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Dear Friends,

Welcome to the 2010-11 academic year, my fifth as Dean. Financial crises are often times for reflection and I have thought a great deal over the past months about the role of the College of Humanities, Arts and Social Sciences in the university and the education of our students. Why is our college important? The value of a university education seems self-evident in the College of Engineering, which educates students who will create the technology for the future, and in the College of Natural and Agricultural Sciences, which educates students who will find the keys to the mysteries of the universe, cure disease and promote the health of the planet. But, why do we need CHASS at all? And why should we invest scarce funds to secure its future?

Of course, this question is perhaps not so difficult to answer for the social sciences and arts. Everyone thinks they know why we need the social sciences. Anthropology, Economics, Ethnic Studies, Political Science, Psychology and Sociology take a systematic look at who we are. They shun mere anecdote to provide rigorous analyses that tell us how different people behave and how they are likely to behave in the future. Everyone also thinks they know what the arts are good for. Art, Creative Writing, Dance, Music and Theatre express who we are and who we want to be, our dreams and our fears, our hopes and our worst nightmares. To be sure, the importance of both the social sciences and the arts goes far beyond these superficial bromides and we hope to explore how in newsletters to come. Nevertheless, the most difficult branch of CHASS to justify seems to remain the humanities. Why do we need them and what are they good for?

These questions were the subject of a capacity filled panel discussion during the last academic year, the audio of which you can hear on our website (http://chass.ucr.edu/why_hass/). The discussion elicited such wide-spread attention and such thoughtful questions from the audience that we thought we should extend the discussion in our first newsletter of this year. I think you will see from the remarks we publish here that the humanities are alive and well. Indeed, I think you will discover that they are the indispensable foundation for those fields we think we understand so much better.

Enjoy, and again, welcome to CHASS 2010-2011. Let’s make this a great year.

— Stephen Cullenberg

Dean of College of Humanities, Arts, and Social Sciences
A couple of weeks ago, I was feeling a small wave of despair about being a writer and teacher at a time when common wisdom holds that “no one reads anymore.” But then some of my UC Riverside students sought me out on campus to thank me for introducing them to a book.

“’Winesburg,’” one student said. “That was the book.”

“Winesburg, Ohio” by Sherwood Anderson, published in 1919, is one of my favorite novels. But I’d always been hesitant to assign it. My students are often first-generation children of immigrants in West Covina and East Los Angeles, and the book is about Midwesterners in a small town of brick buildings surrounded by cornfields. Last fall, though, I decided to give it a try.

It was a rough year for the University of California, with strikes, pay cuts, crowded classrooms and borrowed chairs. The senior seminar in fiction that I teach was more than twice the size it had been the previous year, with 34 instead of 15 students.

I gave them several novels to read. And I tried a new approach. Instead of standing before them, proclaiming what I believed about the books, I broke the students into four groups and asked each group to present its book in a way that would make their classmates pay attention and feel something.

Initially, the students couldn’t believe they were being given such control. They wanted guidelines. But they quickly settled into their task.

The first book the students read, by Los Angeles author Cheryl Klein, was “The Commuters,” which is told in numerous voices by people living and working all over the Southland — in Koreatown and Hancock Park, West Hollywood and downtown. Each narrator is connected by geography and friends and work.

The group decided the book was about home. For their presentation, they stood in front of us and drew maps of their hometowns — Fallbrook and Hemet and La Habra and others — and how they intersected. A Loma Linda native talked about growing up among crowds of medical-coated health professionals and vegetarian Seventh-day Adventists; then a student from San Jacinto explained that she was connected to Loma Linda because it was where her infant was on life support for three days before she died. The whole classroom became silent.

“Still Water Saints” by Alex Espinoza, the second novel, is set in fictional Agua Mansa, which resembles Colton. The characters are all linked by their visits to a Mexican-born curandera, or healer, who runs a botanica. This group talked about belief. One student laid out an altar of cures from her grandmother, who was born in Mexico’s Michoacan state — teas and herbs, foods and prayers. The student’s mother had died when she was a baby, and her father raised eight children alone, in a small house in San Bernardino, with the help of the abuelas. Another student told of a horrific car accident in which his car rolled over and he should have died. Instead, he told the class, the Buddha hanging from the rearview mirror split in half and absorbed his spiritual death.
He told the class how his Chinese-born parents kept him away from windows at night so that wandering ghosts wouldn’t see him. A young woman from Rialto told of taking her mother home to rural Cambodia to be healed of a jealous rival’s spell; the healer prayed and rubbed the mother’s skin, pulling out embedded shards of broken glass in different colors for different agonies.

