandy often acknowledges the role of her Baruch education and experience in making it possible for her to be able to help students today. She identifies with our current student body, sees herself among them, and is intent on enriching their educational experience.

Since the founding of the Wasserman Jewish Studies Center, students and members of the Baruch community have had the chance to participate in a rich array of learning opportunities, from courses to lectures, conferences, panel discussions, interviews, presentations,

musical performances, and film screenings. Undergraduates can now complete a minor in Jewish studies. Students do internships and independent studies through the Jewish Studies Program and have the possibility to enroll in a wide array of newly designed courses. Cory Goldenthal (class of 2017) writes that the Holocaust film class he took was "the only opportunity I've ever had to study the Holocaust with a truly academic approach. . . . Using film as a platform for attempting to understand questions posed by Holocaust narratives while reading the deeply thought-provoking literature that challenges them really compounded the intellectual value of art, history, and higher learning. . . ." In large part because of its interdisciplinarity, its support from alumni and faculty, and its willingness to engage in different forms of learning, Jewish studies at Baruch holds a broad-based appeal for many Baruch students and members of the larger community it serves.

One of the newest courses offered through the WJSC involves experiential learning through a mandatory study abroad component, one of only three courses of its kind offered by the Weissman School of Arts and Sciences. In many ways, it is a traditional course: a syllabus, reading assignments, grades. But it also includes a trip to Poland to see firsthand the main sites associated with the destruction of European Jewry. The majority of students who take this and other Jewish studies courses do not identify as Jewish or affiliate with a Jewish community

From left: Sandra K. Wasserman with Jessica Lang

or history. Indeed, what distinguishes Jewish studies at Baruch from many other institutions around the country and even the world is its ability to attract students from a wide range of cultural and religious backgrounds. The common denominator among Jewish Studies students, as Baruch student Kara Spencer (class of 2018) notes, is the opportunity "to learn and explore a religion and culture foreign to me. The Jewish Studies class to Poland let me experience personally Jewish Studies and the larger history of World War II that shaped Europe and the world into what it is today." Dominique White, a member of the class of 2017, notes that the "lessons we learned as well as the experiences (some difficult) have taught me so much about myself as well as the people around me. Being the last course I took before graduation, it has completed my college career in such a meaningful way. Not only was the course incredible, but the trip just gave us an insight that could never be achieved in a classroom." The WJSC remains committed to innovative learning for all Baruch students.

Since the founding of the Wasserman Jewish Studies Center, over a dozen new courses have been developed; the Jewish studies minor was established; many dozens of programs have been run; collaborations between many departments in the Weissman School of Arts and Sciences have been developed: partnerships with numerous outside institutes and foundations have been initiated. Jewish studies at Baruch is a means to study culture, immigration, history, literature, religion, and politics in a context that resonates deeply with students, even as it also explores differences.

Science at Baruch? It's a Natural!

John H. Wahlert

Today the Natural Sciences Department is abuzz with students in general education and majors' science courses. There are approximately ninety registered biological sciences majors. The student population in science mirrors the notable diversity of the Baruch College population. As a multidisciplinary department, the community of faculty and staff includes eight biologists, four environmental scientists, six chemists, seven physicists, five laboratory technicians, and two secretaries. All lecture/laboratory courses are small enough that students and faculty get to know each other. Students have many varied opportunities for mentored research. A vibrant student club, the Biomedical Society, brings guests to the college every week for a talk and lunchtime meet-the-speaker session. The department is located in the Lawrence and Eris Field Building ("17 Lex") at Lexington Avenue and 23rd Street

Professor David Szalda remembers: "I started at Baruch in 1978. My first teaching schedule consisted of four 8:00 a.m. chemistry labs per week, followed by a lecture at 10:00 a.m. on two of the days. So I started teaching at eight four days a week, and my teaching day was finished at ten or eleven o'clock. Professor Morris Winokur, the chair, told me that he was doing me a favor by assigning me 8:00 a.m. classes. He said this way I could spend the rest of the day doing research at Columbia, where I had been a post-doc. At that time, there were no research labs at Baruch, and we were told to go to other institutions to do research." Professor Linda Hoffman recalls: "Morris Winokur was chair of the department in those years. He was always trying to find ways to obtain money for equipment! The most famous story has to do

John H. Wahlert

with the autoclave, a machine that heats equipment under pressure to sterilize various materials. Whenever a visitor who could influence the budget or make a donation of any sort would come by, Professor Winokur would proceed with a warning: "Watch out, watch out!" he would proclaim, while pulling the visitor away from the vicinity of the autoclave. "That machine could explode at any time!"

In 2017, new hires are shown research laboratory space and asked what they will need in funds for start-up. We're still small, but we house world-class research with plenty of opportunities for student participation. My narrative describes what happened in the middle—from 1978 to 2017.

A History of Natural Sciences at Baruch College

For the earliest days, I will rely on Professor Selma Berrol's book *Getting Down to Business. Baruch College in the City of New York 1847-1987.* Once upon a time, there was no Baruch College and no Natural Sciences Department. Baruch had its beginning as the School of Business and Civic Administration of the College of the City of New York—"Downtown City." In 1953 it took the name of the Bernard M. Baruch School of Business and Public Administration. In 1968 Baruch became a senior college with two schools—the School of Liberal Arts and Sciences was paired with the School of Business. Faculty members had the option to stay or to join the faculty of City College. Most stayed—excellent teaching, not research was the priority.

Although Baruch inherited the rich variety of science courses offered by City College, teaching was limited to a very few service courses that introduced business students to science. Student interest in health care careers supported offering additional courses—anatomy, physiology, organic chemistry, microbiology. Every course combined lecture and laboratory with a very special bias: the laboratory counted more than fifty percent toward the course grade. I know of no other college where this is the case. But if you think of your education in the sciences, what do you remember most vividly? The hands-on laboratory experiments you carried out and wrote about and the problems you tackled and solved. A student put it like this: "Laboratory is so much more interesting than a professor shouting at me for seventy-five minutes."

In the early 1970s, "traditional art, music, biology, speech and philosophy majors were added to the liberal arts curriculum. Some of these specializations, especially after the outset of the fiscal crisis, did not get approval from CUNY headquarters . . ." (Berrol, 196). The biology major was not approved.

"An innovative CUNY-wide proposal for an ad hoc baccalaureate degree that could be student designed and completed with courses taken at any CUNY college brought exclamations of horror from the business faculty" (Berrol, 161). "Horror" or not, Baruch students created ad hoc majors that incorporated the required courses for admission to medical and other professional schools. Professor Linda Hoffman recalls: "Enrollment in the sciences was low—hardly anyone knew that science courses were offered at Baruch in the seventies. Some sections in those days had only eight students in a lab (that was to change once word

Selma Berrol

got out about the wonders of small classes, personal attention from faculty, etc.). Classes then became larger and larger." The numbers grew gradually to the point where proposing a formal major was necessary.

The Biological Sciences Major

Professor Lea Bleyman affirms that "the biggest accomplishment was the switch from the ad hoc major to the official biological sciences major. In the past, students were told (incorrectly and certainly not by us scientists) that they could not major in biology at Baruch or that they should transfer to Hunter."

