WHY A UC EDUCATION?
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CHASS Theme
Dear Friends,

The budget news is bad; in fact it is about as bad as it can be. We are reminded that it takes a long time to build excellent institutions and about a minute and a half to destroy them. In that context, we thought we would devote this issue of the magazine to the value of a University of California education. By the value of a UC education we do not just mean its value for students, although we do mean that. We also mean its value for those of us who teach here. Why is it so rewarding to be part of the University of California? Why does the prospect of destroying concern us so much? In this issue, Professors Malcolm Baker (Art History) Steven Brint (Sociology) and Rickerby Hinds (Theatre) give us their views. Bryan Bradford, The coordinator for the MFA in Creative Writing and Writing for the Performing Arts tells us the story of Eddie Eason, a UCR graduate and the first in his family to go to college who is now pursuing a Ph.D. In the short space I have here, I’d like to give you my view of the matter as well.

Today I visited one of our CHASS Connect classes. CHASS Connect, as you may know, is a national award-winning program for first year students in the college in which students enroll in a year-long sequence of three classes focused around a single theme. The class I visited was part of sequence on “Shakespeare’s World,” consisting of first an English course, completed in the fall, now a History course and finally, in the spring, a Theatre course. This week is martyrdom week. It’s the last year of Henry VIII’s reign and the regime is trying to call a halt to religious reform. AT UCR, students are acting out the stories of Protestant martyrs and reciting the words they speak as they are tortured on the rack or burned at the stake (with flash lights, in order to comply with fire regulations!) Next class, it’s the Catholic martyrs’ turn. But I was struck by a group of students who, their re-enactment of Mary Askew’s death over, returned to their seats in front of me. After a week of studying, rehearsing, and performing together, one turned to the rest and said, “I just noticed we’re all Asians.”

For me, this comment goes a long way in expressing the UCR experience. For that experience is, first, of classes that are so diverse that it is unusual to find yourself in a group of people at all like you. Second, noticing whether others are or are not like you is secondary to the experience of learning with them. Is this not the ideal of a public education, in general, and a UC education, in particular – that whatever our histories and aspirations and whatever our place in the social and economic hierarchy, we learn together? We can privatize the University of California. We can raise the tuition so high that many lose financial access and others go to private universities that are able to give them more financial support. But something will be lost. We will have forsaken the idea of the research university as a public good.

We often put the stress on the word “good” in making this sort of claim and well we should. Public universities enrich their communities economically, culturally and intellectually. Yet, we should also stress the word “public,” I think. The public good that is the public university does not pitch itself selectively to only certain sorts of students. It does not tie itself to particular “feeder” schools. Nor does it pride itself on molding a specific “model” of a graduate. Instead it says to its students and potential students: Welcome. Whoever you are and whomever you want to become, let us learn together.

— Stephen Cullenberg

Dean of College of Humanities, Arts, and Social Sciences
Colleagues at private universities sometimes ask me, “What is it like, working in a public university?” Certainly, the problems cannot be denied, especially at a time when the UC system braces itself for the current round of budgetary cuts. Nonetheless, those UC watchwords “excellence” and “access” continue to be as relevant as ever and, as I say to my concerned and enquiring friends, they indeed represent what UCR is about, as far as I am concerned.

This was brought home to me last year when I taught an Honors seminar about “The History and Ideology of the Museum”. The lively group of students who enrolled included just a single History of Art student and were drawn from many disciplines. The course was indeed concerned with museums in general, not just art museums, and was designed to be of interest to a wide cross-section. In the first class, I asked each of the ten students about a museum they had visited. Most mentioned institutions they had visited as part of a high school group but one student surprised me by saying that he had never entered any museum. He soon caught up. Within three weeks he had devoured the reading, asked critical questions of it and begun to talk eloquently of the Enlightenment shift from private “cabinets of curiosities” to museums set up for a wider public audience. He then went on to choose as a research subject a small local museum where he went to interview the curator, find out about the institution’s mission statement, observe the behavior of its visitors and consider the museum’s explicit and implicit social roles within its local community. His final paper was one of the best I have ever read.