And then there was the book I’d worried about. “Winesburg, Ohio” is about secrets, shame and guilt, and the students loved it, passionately and argumentatively. On presentation day, I couldn’t imagine what the “Winesburg” group would do. (A naked woman runs through town in one story — that had gotten a lot of attention.) The group presented us with small pieces of paper and a leather satchel, and directed us to write down the most shameful secret we’d always held inside. Something we’d never told anyone. The folded pieces of paper were mixed inside the bag, passed around, and we each read one secret aloud.

Students had poured out their guilt: about a pregnant cousin who had been ignored when she was desperately in need of love and counsel, about a lizard burned alive in a jar, about a childhood injury inflicted on a relative who never fully healed.

Even now, I can hear us reading aloud, in our desk chairs, all facing forward. A 90-year-old book brought us there.

Humanities are under fire at the moment. Teach students something practical, many Americans say, something to help them get jobs and support themselves. But I believe that to thrive in the world, we must also understand what it is to be human. As Socrates said, an unexamined life is not worth living. And right now, when retreat and distrust and anonymity divide us, it’s more vital than ever to examine not only our own lives, but the lives of those around us.

The students in that seminar learned some things about literature, and a lot about writing. They wrote detailed essays about each book and a long, final paper that tied the books together. But the most important things they learned, I suspect, had little to do with the course subject matter.

They got glimpses of the world through the eyes of their fellow students. They saw life from the vantage point of a mother whose newborn died; or a quiet young woman from East L.A. who has witnessed surreal violence.

My seminar students graduated last weekend, but I keep thinking about the way they reacted when I read aloud to them the first week of class. There was nothing on the board, no PowerPoint. Just an old book, held in my hands. They were initially skeptical, questioning. Who needs books, in this age of digital technology? their expressions seemed to ask. But then their eyes met mine while I read.

Who needs humans to tell secrets and listen and watch wide-eyed as their compatriots reveal their lives? We all do.
Why We Need the Humanities

By Traise Yamamoto
Department of English

Why, for thousands of years, have people read Homer’s *The Iliad*? Why is it considered one of the most powerful pieces of world literature? Though about war, it is not read for the tactics and strategies of warcraft—Thucydides’ *The Peloponnesian Wars* serves that purpose. *The Iliad*, I would argue serves another, and more important, one.

When King Priam comes to beg Achilles for the body of his son Hector, which Achilles has dragged around the battlefield behind his horse, we are in the presence of a scene that evokes far more than the material consequences of war. This scene in particular, and *The Iliad* in general, provides us with a metaphor for how we are all reduced by war: reduced to inhumane, prideful cruelty; reduced to mere violated flesh; reduced to begging for basic human decency. Homer does not end his great epic poem with pomp or with the abstractions of glory and nation. Rather, he ends with the specificity of a father bringing home the body of his beloved child. He ends by showing the human tragedy and utter futility of war, and with the lessons of mercy, integrity, humility, and empathy.

These values are still written by writers, pondered by philosophers, queried by historians, danced by dancers, and painted by artists in a mode that one great teacher of mine characterized as “felt thought.” The humanities remind us that facts mean nothing without analysis, analysis means little without the engagement of the sympathies. And sympathies mean little until they transform the self and psyche, and are then translated into action or effect—often subtle—in the realm of the communal and social.

To the widespread dismissal of the humanities as “just about feelings”—which they are not—I would say that the statement itself speaks volumes about the value of feelings in contemporary U.S. culture at large. And I remind us that feelings—not sentiment, which poet Wallace Stevens called the pornography of feeling—include empathy, sympathy, passion for justice, care. The failure to live in accordance with such values has led to the present situation: warmongering, continuing colonization, the nationalism that creates the foreigners against whom those who came much
later rail as “damned immigrants,” the demonizing of the other – defined in as many ways as there are hatreds to justify – the destruction of the planet, and the genocidal decimation and the attempted cultural obliteration of the communities who have protected and honored the earth for thousands of years.

But this is not all due to a just general failure of feeling. It is, perhaps more importantly the failure of that which characterizes all the humanities across various disciplines: it is the failure of the imagination. The refusal, in the words of Avery Gordon, to “imagine otherwise.”

The imagination is, by definition and deployment, dangerous. To imagine is to think and feel outside the given, to act beyond the boundaries of the assumed, the “commonsense,” the already accepted.