A proposal for a major in biology was ready to be submitted in 1990, when Matthew Goldstein became president of the college. Coincident with his arrival, the then-chancellor had a plan to end duplicate programs throughout CUNY. Submitting the proposal might have been the death knell of science at Baruch, so we kept on with the ad hoc liberal arts major and were not found out. In 2007, President Kathleen Waldron toured the Natural Sciences Department and was struck by the number of science students and the lack of a major. She instructed the department to write a new proposal. It sounds like a no-brainer, but the steps to a major are complex. A detailed Letter of Intent was completed and passed by the Weissman School's Undergraduate Committee on Curriculum and then by the faculty in Fall 2008. The proposed effective start date was Fall 2010. The Letter of Intent was circulated to the CUNY Colleges for comment and was approved in Spring 2009.

Proposing a new major to CUNY and obtaining a HEGIS (Higher Education General Information Survey) code from the New York State Education Department is not simple. It requires extensive documentation on need, resources, and budget. Letters of support from graduate and professional programs that might accept graduates and an articulation agreement with a CUNY community college are all part of the document. Then there is the question of what code to pick.

"Biological Sciences" allows the flexibility for students to pick a track within the major that will prepare them for postgraduate programs in professional and graduate schools. Background data, surveys, and financial and enrollment figures provided by the Baruch College administration occupy a three-inch pile of paper in one binder. The CUNY Office of Academic Affairs provided helpful guidance. The final proposal, which runs to eighty-eight pages, received curriculum committee and Weissman faculty approval and was signed by the college in Spring 2010. In February, the proposal was approved by the Trustees of the City University of New York. And then the approval process halted.

In 2011 we learned why registering the biological sciences major was delayed. The New York State Education Department's review was completed and everything looked fine, but Baruch had never offered programs in the HEGIS group that includes biological sciences. The college would have to submit a Master Plan amendment. The college acted quickly, and the amendment was approved by the Board of Regents of the New York State Education Department in July 2011; Governor Andrew Cuomo signed his approval in January 2012. The biological sciences major became an official undergraduate program at Baruch College in Fall 2013. Whew!

The Biological Sciences major is as rigorous as professional and graduate school admissions demand. Science courses build on foundations of previous knowledge, so prerequisites include a year of General Biology, a year of General Chemistry, a semester each of Physics and Organic Chemistry (many programs require completion of the year in the latter two areas), and a semester of Precalculus and Elements of Calculus. The major has two required courses, Statistics and Genetics, and then students pick five electives to suit their postgraduate goals. Many students plan on careers in healthcare, while others expect to take the Graduate Record Examination and study a specific area of biology, biochemistry, or ecology. Students continue to use the ad hoc major to

specialize in chemistry; it would be wonderful to have a philosophy of science or science journalism combination. The curriculum can be broader than Baruch's courses; some students receive permission to take courses elsewhere in CUNY; others are enrolled in the CUNY BA program and are students of the university.

New Directions

Professor Miriam Sidran became Department Chair in 1983. As a woman in physics, she was a trailblazer. She had worked at Grumman Aerospace Corporation, where she was intimately involved in planning the lunar landing. Professor Sidran decided to shake physics out of service-course mode and was instrumental in hiring Professor Sultan Catto, a mathematical physicist and specialist in supersymmetry. The physics group grew over the next decades with the addition of Professors Peter Orland, Ramzi Khuri, Jamal Jalilian-Marian, Adrian Dumitru, and Stefan Bathe (the latter three are also affiliated with Brookhaven National Laboratory). Their research is in aspects of high energy physics, and they are stalwarts of the CUNY Ph.D. program in physics. Professor Catto is also a poet of international standing; I tease him about offering a course titled "Poetry for Physicists."

Environmental Studies is a popular subject in general education. For two and a half decades, Professor Miguel Santos taught a variety of courses, and several students chose to minor in the area. In 2006, when he left for medical reasons, Dean Myrna Chase asked the department to hire three or four new faculty members. She recognized the growing need for students to be informed about the human impact on the earth's environments. Professors Stephen Gosnell, David Gruber, and Chester Zarnoch have created new courses and modernized the field with the computer skills to manage sets of worldwide data. Students do research with them in the marine and shoreline environments. Minors are offered in environmental studies and in interdisciplinary Environmental Sustainability. The Environmental Biology and Sustainability Research

Group at Baruch College, CUNY (EBSR), is a team of scientists performing basic and applied research related to environmental biology and sustainability.

Chemistry is required for all biology majors, and as the major grew, there was pressure to hire additional faculty and add courses. In 1984 Organic Chemistry had five students; today there are about fifty students taking the course each year. The department now offers more sections of General Chemistry and Organic Chemistry in both semesters. Our converts from the business school, transfers, and second-degree students can finish the required two years of chemistry in less than eighteen months. Professors Chandrika Kulatilleke and Jean Gaffney offer biochemistry every semester, and Professor Edyta Greer created a new course in Medicinal Chemistry. Two students who completed the ad hoc chemistry/biology major went on to graduate programs in chemistry.

Laboratories for Teaching and Research

In 1980 the teaching labs in science were mostly at 17 Lexington Avenue, but some labs and the department's administrative offices were in rented space on the twentieth floor of 360 Park Avenue South, several blocks away. The old biology labs had fixed tables seating four, and each table had a globe light in the middle—I suppose this dates from the days when each microscope had a mirror to catch and redirect light into its optics rather than a built-in light source. Later in the decade, the college remodeled the teaching laboratories to make state-of-the-art facilities. I still think of these as the new labs, though veneer is peeling off the drawers, and the thick black bench tops have a few scars. Professor Linda Hoffman described the state of the old labs in chemistry: "The chemistry laboratories were very old, probably from the early fifties. Equipment in the student labs was quite different from in a modern laboratory. Some was eventually sent to a historical museum. Chemistry balances were not electronic, and balances had to be calibrated by hand, using small

weights and peering at how far the needle on a balance would move based on how much weight. For a while we received some donations of equipment from pharmaceutical companies, but that was not as useful as we had hoped (they didn't send us their best stuff)."

Then the chemistry laboratories, including an organic chemistry research laboratory, were renovated. *Baruch Magazine*, Winter 2001-2002: "With the assistance of Jane Crotty, Baruch's director of community relations and economic development (and lobbyist for the college), the Department of Natural Sciences received over half a million dollars from the New York City Council and the Manhattan Borough President for the construction and upgrading of three research laboratories. Chemistry Professor Linda Hoffman testified before the council, explaining the college's needs and describing a few of Baruch's most recent star students in the natural sciences, and seven council members attended or sent representatives to a tour of Baruch's current laboratory facilities. Each year, more than 2,000 Baruch undergraduates take a course in the natural sciences."

Professor Linda Hoffman recalls: "Jane Crotty, Baruch's development officer at the time, and I took the subway down to City Hall, with break dancers offering entertainment on the way. I brought with us some photographs of our students doing experiments in some of our lab sections so council members could see a bit of what we do. I talked about our natural science programs for a while and then passed around the photos. One of the council members then sternly asked me what the creature was that was being dissected. I told him that it was a shark. He looked very relieved. We got the money." Many students mentored by Professor Keith Ramig have completed independent study and honors research in the laboratory on the sixth floor of 17 Lex; the laboratory had once been a laundry room.