This student’s progress - and the excitement with which he explored what for him was an entirely unfamiliar world - was far from unique but it seemed to me to exemplify a process that is central to the UC campuses and, in particular, to the ethos of UCR. Often, some of the students with most potential are those who arrive with the least background. Certainly, there are many students who, through the weaknesses of their high school training, have difficulties with writing. But this does not mean that they are not eager and engaged and cannot respond to the challenge of critical thinking. In my particular discipline, this means looking hard at images and artifacts, grappling with the difficulties of understanding their meanings within remote cultural and historical contexts and using a variety of visual and archival evidence. The material and visual culture of Reformation Germany, and the shifts in belief systems underpinning this, may seem very alien to someone whose background did not involve regular summer vacations in Europe but their engagement can end up being more serious as a result.

Now I should say at this point that when I accepted the offer of a tenured position in 2003, I had little idea of the distinction between private and public, having spent most of my career in Britain. There I had worked as a curator in two national museums as well as a university teacher for relatively short periods. Since there is only one truly private university in Britain and all the others receive at least some public funds, all those
institutions that had employed me were, in US terms, public rather than private. All this changed for me when I became a professor at the University of Southern California. This was (and is) of course a serious research university with exceptional faculty, very able students and a tradition of high-quality teaching. But when four years later I moved to UCR, I immediately felt more at home. Why was this and what are the differences? Sometimes the bureaucracy of a public university can be frustrating (a reminder, for me, of the British Civil service of which museums formed part) and new initiatives can be launched faster in a private institution. One gain for faculty in a public university lies in the greater degree of transparency. But in the end it is, for me, about the teaching experience.

Teaching the survey course about Western art from 1400 to the present, as I did at USC, involved talking about Venice, London and Paris as centers for the production and consumption of art. I soon learned that a high proportion of the class was familiar with at least one, if not more, of these cities. But this did not mean that they were necessarily prepared to get to grips in a serious way with the differences between these cultures and the roles that images played within them at different periods. It was a very different experience giving incoming UCR students their first lecture at college and one that I appreciated as the first and only member of my family to go to university. My course on Approaching Sacred Images was the first in a three-part strand entitled Manifestations of Spirituality within the remarkable CHASS Connect program. Exploring the relationship between the aesthetic and the devotional, this looked at the crisis around Christian religious images in three distinct cultures: Reformation Germany, Counter-Reformation Spain and Revolutionary France. For students unfamiliar with European history, let alone the history of art, the reading was formidable. But most of them rose to the challenge, looking thoughtfully and reading critically. Above all, they realized that such a course raised serious issues that deserved their concentrated attention. And for some at least the idea that the past mattered in this way was a revelation. That seemed to me to what teaching at public university is about - excellence and access combined.

COVER STORY

WINTER 2011
Let us restrict the discussion to public and private research universities. By research universities I mean universities in which all tenured and tenure-track faculty members are expected to conduct and publish original research and to train graduate students. In the United States, we have approximately 100 public research universities and approximately 30 private research universities.

Fundamentally, public and private universities operate on different “business models.” With respect to its undergraduate population, the public research university is a high-volume/low-cost operation, while the private research university is a low-volume/high-cost operation. Volume refers here to number of students; cost to the price of tuition. Students admitted to private universities will pay a higher average price for the advantages they confer. One of the most notable of these advantages is social exclusivity, or prestige. Because the public research university brings in less net revenue per student, the public university must be larger.

By contrast, size is a danger for a private university, because a good part of what the university offers is selectivity.

Public universities in the United States trace their roots to the Morrill Act of 1862, which explicitly stated that the new public universities must pledge to educate students from every walk of life and to offer curricula in agriculture and “the mechanical arts.” Morrill and his followers were conscious of them as the democratic alternative to the aristocratic private colleges of the day.