Words, linked to the imagination, are dangerous. Why is it that in so many repressive political regimes, it is the artists and thinkers who represent the greatest threat? The imagination and the literature that is born from it, as Barbara Christian points out, “embod[ies] ideas and recreat[e]s the world,” and this represents a profound threat to those who are invested politically, socially and psychically in the way things are (or “have always been”). Think of Czeslaw Milosz, Anna Akhmatova, Allen Ginsberg. Think of our own colleague Chris Abani. Poet Frederico Garcia Lorca was assassinated by Franco’s right wing government. In the United States, artists and thinkers may not be shot, but they are patronizingly ignored as irrelevant do-gooders, kooks or cranks. Or, as with Langston Hughes, they are turned into entertainment and spectacle.

Why is this? It is because the power to imagine otherwise is dangerous. Words and their meanings, and the ability to use the power of felt thought to see beyond and beneath the armature of denotative language is dangerous to those who depend upon a world, as E.M. Forster called it, of “telegrams and anger.” The imagination threatens because it requires felt thought about the possibilities beyond the given; it is analysis and critique joined with creativity and speculation. The imagination opens up vistas that encourage you to think and feel yourself as someone outside of and beyond and different from what you are told you are. To think and feel a world that can be other than what it is. To have the insight to see what is not given, what is hidden or obscured, and to see ruptures, continuities, contradictions and confluences, where others see, as Stevens wrote, the paucity of “things exactly as they are.”

Studying the humanities keeps us connected to these values. To be humane, to have a sense of humanity, to humanize -- all these terms are based in the values of benevolence, compassion, care, tenderness, kindness, sympathy. These are not “bleeding heart” values. In fact, they are the most difficult to enact (there’s a reason why there’s only one Dalai Lama, after all). And far from being merely the means to self-improvement, the humanities are founded upon asking, rigorously and continuously, “Why?” Why is there human suffering? Why are we put on this earth? Why is it the nature of evil not to be spectacular but, as Hannah Arendt famously put it, banal? Why is self-interest ethical but perhaps not moral?

And attached to these questions of why is the key question how: How do we walk through the world as human beings – not as monsters, not as machines, not as economic units, skill sets or cognitive bundles, but as human beings amongst others who are also accorded their full complex and contradictory humanness.

I think it’s time to critically reappropriate the human. Contemporary scholars, philosophers and academics are right to question the term “human” and its long history as a generalizing abstraction that has been deployed to uphold the status quo by flattening out disparities of power and privilege. Too many conversations have not happened, too many contestations quashed in the name of a universalizing humanness that has,
Gala Opening Celebration  
The Barbara & Art Culver Center of the Arts

Saturday, October 9, 2010  
6:00 – 9:00 PM  
Special Entertainment, Food, and Festivities  
• Tickets: $150 per person

Download Gala Ticket Order Form  
http://culvercenter.ucr.edu/_pdf/GalaTicket.pdf  
or call 951.827.4290.

This Grand Opening will be preceded by two days of public festivities in the Culver Center showcasing the building, a premier art installation, performances and films. The Jack and Marilyn Sweeney Art gallery will also reopen in the Culver Center in a new elegant space.

Thursday, October 7, 2010  
Community performances by Riverside performing arts groups

Friday, October 8, 2010  
A Day of Films in the Culver Screening Room featuring a selection of Golden Globe and Academy Award foreign and documentary films nominees and Inland Area Filmmakers.
Why We Need the Humanities (continued)

in fact, never been universal, but rather particular and privileged.

But how many conversations also do not happen because so many in the humanities have ceded the terms and language that have long found a disciplinary home nowhere else? How many productive wrestlings do not occur because, like Achilles, we drag behind our ideological horses the language of the soul and of the spirit?

We cannot give up that language; cannot help to dismiss the humanities by regarding them as merely the repository of a dead canonical tradition that preserves privilege and personhood to a select master few.

A critical humanism wherein the term human is a starting point, not a terminus, a frame for thinking about difference rather than a filter to gate-keep and maintain a reductive similarity, can both continue to ask the life-deepening questions the humanities prompt and encourage the analytic, critical, creative and imaginative work that leads us, in Avery Gordon’s words, “to know where we live in order to imagine living elsewhere. We need to imagine living elsewhere before we can live there.”

The humanities, again, push us to see what isn’t there, to imagine what is absent. And it is the very condition of absence that is the ground for desire, and desire is always about change. Though both can function in the realm of the trivial and self-centered, here I’m talking about desire and change in the largest sense.