In the early 1980s, there was one biology research laboratory on the fourth floor at 17 Lex. As the School of Arts and Sciences expanded beyond its role as a service unit to the School of Business, research and

Valerie Schawaroch (right) with one of her students

scholarly publication became the standard for hiring new faculty members. This put tremendous pressure on Natural Sciences to re-purpose some of its storage and preparation areas for research. A small room on the fourth floor of 17 Lex became a center for microscopy and for Professor Edward Tucker's research on cell-to-cell diffusion in plants. Professor Valerie Schawaroch worked with Campus Facilities and Operations to renovate Room 403 (a former storeroom) as a dual research facility for conducting both morphological and molecular studies on fruit flies. The lab was completed in Fall 2005 and equipped by the college and several grants.

For a number of years, Baruch College was host to the Baruch College Campus High School; they moved to their own space in 2009 and left two approved science laboratories ("approved" means that the lab meets the regulations of the New York City Fire Department). These were to be "swing-spaces" for classes as planned renovations of 17 Lex were carried out. But the greatest need was for research facilities for

newly-hired faculty members. Today, in this space, Professors Rebecca Spokony and Pablo Peixoto conduct research on *Drosophila* development and mitochondrial biochemistry. Next door Professors David Gruber and Jean Gaffney investigate the structure of newly-discovered fluorescent proteins that Professor Gruber has collected on far-flung expeditions to the coral reefs of the world.

The laboratories dedicated to faculty research are a double win: students have wide choices for independent study and honors research, and the faculty and college benefit from the national grant awards that fund much of this research. Renovation of 17 Lexington Avenue has begun. Natural Sciences is to be moved to higher floors with new teaching and research labs. We hope that attention will be paid to the newest faculty members, whose research on campus is critical to the quality of science that Baruch can offer.

Research Opportunities for Students

A research-active faculty combined with dedicated laboratories has opened diverse opportunities for student participation. Students present the research to their peers at a meeting of the Biomedical Club. Many students have participated in poster sessions at professional society meetings. Often the collaboration with a faculty mentor merits coauthorship on an article in a scholarly journal.

Independent Study topics for 2016-17 included:

- *Developmental genetics of Drosophila (with Professor Krista Dobi)*
- *Discovery of new bioluminescent proteins (with Professor Jean Gaffney)*
- *The energetics of the isomerization of ibuprofen and the contribution of tunneling (with Professor Edyta Greer)*

- *Physical properties of bone (with Professor Ramzi Khuri)*

- *Mitochondrial response to sustained oxidative damage (with Professor Pablo Peixoto)*

- *Study of the physical properties of benzazepines (with Professor Keith Ramig)*

- *The effect of broad mutations on larval mortality in* Drosophila melanogaster *after methoprene application (with Professor Rebecca Spokony)*

- *The effects of anthropogenic litter on microbial diversity and ecosystem processes (with Professor Chester Zarnoch)*

Some students are caught up by the research bug and invest additional semesters to complete an honors thesis. Those who have been accepted to a U.S. medical school may have their papers reviewed for the Jonas E. Salk Scholarship, which is awarded to eight students selected from all of the CUNY colleges each year. Baruch has a fine record of Salk Scholars:

- *Ma Su Su Aung, 2017—Creighton Medical School, honors research with Professor Pablo Peixoto*

- *Allen Ko, 2016—Eastern Virginia Medical School, honors research with Professor Keith Ramig*

- *Christopher Cosgriff, 2014—New York University School of Medicine, honors research with Professor Edyta Greer*

- *Irina Mironova, 2013—Penn State at Hershey College of Medicine, honors research with Professor Keith Ramig*

- *Christopher Lopez, 2013—Mount Sinai School of Medicine in New York City, honors research in English with Professor Paula Berggren*

- *Diana Kachan, 2008—MD/PhD program at the University of Miami Miller School of Medicine, honors research with Professor E. Tucker*

- *Sarah Li, 2006—Stony Brook University Medical School, honors research with Professor Valerie Schawaroch*

- *Miriam Englander, 2004—Stanford University School of Medicine (Baruch's first Salk Award winner), honors research with Professor Keith Ramig*

Professor Lea Bleyman comments: "The level of students and their research presentations in the last two years is far above anything in the past. We used to send students outside Baruch, e.g., to NYU or Mt. Sinai, for research experience. Bringing faculty research on campus with the development of new laboratories added the on-campus research component for students, and this has been a dramatic change."

David Gruber

Students who plan to enroll in programs leading to the degrees of M.D., D.O., D.D.S, D.M.D, D.V.M, D.P.M, D.N., or D.C. request a letter from the Department of Natural Sciences Recommendations Committee. The committee collects input from teachers of all the courses a

student has taken, and they compose a letter that gives a rounded profile of the individual applicant. Students planning on master's and Ph.D. programs request letters from individual faculty members. Many years ago, an external evaluation committee of faculty from other colleges came to examine the Natural Sciences Department and its programs. They arrived with the idea that no college could prepare students for such a range of postgraduate programs. After a two-day visit with faculty, students, and administrators, they concluded that we were exceptional and served our undergraduates very well.

Behind the Scenes

Superb support staff makes teaching and faculty/student interactions easier. The College Office Assistants, Sonia Donaldson and the newly hired Jennifer Escober, run what I think of as the registration/curriculum triage center in the department office. They handle so many problems effectively and in such a friendly manner that students often return to say thanks. Only the most complicated questions are referred to the chair and faculty. Dedicated technicians Dalchand (Neil) Rampaul and Myeika Steward in biology, Merton Lewis and Yelena Skidelsky in chemistry, and Bogdan Nicolescu in physics make sure that the laboratories are set up and refreshed with care. Faculty members simply arrive and teach. There is also a valued group of student helpers. The army of adjuncts who teach our laboratories and some of the lectures in the general education courses deserve great credit. Our new contract gave raises to everyone who had worked in that capacity since Spring 2012; I emailed them the news and was astonished that there were about 100. Many of our own graduates spend a year teaching labs before going on to a postgraduate program

The Biomedical Society, a Student Club

In 1976 a small group of students founded the Biomedical Society with Professor Emil Gernert as advisor. Although the club is

Lea Bleyman

technically not a part of the natural sciences department, it is an integral part of our community—students find a home here. The club sponsors weekly speakers and events, including the independent study and honors presentations. The talks are always followed by food—a communal experience—and it's good that all 200 members (including many graduates) of the Facebook site don't show up at once. Notable past speakers include Sir Paul Nurse, Nobel laureate, and recently Isaac Blech, biotechnology entrepreneur. A graduate who is now in medical school was surprised by the emphasis on teaching about diversity to this elite group of students. At Baruch, diversity is the norm in student interactions; differences may be taken for granted and also celebrated.

Comments of Students and Alumni

I end this history with students' perspectives. What is most striking to me about these three statements, as well as many others written in my classes over the years, is the importance of getting to know professors and fellow students, the sense of community and even of family.

Eugene Tsypin (written when he was an undergraduate): "Why did I choose Baruch for sciences? For me, the choice was simple. The class sizes are perfect. I have not yet had a teacher who did not associate my face with a name after several acquaintances. Hearing the cries of many students who have attended prestigious universities justified my stay at Baruch. Several complained about the large class sizes and poor interaction with professors. Here the environment is solely suitable for learning, and interaction between professors and students is flawless. The natural sciences department focuses on challenging its students, allowing them to reach their potential. Every professor maintains a high caliber of knowledge and passes on this knowledge through a medium that is most comfortable for the student. The established Bio-Med Society, run by students, allows fellow classmates and teachers to gather and focus their thoughts on various subjects. Presenters are welcomed every week to present their professions, research findings, and future projects. In a way, students become a family that studies together and grows intellectually. There is not a single studying session that I have yet lived to regret." Eugene is a first-year student at the medical school of Thomas Jefferson University in Philadelphia.