Even today, the high-volume/low-cost model leads to many social benefits. Public universities enroll many more students than private universities, of course. Admittedly, many public universities have high drop-out rates (up to 50 percent), but nevertheless they produce more than twice as many graduates as private universities. They produce a still higher proportion of graduates in the sciences and engineering. As it is currently constituted, the scientific infrastructure of the American economy would collapse without public universities. Not surprisingly, public universities enroll many more students from all socio-economic strata, but particularly from lower income families and from racial-ethnic minority families. Public universities cover a wider range of specializations (their size allows them to do so), and they are far more interested in serving their surrounding regions and states than private universities tend to be.

By contrast, leadership is a major theme in private universities, which produce more of society’s leaders (as measured by Who’s Who), though the disproportion is not as high as some imagine. A few private universities (Harvard and Stanford come to mind) compete across the board for pre-eminence in science and scholarship, but in general, the private universities are much more interested in investing in a few dynamic areas of knowledge and becoming the leaders in those selected areas. Private universities also tend to produce more graduates in the traditional status professions of medicine, law, and theology.

One of the unpleasant secrets of higher education is that private universities spend more than 3
times as much on the education of each undergraduate as public universities do. Students in the former are subjected to a somewhat more rigorous education, but many students spend more time making contacts in campus organizations than they do on their studies. Grade inflation is more widespread in private universities than public universities. Students consequently have a double advantage in applying for graduate and professional school (the prestige of their degrees and artificially inflated grades).

It is impossible to know whether teaching is, in general, better or worse at private universities. It is also impossible to know whether students get more or less “value added” out of their education. If any institution stands out for teaching, it is probably the small liberal arts colleges where excellence as a teacher, rather than mere competence, often really does matter for employment and advancement.

Little by little, the publics and privates have become more alike. The privates have inched up the number of students in their classes, and they have, due to social conscience and external pressure, sought to enroll higher proportions of middle and lower income students, as well as students from racial-ethnic minority backgrounds. The coffers have been full enough in recent years for the privates to offer at least some financial aid to more than half of their incoming undergraduates.

Meanwhile, the publics have increased tuition and sought to expand greatly the proportion of full-paying out-of-state and international students in their classes. They have dramatically stepped-up their efforts to cultivate alumni and other donors. Some of the best situated public universities receive little of their total budget in the form of state appropriations. The contribution of the state to the annual operating budget of the University of Michigan – Ann Arbor, for example, is under 10 percent. That also means that average family income at Michigan begins to look like that of private universities. Nevertheless, as long as the privates have incentives to remain small and the publics are compelled to be large, differences will remain.

Public universities have been much harder hit by state disinvestment than the privates were hit by what proved to be temporary stock market losses. The choice for public research universities appears to be between “privatization” (increased dependence on donors and tuition dollars) and loss of research capacity. As the public research universities have privatized, most have attempted to develop high-tuition/high-aid policies. This means that students from well-to-do families pay a high tuition at the same time that tuition is steeply discounted for lower-income students. The University of California is one of the few to attempt moderate tuition/high-aid: UC is in the middle of the pack on tuition, but generous in its support of low-income students. Students from families earning under $70,000 typically pay nothing in tuition to attend the university. UC has, as a consequence, by far the largest proportion of Pell grant recipients among its undergraduates. No other university is even close. I applaud this policy on social principle, but it will likely prove impossible to sustain.
I showed up at UCR in the fall of 1986 as a Business/Econ major and left four years later as a playwright. Fifteen years later I returned as a professor replacing my mentor Carlos Morton, the professor who first introduced me to what it really means to be a writer. He was one of many at UCR who reached out to me, almost forcing me toward success. Kathy Jones, Jackie Reese McDougall, Eric Gravenberg, Edna Bonacich, E.M. Abdul-Mumin are some of the others who embraced, nurtured and are ultimately responsible for any success that I have had as a writer, educator, mentor and person.

My experience at UCR included pledging a fraternity (Alpha Phi Alpha), leading protests, meeting my future wife and discovering that I was not a future businessman, but instead I was a playwright. It was the second Martin Luther King Jr. holiday when I decided that I wanted to put on a play, but could not find one that spoke in my voice and that of my friends, so I decided to write, direct, act in, and produce a play, I mean how hard could it be? I discovered how hard it could be, but also discovered what I wanted to do with the rest of my life the instant I heard an audience react to something that I had written in the middle of the night in my poor-student-apartment.