Let me end with a bit of a poem by Mark Doty. This poem takes place while the speaker is attending a local choir concert. The chorus isn’t a professional one: the speaker sees a neighbor “who fights operatically with her girlfriend,” a guy from the grocery store, the postal clerk. As they imperfectly bring their voices to the musical score at hand, here’s what Doty writes:

If art’s acceptable evidence, mustn’t what lies behind the world be at least as beautiful as the human voice?

Aren’t we enlarged by the scale of what we’re able to desire? Everything the choir insists, might flame; inside these wrappings burns another, brighter life, quickened, now, by song: hear how it cascades, in overlapping, lapidary waves of praise? Still time. Still time to change.

The poem begins with difference, moves through recognizing the beauty of the human voice in all its imperfection, and ends with transformation and what Adrienne Rich calls the will to change. And change doesn’t happen on its own; it doesn’t happen through some vague notion of the beauty of art. The word “lapidary” is crucial here: it refers to the working of stone, as in sculpture or gem-craft. That which transforms us beyond the constricting circumference of our diurnal, ego-driven selves is a made thing, created by human imagination and labor and the desire for something different and more. This is what the humanities do: they remind us we can be different and more, and that, collectively, we must raise our voices and work with what is best and most imperfect in ourselves to get there.
Debut of the *Los Angeles Review of Books* this Fall

The *Los Angeles Review of Books* is a new, innovative, full-service book review planned to launch on the web, with a print edition to follow. *LARB* will take full advantage of the latest technologies to create a book review and forum unlike any other, as well as offering multiple reviews of the same book.

Unlike most reviews, critical pieces will also be posted on classic authors and forgotten books, often making the books themselves available for free download. Jane Smiley, for instance, will be reviewing Nancy Mitford’s *The Blessing* (1951), a novel she feels is one of the great neglected classics of the century, in the first issue.

*LARB* will have regular columnists, a digest of book news and feature a variety of multimedia content—not just video and audio interviews, but readings, audio book excerpts, Skype mini-interviews, recorded readings, live reports from book festivals and other events—and all sorts of things not yet thought of. The hope is not to just be an alternate delivery form for the dying print book review, but to help develop new ways of fostering the conversation about books and culture.

The contributing editors have won a number of Pulitzer Prizes, National and American Book Awards, PEN Awards, and every other kind of distinction. With people like T.C. Boyle, Jeffrey Eugenides, Michael Pollan, Barbara Ehrenreich, Kevin Starr, Manuel Castells, Antonio Damasio, Rigoberto Gonzalez, Ngugi wa Thiongo, Mike Davis, Susan Straight, John Rechy, Reza Aslan, Joe Sacco, Chris Abani, Janet Fitch, Juan Felipe Herrera, Yiyun Li, Jane Smiley, Jonathan Lethem and dozens of other superb writers, *LARB* will become required reading for people in the world of books, and the first stop on writers’ and readers’ daily web tour.

Support for the *LABR* has been provided by University of California, Riverside’s College of Humanities, Arts, and Social Sciences, the Rosenthal Family Foundation, University of California Humanities Research Initiative, and private donors. We are actively seeking further funding, but hope to become self-supporting—through advertising, click-through sales, syndication, sales, and subscriptions—within five years.

*LARB*’s editor, Tom Lutz, is a professor and chair in the department of creative writing at UCR. His books include *Doing Nothing: A History of Loafers, Loungers, Slackers, and Bums in America* and *Crying: A Natural and Cultural History of Tears*.

**You Can Make a Difference! Support CHASS Scholarships!**

Contributions from alumni, friends and parents help the College of Humanities, Arts, and Social Sciences provide exceptional educational opportunities for our diverse students. If you would like to make a gift, please visit http://www.ucr.edu/giving or contact Tracy Cordova (tracy.cordova@ucr.edu) to discover ways you can support CHASS.
CHASS and Professor Ed Chang from the department of Ethnic Studies received a grant of nearly $3 million from the Overseas Koreans Foundation to create the Young-Oak Kim Center for Korean American Studies. Korean-American entrepreneur Jay Kim (photo below) signed a gift agreement on June 2 that will bring his total contributions and pledges to the Young-Oak Kim Center for Korean American Studies to $150,000. He has stated that it is his intention ultimately to provide $250,000 to the center. Kim, president of Costar International Enterprises Inc. and Costar Group Inc., is the father of a UCR business major.