Kimberly Prado (formerly Martins): "Graduating from Baruch and being a part of the Natural Sciences Department was the best experience I've had. Everyone in the department was super helpful and attentive to my needs. The small class sizes allowed the professors to really feel invested in their students. I felt that each professor actually cared about how well I did and where I would go next with that education. The students also were very nice and immediately made me

feel included. The professors had studied at prestigious schools and had extensive backgrounds in their areas of expertise. The education I had was unparalleled even compared to those at Hunter or NYU. Overall my time there truly prepared me for my next endeavor. I now have another degree (in nursing) and have graduated summa cum laude from LIU. The education I received at Baruch was the foundation I needed to succeed and become a registered nurse. Thank you!"

Jing Jing Chen: "I graduated in 2014 with a biological sciences degree. The Natural Sciences Department is one of the most impressive and collaborative environments in Baruch. I definitely enjoyed my experiences and loved the culture that the professors and students created. Being part of the science department in a business school is great. The lecture hall classes weren't overpopulated. The Bio-Med Society provided so many excellent presentations and encounters with real-world science applications from speakers such as scientists and doctors currently active in their craft. Because it is a smaller department, the student-to-professor ratio is small too. The professors really get to know the students and provide the right guidance to the students who want to pursue medicine/research/other science-related careers. The student community in the department is also impressive. Students mentor each other and help each other succeed in their classes, even tutoring lower classmen in many of the natural science subjects. If anyone wants to join a small, closely knit community in Weissman, the Natural Sciences Department is the way to go. I became a seventh-grade science teacher after I graduated."

Teaching in Weissman: A Few Lessons Learned

Gary Hentzi

Anyone who has spent a stretch of time in the Weissman School of Arts and Sciences (and in my case that stretch is verging on three decades) will affirm that the local culture is marked by an uncommon sense of purpose. The goal, as a co-worker once put it, is simply "to help these students," and for us that has always meant to offer a first-rate education in the arts and sciences to anyone who can benefit from it, regardless of family background or income. This ideal is so familiar, so much a part of the ethos and history of the City University of New York, that it's easy to forget the challenges it regularly poses and the ingenuity it so often demands. Over the course of my career at Weissman, I've learned to underestimate neither, but I've also learned a few things about teaching Baruch students, and the present occasion offers a welcome opportunity to put some of them down in writing.

Gary Hentzi

The first time I ever taught a class in what was not yet called the Weissman School I noticed something that hasn't changed much over the intervening years: there are always a few students, often as many as half a dozen, who would be perfectly at home in an Ivy League classroom or on the campus of some top-tier liberal arts college, where they would almost certainly enjoy the

same success that they're having at Baruch. I treasure them, of course, although my reasons are not necessarily among the most respectable. For the truth is that great students are easy and fun to teach. What could be more pleasant than handing out an unbroken string of fully merited A's? And what could be less trouble than reading essays that require no correction and call only for an appreciative comment and perhaps a little further discussion of some subtle point as intriguing to the teacher as to the student? Such individuals (they come in every possible description) hardly need to be *taught* at all, only encouraged and guided, and I would be kidding myself if I thought their achievements owed much to my pedagogical skill.

No, the first thing a good teacher must reluctantly admit is that one's abilities are best measured not by one's star pupils—those miraculous beings who out of nowhere produce essays of astonishing fluidity and insight—so much as by those who speak English haltingly and write it with difficulty, or those who suggest that Homer was a Christian, that the Enlightenment was followed by the Dark Ages, or that Demeter was an ancient unit of measurement. These, too, are our students, and for better or for worse, an English professor is well placed to take stock of their verbal shortcomings, their innocence of history, and their near total unfamiliarity with literature or any other monument of world culture. Although we point with pride to the diversity of our student body, the most challenging kind of diversity is surely the different levels of preparation in a typical Weissman class, and only when we recognize that the least prepared among them are the most in need of our best efforts can we go on to ask the pragmatist's question: So then, what works?

As a rule of thumb, it's wise to assume absolutely nothing about the extent of student knowledge. I wonder how many of my colleagues have had the experience of inferring from a sea of blank expressions that a certain word must have been unfamiliar to one's listeners, coming up with a synonym, and then immediately realizing in despair that

the students don't know that one either. After a few such incidents, the enterprising professor will develop a kind of back-and-forth mode of presentation, in which the lesson of the hour is supplemented by occasional detours through more basic material, a technique that can feel a little like hastily shoring up the foundations of an edifice that one is in the middle of building. Can it possibly be a good idea to try the patience of the more capable in this way? I believe it is, and not only because of the satisfaction that those who already know something take in having their expertise confirmed. It's also because even the most competent harbor pockets of ignorance that they're secretly aware of but have never gotten around to filling. Take English grammar, a subject that allegedly bores all but the most diligent and that everyone supposedly has mastered long before college (in reality they almost never have, "grammar school" being nowadays a complete misnomer). I've seen looks of relief on the faces of even very skillful writers who have just been told that they're going to have another chance to get straight when not to employ the much overworked subject pronoun (when it's an object, of course) or, in the most notorious example, to nail down the correct usage of *whom*. Entire clinics could be filled with poor souls whose confidence has been stunted by fear and loathing of *whom*.

Fundamentals are, then, a regular area of attention, if not the inevitable starting point, and nothing is too basic to be worth a moment's explanation, no matter how lofty the heights from which one must descend when a hole appears on the ground below. I remember a passing remark from a very distinguished professor, who once told an advanced seminar that he had begun his professional life as a teacher of composition and that now, thirty-five years later, he was still teaching composition. He didn't intend it as a compliment, but I know what he meant. Good communication skills are among the most valuable things we can give our students, no matter what they're setting out to study, and the task of imparting those skills never ends. In this crucial effort, grammar and mechanics are only one small area of attention, along

with the unity, coherence, and proper development of paragraphs, the refinements of tone and style, and, most challenging of all, the ability to nurse an original observation into a genuine argument supported by a body of evidence and a sound chain of reasoning (as opposed to a mere assertion, which, whether true or false, is usually supported by nothing more than the natural bluster of its author). It seems to me that these last, far from being preliminaries suitable only for beginners, are so difficult to do well that one can easily spend a lifetime trying to master them.

Most students won't spend their lives becoming master essayists, of course, but the practice they get in Weissman English classes may help them with a whole range of professional and even personal challenges that have not yet crossed their minds in college. For to learn how to make an argument is quite simply to learn how to think. I don't believe it's overly dramatic to put it that way, as long as one inserts the proviso that a good argument must not only fulfill the rhetorical function of persuading an audience but also explain what one honestly believes and for what reasons. Whether it's the best available solution to a narrowly practical problem or a philosophical position on the world, a justified belief is one based on evidence furnished by research or experience or some combination of the two, and the discipline of expressing it as a reasoned argument is an invaluable step in developing the ability to think about any complex issue. This is so not only because of the detail and rigor of a logically organized presentation. The discipline involved has as much to do with intellectual honesty as with the aforementioned virtues of unity, coherence, and development, as even apparently sound reasoning can be defective if its author manages to ignore all objections and spin out his or her argument in a vacuum. Every chess player knows how hard it is to play against oneself; there's always the temptation to ignore the strongest moves available to one's opponent for the sake of launching a dashing campaign. Yet serious students of the game also know that such fantasies of omnipotence reveal a peculiarly unproductive kind of vanity. In learning how to form a reasoned opinion and to express

it as an argument, one also learns the importance of putting vanity aside and taking on all comers in the relative safety of one's own mind. Good writers will readily confess that their most important struggles often occur before they've written a word.