I also discovered the power of the arts first hand when people would approach me after my plays, sometimes in tears, telling me what an effect my work had had on them.

I have often said jokingly that I wish I had known that when I was leading a protest in 1988 against the lack of Black faculty at UCR that I was securing my own job fifteen years later when I would be hired as the first Black faculty member in our own Department of Theatre. But my UCR journey is a perfect illustration of the importance of doing what you are supposed to do when you can. Maybe that protest did not lead directly to my being hired, but then again, maybe it did.
As a Ph.D. candidate in English at UCR, Eddie Eason is reading authors as disparate as the contemporary novelist Pat Barker and the early 20th Century poet Siegfried Sassoon in order to examine the influence that World War I had on concepts of masculinity and male sexuality.

A few years ago, as a student at Riverside’s La Sierra High School, Eddie wouldn’t have guessed that he would be pursuing a doctorate degree in 20th Century American and British literature, particularly at UCR. Eddie is the first person in his family to attend college. As a result, he was forced to rely upon resources outside his family for guidance. “My mom and dad went to vocational school,” said Eddie. “No one in my family knew what going to college meant.” Fortunately, Eddie’s parents stressed the importance of schoolwork, while his high school teachers had other tactics to mentally prepare Eddie for college. “They scared us enough in high school with the notion that once you get to college, no one is going to hold your hand,” said Eddie.

The lack of college experience in the family became apparent as Eddie considered colleges to attend. “Coming from a family that never went to college, it was always assumed I would probably start at a junior college,” said Eddie. “It was cheaper.” Eddie didn’t even consider applying to UCR because of the perceived cost. That outlook changed, however, after Eddie learned that he had earned a grant that would enable him to attend UCR.

The choice to come to UCR would prove key to shaping Eddie’s future career plans, as it was the relationships he would develop here with faculty and staff over four years of undergraduate study that would lead to his current course of study. Eddie began to understand the importance of these relationships though his freshman year involvement with CHASS Connect, a program that supports first-year students in their transition from high school to college by connecting them

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with faculty and peer mentors. “I’m really glad I took it,” said Eddie. “It put me in the mindset that I had to talk to professors, that I had to be involved that way, not just sitting there passively learning.”

Eddie’s efforts to engage his instructors led him to develop a new career interest soon after enrolling at UCR. Inspired by his work at an elementary school, Eddie had initially enrolled as a psychology major with an eye toward becoming a counselor. By his second quarter, however, Eddie was considering a career in teaching, drawn toward the counseling aspects that are inherent in teaching. His newfound interest was supported by his instructors, particularly English Professor Katherine Kinney and a Teaching Assistant, Jeremy Kaye, who encouraged Eddie to consider changing his major to English. A composition course taught by Professor Mark Bundy also had a particularly strong influence. “Professor Bundy is a really great teacher,” said Eddie. “His class was very influential in getting me to think critically. It was interesting to me. I didn’t feel like I was doing homework.” Having found a discipline that combined his intellectual interests and his career goals, Eddie changed majors to English. “What encouraged the switch was their influence and the change in my career direction,” said Eddie.

Eddie believes that if he had gone to junior college as originally planned, he would not have had the opportunity to develop the deep and affecting relationships that he has at UCR. As he sees it, four years of undergraduate study allow a student to prosper under the cohesive guidance of experienced professors. Moreover, professors are better able to recognize the talents of their students and offer them proper advice. As evidence, one might cite Eddie’s pursuit of a Ph.D. “I always thought I would just teach high school or junior high, said Eddie. “Especially coming from a family that never went to college, I never really thought too much about the future. As an undergrad, I was just going with it, seeing where it would take me. But once Geoff Cohen in CHASS Connect and Professor Kinney told me that I should consider grad school I realized a potential in myself that I wasn’t admitting to. Grad school felt like the right thing to do.”