The Maxwell H. Gluck Foundation awarded CHASS a renewal grant of $600,000 to support the Gluck Fellows Program of the Arts. The program, which has been in existence since 1996, provides fellowships to UC Riverside undergraduate and graduate students, faculty, and visiting guest artists to conduct arts-related presentations, performances, and workshops in Riverside County schools, residential facilities and community centers. Participating departments include Art, Creative Writing, Dance, History of Art, Music, and Theatre, as well as Sweeney Art Gallery, UCR/California Museum of Photography, and the Barbara and Art Culver Center of the Arts.

Moshe and Andrea Silagi and Mark and Pam Rubin (Chair, UC Riverside Foundation) have each pledged $50,000 to support a Chair in Jewish Studies in CHASS. UCR is deeply committed to the establishment of a permanent Chair to ensure that Jewish Studies will flourish under the leadership of an internationally distinguished professor. UCR is the only UC campus that does not have an endowed chair in Jewish Studies, who can help foster a better level of understanding of Judaism and the history of the Jewish people.

Nors Josephson (B.A. ’65) and his wife, Waltraut, donated $20,000 to create two Chancellor’s Scholarships for CHASS: The Glen E. Josephson Chancellor’s Scholarship and The Nors and Waltraut Chancellor’s Scholarship. Nors is an accomplished composer, scholar and musician who lives in Germany. Judith Posnikoff (’83 B.S., ’85 M.B.A., ’93 Ph.D.) created the Judy Posnikoff Chancellor’s Scholarship for CHASS with a gift of $10,000. Posnikoff is one of the founders and managing director of Pacific Alternative Asset Management Co., LLC, an institutional fund-of-funds firm based in Irvine, CA. She is a member of the CHASS Dean’s Advisory Council.

Chancellor’s Scholarships are highly prestigious awards offered to incoming UCR freshmen with a distinguished high school academic record. In 2009-2010, the Chancellor matched all gifts of $10,000 and above to fund these scholarships.
Graduate Students in Summer Research Program

Two graduate students in history were selected to participate in prestigious summer research programs.

**Michael Cox**, a Ph.D. candidate working with Associate Professor Rebecca “Monte” Kugel, was one of three graduate students selected nationwide to attend the NEH/Newberry Library summer institute “From Metacom to Tecumseh: Alliances, Conflicts, and Resistance in Native North America.” A total of 25 researchers were selected, 22 of them faculty.

The four-week institute at the Newberry Library’s D’Arcy McNickle Center for American Indian History began June 14 and examined alliances between North American Indian nations and European colonists east of the Mississippi River between 1675 and 1815.

**Matthew Rivera**, a first-year graduate student studying 16th and 17th century France, joined a group of students for an international seminar on “Wars of Religion, Theologians on/in War” at the Institute of History at the University of Geneva, Switzerland, May 25-29.

Rivera also was selected to participate in a course on French Reformation paleography June 7-18 at the H. Henry Meeter Center at Calvin College in Grand Rapids, Mich., where he worked with experts on 16th century documents using originals and facsimiles from the Meeter Center’s collection. Rivera’s adviser is Professor Randolph Head.

UCR cultural anthropology graduate student, **Alicia Bolton**, has been awarded the prestigious Fulbright-IIE Dissertation Research Abroad award for 2010. Ms. Bolton will be traveling to Sao Paulo, Brazil where she will conduct her research on a project by the title of “Brazil’s Invisible Children: Writing Children Back into Their Own Stories and Their Own Lives”, a candid observation into the lives of street children and child prostitutes.

UCR philosophy graduate student, **Joe Cressotti**, has been awarded a prestigious D.A.A.D. (Deutscher Akademischer Austausch Dienst) Research Grant which will fund his stay in Munich, Germany where he will reside as a visiting researcher at Ludwig-Maximilians-Universitaet from October 2010 until July 2011. While in residence, he will work to complete his dissertation by the title of “Expressions of Agency in Kant’s Critique of Judgment.”

Faculty Accomplishments

Three UCR faculty **Jorge Aguero**, assistant professor of economics, and **David Biggs**, assistant professor of history, and **Christina Schwenkel**, assistant professor of anthropology have been awarded research grants for 2010-11 by the Pacific Rim Research Program at UC Santa Cruz. The program promotes the study of the Pacific Rim as a distinctive region and is supported by funding from the UC Office of the President. It places priority on research that is new, specific to the region, and collaborative.

**Ralph Crowder**, associate professor of ethnic studies, recently completed a weeklong field trip with six ethnic studies and history students who toured civil rights monuments and sites in the South. Among the locations the students visited were the Martin Luther King Jr. Center for Nonviolent Social Change and King’s birthplace in Atlanta, Ga., as well as Ebenezer Baptist Church, where King preached, and the headquarters of the Southern Christian Leadership Conference.