Turning ideas into arguments is excellent practice, but how does one come up with good ideas to begin with? Can such a thing really be taught? In fact, there exists a considerable body of wisdom on the subject of teaching people how to think, and its history extends back to the ancient Greeks, as we are reminded by terms like "maieutics" or the "Socratic method." Whether this venerable technique is conceived primarily as a way of building knowledge or of clearing the decks by revealing how little one actually knows, the activity of posing questions is at its heart, and the goal is ultimately to show students how to initiate inquiries on their own. Experience suggests that intelligent people can usually come up with intelligent answers to well-formulated questions; the trick is in knowing how to ask the right questions in the first place; so we put questions to students in part as a way of modeling what real thinking feels like. The hope is that they'll eventually come to put questions to themselves.

At the same time, good teaching is never just a catechism. Not only must it convey a sense of discovery, including the possibility that answers unanticipated even by the instructor may come to light, but it must be made engaging to students as well. This is the most difficult part of the task to convey in prescriptive form. At one time or another, we have all had the opportunity to compare good teachers with bad ones, and it's safe to say that one thing the good ones have in common is the ability to convey their own enthusiasm for the subject to their students. In certain happy cases, the professor may also be able to draw on a generous fund of personal charisma. As a graduate student, I had the good fortune to study with an eminent public intellectual, a man who effortlessly commanded the attention of everyone in his general vicinity and was able to leverage those qualities to tremendous effect in class.

"He made us feel that what we were doing was really important," one of my fellow graduate students later observed, and it was easy to agree. By the same token, I've seen people who normally project the authority of field mice grow large in the classroom and draw their students into discussions of abstruse topics for which they have an obvious passion. Evidently, the passion matters even more than the charisma.

There is a constant theme here, and it may be helpful to state it explicitly. Good teaching is focused on the students—on their needs, acknowledged and unacknowledged; on their ideas and response to the material; on what excites their interest and draws them in. The point can't be emphasized enough, not least of all because so many are still in the habit of imagining pedagogy as a process of transferring knowledge from one brain to another, as if students were, in Dickens' words, "little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them."[1] The truth is that facts are the least of it: one needn't even go to school to get them, especially in the digital era, when such a wealth of information is quite literally at our fingertips. By far the most important aim of good teaching is not to leave students in possession of something that they previously lacked but rather to leave them able to *do* something that they were previously unable to do. This apparently minor shift of conceptual emphasis turns out to have major practical consequences and not just for those who imagine teaching as something akin to force-feeding a flock of geese. No competent teacher would step into the classroom without a plan of some sort, but in many cases the plan is little more than an elaboration of the course's syllabus—a list of topics to cover—and the instructor's overriding concern is to get to everything within the allotted amount of time. The problem with this mercilessly completist approach is that it directs all the effort at the material to be learned rather than at the learning one wants to see take place. The professor drones on, whether

[1] Charles Dickens, *Hard Times* (London: Penguin Books, 1995), 9.

or not the students show any signs of having absorbed the lesson. Or if it's not the material, then it's the professor him or herself who takes center stage at the expense of the students. A watershed moment in my own early teaching career came when I dared to ask myself what, exactly, was so good about a recent class session that I had thought especially successful. The only answer I could come up with, I'm afraid, was that I felt *I* had been in rare form that night—articulate, witty, eloquent, or so I imagined. Whether anyone had learned anything I couldn't say.

The highest goal of a liberal education is nothing less than to transform people, to render them something more than what they once were, but this exalted objective is just lofty language without evidence that the magic has actually taken place. The proof is in the doing—in what students are able to offer as confirmation of their expanded abilities. This statement may seem obvious in the case of a writing course, although it's not always an easy matter to figure out how to get someone who writes at one level to rise to the next. The difficulty becomes clearer when we turn to the teaching of literature, if only because the range of possibilities is so great. Many literary works benefit from a reading informed by some knowledge of the history and culture of the societies that produced them; and information about politics, philosophy, and psychology, as well as literary traditions, is often relevant but should not become an end in itself. Ideally, students will bring contributions of their own to the table, and nothing is more exciting than when someone moves the discussion forward aided only by his or her own inquisitiveness and insight. The uninspiring truth, however, is that such moments don't happen nearly as often as we would like, meaning that the instructor is charged with the task of defining what qualifies as a worthwhile line of investigation and of bringing the discussion around to it (because showing is better than telling, and orchestrating the class in such a way that the students discover things for themselves is better yet). Gifted individuals may be stirred by the

reading alone to advance astute observations, but we need to ensure that the rest come away from the class able to make something more of what they've read than they could at the outset.

What's needed, in short, is a strategy—not for what one intends to teach but for what one wants the students to learn. This consideration is always on my mind as I prepare a class these days, and it might be helpful to walk through the process with a small example to illustrate how many instructional challenges can be concealed in a handful of sentences. Nearly a century after his death, the Polish-born ex-mariner Joseph Conrad continues to occupy a prominent place among the great English novelists. The global reach of his narratives, the cold eye that he cast on the brutalities of imperialism, the questions that he implicitly directed at Western civilization, the shrewdness with which he depicted the mentality of outsiders in general and terrorists in particular—all ensure him new readers in our own era. Yet the difficulties of his work, written with great struggle in his third language and poised on the brink of literary modernism, can leave more than a few of them frustrated. He would seem to be the epitome of the author who deserves to be read but who can benefit from a guiding hand extended to new generations of readers. For he was often an electrifying writer, one who brought something complex and fresh to English prose:

> His eyes examined the plain curiously. Tall trails of dust subsided here and there. In a speckless sky the sun hung clear and blinding. Knots of men ran headlong; others made a stand; and the irregular rattle of firearms came rippling to his ears in the fiery, still air. Single figures on foot raced desperately. Horsemen galloped towards each other, wheeled round together, separated at speed. Giorgio saw one fall, rider and horse disappearing as if they had galloped into a chasm, and the movements of the animated scene were like the peripeties of a violent game played upon the plain by dwarfs mounted and on

> foot, yelling with tiny throats, under the mountain that seemed a colossal embodiment of silence.[2]

One is struck by how the later stylistic innovations of Conrad's great admirer Ernest Hemingway are anticipated in this brief passage from what many critics now consider to be his finest novel, *Nostromo* (1904). Asked to describe the style of the passage, students will immediately fix on the prevalence of short clauses, and with a little prompting they should be able to explain how the rapid bursts of language help to evoke the sense of action and movement in the battle scene under description.