Eddie has achieved much through his own hard work and ambition. But when Eddie reflects on his undergraduate experience and considers what he has achieved, he is thankful for the influence of those who have taken the time to offer their advice. “People sometimes look down on UC’s because they think that the professors don’t care about the students, only about their research. But that was really the opposite of my experience,” said Eddie. “Every professor I took the time to get to know was always helpful, and it seemed like they were excited to put down their research for a minute and talk to students. For me, the experience was about the people, the professors and the people I worked with. I don’t think that would be available to a lot of people who don’t choose a UC education.”
Dorothy Hosmer Lee Collection

Emily and Tony Papavero, have generously donated a very unique collection of photos and negatives to the Sweeney Art Gallery from the estate of Dorothy Hosmer Lee. Dorothy Hosmer Lee was a true pioneer woman. She was one of the first female photographers for National Geographic with articles published between 1938-41. With more than 40 publications and 6,000 photos and negatives, this collection details Dorothy’s life and journey as a true Renaissance woman traveling the globe on cargo ships, traversing Europe and Central America on her trusty bicycle. Dorothy became a published writer and photographer by age 26, when her photo spread appeared in National Geographic with the headline, “An American Girl Cycles through Romania,” pictures that almost went unpublished because a male editor thought they were very unladylike. Through the generosity of the Papavero family, this tremendous collection will be housed in the Sweeney Art Gallery and will serve as a resource for students and faculty. The Sweeney Art Gallery plans to mount an exhibition of selections from its permanent collection in summer 2011 which will include selections from the Hosmer collection.

CHASS Welcomes Marie Schultz

Marie Schultz is the Senior Director of Development for the College of Humanities, Arts and Social Sciences. She has more than 12 years of successful higher education fundraising experience. In her current role she is responsible for managing the College’s comprehensive development program as well as soliciting and securing major and annual support from alumni, parents, and friends. Prior to this position, Ms. Schultz was the Director of Development for the Graduate School of Education (2006-2010) and held numerous development positions at UCR including Major Gifts Officer and Associate Director of Annual Giving since 1999. She is a UCR alumna with a B.S. in Environmental Science. She holds an MBA from the University of Redlands.
CULVER CENTER FOR THE ARTS OPENING

On October 7, 8 and 9 UCR held a grand opening for the Barbara and Art Culver Center of the Arts. October 7th was the public grand opening with performances by Riverside community arts groups which drew over 1500 people.

October 8th the Culver Center screening room hosted over 100 people for a conversation with Willard Hyuck and Gloria Katz, screenwriters of American Graffiti, followed by a screening of the movie.

October 9th the Culver Center hosted the opening gala. The evening was a spectacular showing of the various talents of the UCR faculty, students, and the Jazz band, Blue Wave West. Over 320 people enjoyed the gala watching 54 performers grace the stage, floor and at times stairs with their performances which ranged from modern dance to flamenco.

We would like to acknowledge and thank everyone who was involved in planning this event. A special thanks to the many generous donors who help to underwrite the gala. These include:

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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 Marie Schultz (marie.schultz@ucr.edu) to discover ways you can support CHASS.
UCR
HOME COMING 2011
MORE • FIRE • POWER
FEB 21 - FEB 26

BONFIRE
WATCH OUR RIVALS GO DOWN
FEB 25

TAILGATE & GAME
GET READY FOR THE BEAT DOWN
FEB 26

HEAT
THE HOTTEST CONCERT OF THE YEAR
FEB 26

HOME COMING 2011 MAJOR EVENTS

BONFIRE
TORCH OUR RIVAL’S MASCOT
FEB 25

TAILGATE & GAME
SEE UCR TAKE ON OUR RIVALS
FEB 26

HEAT
THE COUNTDOWN BEGINS
FEB 26

WINTER 2011
Celebrated poet **Juan Felipe Herrera**, professor and holder of the Tomás Rivera Endowed Chair in creative writing at the University of California, Riverside, has been elected to the Board of Chancellors of the Academy of American Poets. Previous chancellors of the prestigious literary organization have included poets Marianne Moore, W.H. Auden, Robert Lowell, Elizabeth Bishop, John Berryman, Robert Penn Warren and James Merrill.