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Faculty Accomplishments (continued)

John M. Fischer, distinguished professor and chair of the Department of Philosophy, has been named the Doctoral Dissertation Advisor/Mentor for 2010 by the Graduate Council and Graduate Division. The award recognizes UCR faculty who have made outstanding contributions to the training of advanced graduate students.

Juan Felipe Herrera has been awarded 2010 Guggenheim Fellowship by the John Simon Guggenheim Memorial Foundation. Guggenheim Fellows are appointed on the basis of achievement and exceptional promise. Herrera, a professor of creative writing, received the fellowship for poetry. The son of migrant farm workers, Herrera has written 24 books ranging from children’s literature to poetry, produced plays and promoted the literature of other Chicano writers. He has more than 100 articles, poems, reviews and essays in print.

Prasanta K. Pattanaik, emeritus professor of economics, has been named UCR’s Dickson Emeritus Professor for 2010-11. The award, established through an endowment by former Regent Edward A. Dickson and supplemented with campus funding, supports special professorships for faculty who have retired from the UC system and have remained active in their research field.

Professor Emeritus Henry Snyder was named Officer of the Most Excellent Order of the British Empire, in honor of his scholarship in British literature. The award was announced by Queen Elizabeth II and was presented to Snyder at the British embassy in Washington, D.C.

Jonathan Turner, distinguished professor of sociology at UC Riverside, has been named a University Professor by the University of California Regents. He becomes the 37th scholar in the UC system to be so honored since 1960. The title of University Professor is reserved for scholars of international distinction who are also recognized as scholars and teachers of exceptional ability.

In accordance with recent post-Olympics tradition, China is establishing a museum to commemorate the 2008 Olympic Games hosted by the City of Beijing. The National Olympics Museum will be located within the famed Beijing National Stadium, or the “Bird’s Nest.” Haibo Yu, associate professor of production and design at UCR, and his team was selected by the City of Beijing as the winning proposal. The team is comprised of Professor Yu, chief project designer and representative of the University of California, and the faculty from the prestigious Quinghua University in Beijing.

From left to right and top to bottom: Jorge Agüero, David Biggs, Christina Schwenkel, Ralph Crowder, John M. Fischer, Juan Felipe Herrera, Henry Snyder, Jonathan Turner, and Haibo Yu.
Mitra Abbaspour (M.A., history of art, ’01) has been appointed as Associate Curator at MOMA in New York to lead a multifaceted research project, funded by a $1.4 million Mellon grant, of the Thomas Walther Collection. Abbaspour worked at the UCR/CMP as a curator for several years after she graduated from UCR. Along with Jonathan Green, she curated the important show One Ground–Four Palestinian and Four Israeli Filmmakers.

Rickerby Hinds (B.A., humanities and social sciences, ’94) Associate Professor of Playwriting in the Department of Theatre at UC Riverside and Creator and Director of the Califest Hip Hop Theatre Festival, received the Alumni Service Award for 2010. This award honors superior service in the public sector or a sustained pattern of volunteer service in the community or arts for the benefit of UCR that has positively represented the University and fellow citizens.

Robert Kaplan (M.A., psychology, ’70, Ph.D., psychology ‘72) was appointed as director, Office of Behavioral and Social Sciences Research (OBSSR) and associate director for Behavioral and Social Sciences Research at NIH. Kaplan is expected to join the NIH in early 2011.

Andre Quintero (B.A., political science, 96) Mayor of the City of El Monte received the Outstanding Young Alumnus Award presented to alumni under the age of 35 with a significant record of career and/or civic achievement and promise in their profession.

Elnora Tena Webb (B.A., liberal studies, ‘81) was appointed as the new president of Laney College in Oakland, CA. The appointment comes after an extensive national search that identified a number of talented candidates who were considered by the Search Committee, the Board of Trustees, and the internal and external Laney communities. Webb will take on the post July 1, 2010.

We’d love to hear from you.
Please send updates to cynthia.smith@ucr.edu.

CHASS ANNUAL THEME: WAR

The CHASS theme for 2010 is WAR. Playwrights and screen-writers dramatize it. Artists paint it. Writers write about it. Philosophers ask questions about it. Political scientists formulate theories about it. Anthropologists discover whether animals engage in it. Join us as we consider it in all its facets. And look for more news on the theme in our Winter Newsletter.