At this point, having noticed a prominent feature of the writing and made a connection to the subject matter, many members of the class will assume that it's time to move on to something else. The instructor, of course, must beg to differ: there's much more to it than that. Look, for example, at the single most memorable feature of the passage, the metaphor used to describe the falling horse and rider, who disappear "as if they had galloped into a chasm" (and here I might mention that this startling image is one of the handful of details that stuck in my own mind over the decades that separated my first reading of this novel from my second). It's significant that Conrad specifically does *not* tell us that the horseman has been shot, and in fact we can't be certain that this is what has happened, although it's the most likely explanation. The more important question is why the author would choose to narrate the scene in this striking but ambiguous fashion. And it would be an exceptionally dull class that didn't include at least one student capable of observing that this and every other detail in the first half of the excerpt are given not as part of an objective record of events handed down by an omniscient narrator but rather as they present themselves to the eyes and ears of the character Giorgio Viola, the aged former follower of Garibaldi, who has

[2] Joseph Conrad, *Nostromo: A Tale of the Seaboard* (London: Penguin Books, 2007), 23.

come to the doorway of his house to witness the spectacle unfolding on the distant plain. Once that point has been grasped, it becomes evident that even the adjectives chosen to describe the sun ("clear and blinding") have been selected to emphasize how the light would strike a man who has just emerged from a shadowy place of concealment.

So is it accurate to say that the passage is given to us from the character's perspective as if this were a first-person narrative? Not exactly. For one thing, it's difficult to imagine old Giorgio producing a comparison like that of the horse and rider disappearing into a chasm, much less the elaborate one that follows, in which the battle is said to be "like the peripeties of a violent game played upon the plain by dwarfs mounted and on foot, yelling with tiny throats, under the mountain that seemed a colossal embodiment of silence." An even more decisive piece of evidence appears when we compare the ending of that last sentence with the sentence that immediately precedes the beginning of the excerpt: ". . . he did not look up once at the white dome of Higuerota, whose cool purity seemed to hold itself aloof from a hot earth." Evidently, it's not Giorgio who has envisioned the spectacle in this poetically charged fashion but the author himself, who has mobilized the resources of literary art to elaborate his description in such a way that it resonates with implied meaning, especially in connection with the mountain that presides over the entire scene.[3] How does this poetic machinery function? Through an intricate set of contrasting terms—above and below, colossal and tiny, aloof and engaged, cool and hot, soundless and noisy, pure and impure. Students should be asked to enumerate them first and only then to advance an interpretation, which becomes increasingly obvious the more one spells out the details. Human life and death have been reduced to a rough sport for frenzied, diminutive

[3] To satisfy sticklers, I should acknowledge that *Nostromo* does have a first-person narrator, but one who is so little developed as a character and makes such infrequent reference to himself that for long stretches of the novel there is little point in distinguishing his voice from that of the author.

beings, whose paltriness is measured against the blank immensity of the mountain. Our affairs are a small thing, and in place of a benevolent deity there is only a monumental but inscrutably silent natural world.

Whether students can cite the terms that critics have often used to describe these two complementary features of Conrad's style ("impressionism" and "symbolism," on analogy with two late nineteenth-century artistic movements) is less important than that they can describe how each one functions. At a bare minimum, one wants the students to be able to reproduce the main points of a reading like the one I've offered, but even better would be for them to choose entirely different passages and perform their own analyses. Only then will they have earned the right to make those larger generalizations about history and culture that come all too easily in the case of a writer whose work seems to constitute a point of entry into a uniquely modern experience of the world. Conrad's writing is marked, on one hand, by a technique of forming dramatic scenes out of a welter of impressions registered by particular individuals and, on the other, by a technique of elaborating certain features of a description so that they accumulate suggestive reverberations of meaning, often of a bleakly nontraditional character. Together these two stylistic tendencies offer evidence of a departure from the sense of a common, shared experience and accepted religious truth that is assumed in so much earlier writing. By itself, this generalization would be a commonplace, unremarkable in isolation from its context in the discussion of a notable work of literature. When it emerges as the product of a detailed analysis, however, it becomes something else: the culmination of an argument.

This little lesson calls for some comment. The choice of passage is entirely my own, and I would defend it on the grounds that it encapsulates much that is noteworthy in this author's work. It's also the case that there is nothing especially revolutionary or controversial about the points that it illustrates. These ideas are well established in the critical literature, yet their familiarity to specialists in no way

disqualifies them as material for an undergraduate class. It's a mistake to believe that all teaching should be driven by expectations of novelty, and the ideas most familiar to professors are often the very ones whose acquaintance students can most benefit from making. No point is so well established that it should be taken on faith, however; and although the discussion arrived at some generalizations about the author and his moment in history, it did so by working outward from the details of the passage itself, so that the broader remarks came as the end point of a close analysis rather than as detachable truisms to be memorized for an exam and then forgotten. Whenever possible, a lesson in literature should be a lesson in argument as well. It seems that we English professors always do begin and end by teaching composition.

Not every student will be able to pursue a complex literary argument through to the point where it touches on larger historical currents. In fact, some might not even agree that these particular currents are representative or might at least insist that it takes more than an analysis of a single passage or even a single novel to make a convincing case for their significance (and in this they would be entirely correct). A writer as uncompromising as Conrad is not for everyone, and it's probably wise not to insist too hard on the merits of any particular figure, however widely admired, or any single interpretation of modern culture. The Weissman classroom houses an extraordinarily varied group of human beings; the most one can reasonably hope is that each will discover among the works that we choose to study *something* that echoes his or her own experience of the world. Nevertheless, every well-thought-out exercise in literary analysis is valuable insofar as it cultivates the ability to ask the kind of focused questions that are crucial to the success of any specialized enterprise, not just the study of literature. A good teacher—and Weissman has them in abundance—can do much to help students develop this ability, leading by example, offering encouragement to those who discover a flair for the task, and showing patience with those who don't immediately catch on. The rest is up to the students themselves.

Weissman Was My Destination

Aldemaro Romero Jr.

"The moments of happiness we enjoy take us by surprise.
It is not that we seize them, but that they seize us."
Ashley Montagu, British-American anthropologist

The date was Monday, August 8, 2016. The coeditor of this book, Gary Hentzi, and I visited Baruch College's archives to get an idea of the kind of photographic resources we would have available to use as illustrations. We were impressed by how much material the archives contained and by how well organized they were. The director of the archives, Sandra Roff, and her staff walked us through the collection and occasionally showed us a particular picture that they thought could be of interest.

"Here's one you might find curious," she said. "This is the building that used to be where the Vertical Campus is today." And when she mentioned the name of the original owner of the building I got goosebumps. "Too good to be true!" I said to myself. I felt I needed to check the facts.

My father and I in Riverside Park in 1953
(Aldemaro Romero Jr., personal collection)

Old RCA Victor Building before it was demolished to build the Vertical Campus (Baruch College Archives)

My first visit to New York City was on December 6, 1952. I was fourteen months old. The reason for the trip was that my parents had moved to the Big Apple, where my father wanted to live for many reasons. One was that he wanted to advance his musical career.

Aldemaro Romero Sr. was born in a major Venezuelan industrial town called Valencia on March 12, 1928. When he was thirteen, he moved to Caracas and began his musical career as a pianist, a composer of popular music, and an orchestra conductor, the latter at the age of nineteen. Having been denied admission to the only school of music in Caracas, he decided in 1951 to move to New York, which was the mecca

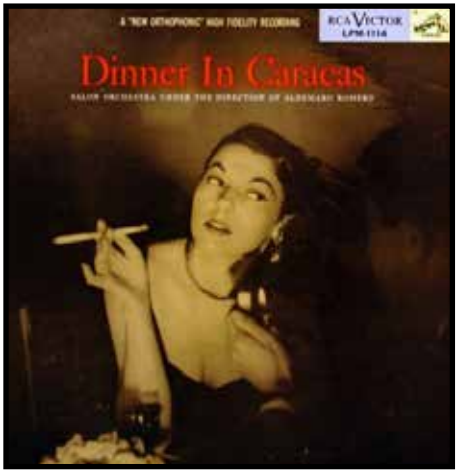
of popular music at the time. He wanted to learn more about music, so the choice was a logical one.