**Toby Miller**, professor and chair of the Department of Media and Cultural Studies, has been named a visiting professor for the Cinema and Television History Research Centre at De Montfort University in Leicester, England. The center’s research examines British media, European cinema and Hollywood history by focusing on “contemporary policy, political economy, and cultural and social impact that is grounded in the methodologies of historical research,” according to the university website.

**Max Neiman**, professor of political science emeritus, has won the Western Political Science Association’s Redd Award for the best paper on the politics of the American West. The award will be presented at the association’s annual conference, held this year in April in San Antonio, Texas. The paper, which was published on the Social Science Research Network, is titled “Local Development Politics and the Foreclosure Crisis in California: Can Local Growth Policies Hold Back Global Tides?”

**Vivian-Lee Nyitray**, associate professor and chair of the Department of Religious Studies, has received the Kathleen Connolly-Weinert Leader of the Year Award from Theta Alpha Kappa, the national honor society for religious studies and theology. The award is given annually to a member of the Theta Alpha Kappa board in recognition of outstanding service.

**Aman Ullah**, professor of economics, is one of ten researchers at UCR who have been named fellows of the American Association for the Advancement of Science (AAAS). Including this year’s fellows, the total number of UCR faculty members who have been recognized with AAAS Fellow distinction is 190. “For outstanding contributions in mathematical sciences, for outstanding contribution to graduate study, and for contributions in the field of statistical inference.”

**Ian Whitelaw**, a lecturer in bagpipes from the Department of Music, won the Angus MacDonald Piping Competition in San Diego in November. He placed first in both the Piobaireachd and the March, and Strathspey and Reel events.

**Deborah Wong**, professor and chair of the Department of Music, was recognized for her efforts with Riverside’s pioneers of Chinese ancestry. She is deeply involved with the Society for Ethnomusicology, serving as its President from 2007-2009. She also currently serves as the co-chair of the Riverside Coalition for Police Accountability.

*From left to right: Juan Filipe Herrera, Toby Miller, Max Neiman, Vivian-Lee Nyitray, Aman Ullah, Ian Whitelaw, and Deborah Wong.*
A series of public lectures on the theme of “War” continues

» April 5: “The Permanent Effect of Civil War,” by Jorge Aguero, assistant professor of economics, 2:15p.m. - 3:15p.m., Humanities 1500.

» May 3: “Red Dawn 2.0: Playing Wargames on American Soil,” by Derek Burrill, associate professor of media and cultural studies, 2:15p.m. - 3:15p.m., Interdisciplinary 1128.

The CHASS Annual Theme program began in fall 2006, said Geoff Cohen, academic coordinator for CHASS FIRST, a first-year experience program for humanities, arts and social science students.

“Dean Stephen Cullenberg wanted to create an intentional intellectual space for students, staff, faculty and the community to exchange ideas about topics of relevance to all of us,” Cohen explained. “We have examined Immigration, Democracy, Religion, Capitalism, and this year, War.”

Speakers will discuss war from many angles: how the use of camouflage in Los Angeles during World War II changed Southern California; an Ex-Marine who was an embedded journalist during the Iraq war; war and its impact on UC Riverside student veterans; the economic impacts of civil war; and war video games.

The lecture series is free and open to the public. Parking costs $6.

The series is co-sponsored by The Center for Ideas and Society. For more information contact Cohen at (951) 827-7831 or geoff.cohen@ucr.edu.

Nasreen Popat, an interdisciplinary studies major and religious studies minor, was selected by Kathleen Connolly-Weinert Leader of the Year Award from Theta Alpha Kappa recipient, Vivian- Lee Nyitray, to receive the companion Moderator’s Award. Popat is a native of Southern California. Theta Alpha Kappa is the only national honor society dedicated to recognizing academic excellence in baccalaureate and post-baccalaureate students and in scholars in the fields of religious studies and theology.

A play by Michael Carnick, a student in UC Riverside’s Master of Fine Arts in Creative Writing and Writing for the Performing Arts program, has been nominated for the National Partners American Theatre Award for Playwriting Excellence for his 10-minute play “Snapshot.” “Snapshot” is a short play about a struggling relationship in a cold, modern-day world.