Our first address was at 73rd Street and Broadway. To earn a living while learning more about music from others, my father performed in many different locations around New York City, most of which are just distant memories now. They included the Chateau Madrid (511 Lexington Ave at 48th Street in the Lexington Hotel), the Copacabana (268 West 47th Street in Times Square), the Sugar Cane Club (135th Street and 5th Avenue), the Bandbox Theater (57th Street near 3rd Avenue), the Strand Theater (Broadway and 47th Street in Times Square), the Manhattan Center Hammerstein Ballroom (311 West 34th Street), and the Teatro Puerto Rico (490 East 138th Street), among others. In many cases, he was accompanying other artists; in others, he was the band leader of his own group, The Al Romero Quintet, which played Latin Jazz and comprised vibraphone, sax, bass, and percussion, with my father at the piano.

As he was playing all around New York, so we were living in many places, to the point where many of my father's fellow musicians joked that they had to keep a separate address book just for my father. Yet we always lived on the West Side of Manhattan. A few pictures of me as a small kid show buildings still standing by Riverside Park in the background.

I do have some memories of the time when we lived in New York City, like the floor plan of the last apartment we occupied (when I was four years old), the mailman picking up letters from the USPS mailbox on the street, and my trips on the subway. Other things I remember were my father always writing music, playing the piano, reading the classics, and playing classical music records, particularly on Sunday mornings.

He was determined to learn by himself or from whomever he could. His first long-term musical contract was as an arranger for the RCA Victor label, which together with Columbia Records was one of the major music labels in the world. He wrote arrangements for such



Cover of Dinner In Caracas

musical luminaries as Dean Martin, Jerry Lewis, Stan Kenton, and Tito Puente, among others.

His big break came when he recorded his first album, *Dinner In Caracas*, on December 12 and 13, 1954. This LP contained Venezuelan music arranged for a large orchestra, something that had never been done before in Venezuelan or any other Latin American music for that matter. It became a huge hit, beating all sales records in Latin America. It was so popular that RCA Victor extended his contract to have him record many other albums, not only of Venezuelan music but also of music from other Latin American countries.

Despite his success in New York, we returned to Venezuela in 1955 because my mother was fed up with my father working all day and then leaving at night to perform. She felt lonely and somewhat preoccupied with my health (which at that time was rather frail) and had little support from the rest of the family in Venezuela, given that we were living in the Big Apple, although few people called it that at the time.

Of course, I knew all this history before I signed the contract to become the dean of the Weissman School of Arts and Sciences at Baruch College in March 2016. What I did not know was what I learned when visiting the college's archives—that the location of the Newman Vertical Campus today is where the RCA Victor studios were located in the 1950s. This was where my father recorded his first album, *Dinner In Caracas*. So I started to ask myself,

Publicity shot by RCA Victor of Aldemaro Romero Sr. circa 1954

could it be possible that I was now working at the same exact geographic location where my father began his recording career?

Although as a scientist I am not a believer in supernatural phenomena or in anything that cannot be explained by science, I could not help thinking, "Maybe Weissman was my destination!"

Authors

Paula S. Berggren is a Professor Emerita of English at Baruch College. She received her undergraduate degree from Barnard College of Columbia University and her M.A. and Ph.D. from Yale University. Professor Berggren has written numerous articles and conference papers on Shakespeare and Renaissance drama. She was the founding coordinator of Baruch's required course in Great Works of World Literature, the author and principal investigator for numerous federal and private grants awarded for course and faculty development, and the director of a series of endowed interdisciplinary seminars in the humanities.

Carol Berkin is a Presidential Professor of History, Emerita, at Baruch College and the Graduate Center, CUNY. Professor Berkin is the author of numerous books, including *Jonathan Sewall: Odyssey of An American Loyalist*, which won the Bancroft Award and was nominated for a Pulitzer Prize; *A Brilliant Solution: Inventing the American Constitution; Revolutionary Mothers: Women in the Struggle for American Independence; Civil War Wives; Wondrous Beauty: The Extraordinary Life and Adventures of Elizabeth Patterson Bonaparte;* and, most recently, *The Bill of Rights: The Fight to Secure America's Liberties*. Her newest book, *A Sovereign People: The Crises of the 1790s and the Rise of American Nationalism* will appear in May 2017. Professor Berkin has appeared in over a dozen documentaries on PBS, A&E, and the History Channel and is the editor of the online journal *History Now.*

Roslyn Bernstein is a Professor Emerita of Journalism and the Writing Professions. Professor Bernstein is the founder of *Dollars and $ense* Magazine and the founding director of the Sidney Harman Writer-in-Residence Program at Baruch College. Professor Bernstein

is the coauthor with the architect Shael Shapiro of *Illegal Living: 80 Wooster Street and the Evolution of SoHo*, published by the Jonas Mekas Foundation (www.illegalliving.com). Her book *Boardwalk Stories* (www.blueeftpress.com) is a collection of fourteen linked tales set in the years 1950 to 1970. She is currently working on a novel set in Jerusalem in 1961 during the Adolf Eichmann trial. Bernstein has reported on arts and culture from around the globe for such print publications as *The New York Times*, *Newsday*, *The Village Voice, New York Magazine, Parents, Artnews,* and *The Columbia Journalism Review* and for such online publications as *Tablet, Artslant, Tikkun*, and *Guernica*.

Myrna Chase is a Professor Emerita of History. Professor Chase taught from 1971 to 1999 in the History Department and served as chair from 1995 to 1999. From 2000 to 2001, she served as acting provost of the college and subsequently became dean of the George and Mildred Weissman School of Arts and Sciences, a position she held until her retirement in 2009. She was known as a tireless advocate for students and faculty alike and was instrumental in the creation of the Baruch Honors Program and the Feit Interdisciplinary Seminar in the Humanities. Professor Chase is one of only two faculty members who have won all three of the college's Presidential Excellence Awards for scholarship, teaching, and service. She holds a doctorate in european intellectual history from the City University of New York, was a Fulbright and Mellon scholar, and is the author of *Élie Halévy: An Intellectual Biography* (NY: Columbia University Press, 1980) as well as numerous articles, papers, and book reviews. She holds a B.A. (summa cum laude) from Washington University, St. Louis.

Mimi Gisolfi D'Aponte is Professor Emerita of Theatre at CUNY Graduate Center and Baruch College. Professor D'Aponte received the 1998 Baruch College Excellence Award for Distinguished Teaching. She is editor of *Seventh Generation: An Anthology of Native*

American Plays (Theatre Communications Group, 1999) and translator of *Theater Neapolitan Style: Five One-Act Plays of Eduardo De Filippo* (FDU Press, 2004), which received the Italian government's Translation Prize in 2006. Between 2002 and 2012, she produced professional, staged readings of these plays. Co-president of the Pirandello Society of America for many years, she directed Pirandello readings at NYU, Seton Hall University, Princeton, and The Players Club. Since retirement from full-time teaching in 2004, D'Aponte has published her own work: *My Mother's Front Porch & Other Plays* (Xlibris, 2015). She directed staged readings of *Staying Connected*, *8th Grade Reunion*, and *Sister Spirit* in Manhattan, while *Homeland Security* was produced in Vermont and *Brooklyn Rx* in Brooklyn. She and her husband, Nello D'Aponte, raised four children in Park Slope, Brooklyn, where they have lived for nearly fifty years.

Hedy Feit came to the United States from Chile, where she was an assistant professor at the School of Philosophy and Education of the Universidad de Chile, as well as a Fellow of Chile's Ministry of Education. Her publications include *Las trece colonias de la costa Atlántica y su evolución en la formación de los Estados Unidos de América* (Chile, 1970), *La industria del salitre natural: La nación y el mundo* (1971), and *Estadísticas de la educación chilena* (Chile, 1972). Beginning with the Feit Interdisciplinary Seminars and continuing with the Paul-Andre Feit Lecture Series on Latin America, the Myrna Chase Seminar, and the Paula Berggren Enrichment Fund, Professor Feit and her husband, the late Charles Feit ('48), have been among the Weissman School's strongest supporters.

Gary Hentzi, a member of the Baruch faculty since 1988, is the associate dean of the Weissman School of Arts and Sciences and associate professor of English. He holds a B.A. with High Honors from Oberlin College and an M.A. and a Ph.D. in English from Columbia University. As

an administrator, he is one of the founders of Baruch's Freshman Learning Communities program and has given special attention to improving the communication skills of Baruch students. As a teacher, he is a past recipient of Baruch's Presidential Excellence Award for Distinguished Teaching. As a scholar, he is a specialist in eighteenth-century English literature and has published extensively on the novels of Daniel Defoe. He also writes about twentieth-century literature and film and has lectured widely both in this country and abroad.

Jessica Lang is an associate professor of English and the founding Newman Director of the Sandra Kahn Wasserman Jewish Studies Center. Professor Lang's research is in Holocaust literature, Jewish-American literature, and women's fiction. Her book, *Textual Silence: Unreadability and the Holocaust* (Rutgers University Press), will be out in August 2018.

Susan Locke is a graduate of Vassar College and the Institute for Advanced Psychological Studies at Adelphi University. Professor Locke has been on the faculty of the Baruch College Department of Psychology since 1971. She has served as the long-term faculty advisor to the Baruch Scholars, Director of the Baruch College Honors Program, Associate Dean of Arts and Sciences, Chair of the WSAS Curriculum Committee, the College Committee on Undergraduate Honors, and Interim Chair of the Department of Sociology and Anthropology. She has also chaired or served on numerous other departmental, school, and college committees. She was twice awarded the Presidential Excellence Award for Distinguished Teaching (1979, 2009), as well as the Presidential Award for Distinguished Service (2001). She was a Peace Corps Psychologist in Senegal West Africa, a member of the adjunct faculty at Postgraduate Center for Mental Health, a consultant for Hebrew Union College, and an Attending Psychologist at NY Hospital, Cornell Medical School.

Katherine Pence is an associate professor and chair of the History Department and director of Women's and Gender Studies. Pence started teaching at Baruch in 2002 after receiving her Ph.D. from the University of Michigan, Ann Arbor, teaching three years at Adrian College in Michigan, and spending one year on a fellowship at Harvard's Center for European Studies. She teaches an introductory course on global history and electives on Gender History, Cold War History, German History, and Consumer Culture. In many of her classes, her students write research papers based on oral history interviews that they conduct with a family member. She has published widely on consumer culture and gender in East and West Germany in the 1950s and is currently researching and writing about relations between divided Germany and decolonizing Africa in the 1960s. She lives in Brooklyn.

Carl Rollyson is a Professor of Journalism (retired in Spring 2017) who taught in the departments of Art and English, and served as Associate Dean of Liberal Arts and Sciences, Associate Provost, and Acting Dean of the School of Education and Educational Services. He is the author of *Uses of the Past in the Novels of William Faulkner*. Rollyson has published twelve biographies: *A Real American Character: The Life of Walter Brennan, A Private Life of Michael Foot, To Be A Woman: The Life of Jill Craigie, Amy Lowell Anew: A Biography, American Isis: The Life and Art of Sylvia Plath, Hollywood Enigma: Dana Andrews, Marilyn Monroe: A Life of the Actress, Lillian Hellman: Her Life and Legend, Beautiful Exile: The Life of Martha Gellhorn, Norman Mailer: The Last Romantic, Rebecca West: A Modern Sibyl, Susan Sontag: The Making of an Icon, and three studies of biography, A Higher Form of Cannibalism? Adventures in the Art and Politics of Biography, Biography: A User's Guide and Confessions of a Serial Biographer.* His reviews of biography appear in *Reading Biography*, *American Biography, Lives of the Novelists*, and *Essays in Biography*. He is working on *This Alarming Paradox: The Life of William Faulkner* to be published by University of Virginia Press.

Aldemaro Romero Jr. is dean of the Weissman School of Arts and Sciences. Dean Romero received his bachelor's degree in biology from the University of Barcelona, Spain, and his Ph.D. in biology from the University of Miami, Florida. He has published more than 1,000 pieces, including more than twenty books and monographs. His academic interests range from environmental and evolutionary biology to history and philosophy of science and science communication. He has been awarded numerous grants as well as prizes for his research and science communication work.

Clarence Taylor is a Professor Emeritus of History at Baruch College and the Graduate Center, CUNY. Dr. Taylor is the author of a number of books, including *Reds at the Blackboard: Communism, Civil Rights and the New York City Teachers Union* (Columbia University Press, 2011). Professor Taylor is completing a book on how African Americans confronted police brutality in New York City from the 1930s to the Giuliani era.

John H. Wahlert began his Baruch career in 1981 as assistant professor of biology, and he taught general education courses as well as Comparative Vertebrate Anatomy. He is a vertebrate paleontologist who studies and describes the fossilized skulls of extinct rodents at the American Museum of Natural History, where he is Research Associate in Vertebrate Zoology. Two species of rodent have been named after him: a heteromyid, *Proharrymys wahlerti*, and a beaver, *Palaeocastor wahlerti*. He retaliated on the perpetrator with a new genus and species, *Willeumys korthi*.

George Weissman ('39, LLD [Hon.] '82) was chairman and CEO of Philip Morris Companies from 1978 to 1984. From 1986 until 1994, he served as chairman of the board of directors of Lincoln Center for the Performing Arts. Mr. Weissman joined the Baruch College Fund

board in 1969 and was a trustee emeritus from 1979 until his death in 2009. In recognition of his and his wife's extraordinary generosity and leadership, Baruch College named the Weissman Center for International Business and the George and Mildred Weissman School of Arts and Sciences in their honor.

This volume is both a remembrance of the past and a prologue to the bright future to come for the George and Mildred Weissman School of Arts and Sciences (WSAS). As these chapters attest, the Weissman School has grown and evolved significantly, and particularly in the period since George and Mildred Weissman provided their visionary endowment gift in 1999. Now the School is on the precipice of a new era.

— From the Foreword by Mitchel B. Wallerstein, President, Baruch College/CUNY

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