



# Works Cited

## English Department Newsletter

### Successful Seniors Offer Advice: Pass It On

Waggish Oscar Wilde said, "The only thing to do with good advice is to pass it on. It is never of any use to oneself." A memorable quote, but not quite on the money. Everyone is on the lookout for good advice, as the constant presence of "advice books" on the *New York Times*' weekly bestseller lists suggests. Moreover, some mortals encounter good advice and then act upon it. With this possibility in mind, a half dozen soon-to-graduate English and Theatre majors set aside time in their busy schedules to reflect on their experience at Scranton and to offer friendly counsel to current and prospective underclassmen. Their advice, they insist, was road-tested during their first three years on campus. Following it, they say, is likely to take their junior colleagues where they wish to go, the occasional bump in the road—okay, maybe frequent bumps—nevertheless. Thus Beth Mills, English '07, in her own waggish way, says, "As a senior hyperventilating about graduation, I offer this bit of wisdom: remember to breathe."

On a more serious note, Mills ticks off three succinct recommendations: 1) Study and play hard and learn to take criticism with a smile. Behind every demanding critic lies encouragement and progress, 2) Get involved in your classes and in co-curricular activities in your very first year, and 3) Obtain a work-study job or an internship that allows you to use some of the information and skills you're acquiring in your many courses. "The more you find out about what you like and what you don't like to do on a day-to-day basis, the less scary your decision-making process about grad school or

the job search will be."

Julie Zaleski, English/History/Honors '07, echoes that advice about involvement. "Learn about departmental programs, internships, and Sigma Tau Delta activities," she says. "Get hooked-up with a student publication or participate in a University Players production. Don't overlook the value of the Writing Center. Make yourself known to the faculty in McDade. They're happy to talk with you about the areas of study you are especially interested in. I know I've benefited from some intense conversations, and I'm looking forward to more of the same in law school."

Matt Silva, Theatre '07, believes time management is the key to success. "I find that morning and early afternoon classes work best for the Theatre major." That way, he explains, the mid- and late afternoon can be reserved for reviewing class notes, getting started on drafts of papers, and doing the extensive reading that English and Theatre courses typically require. "Come

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Fall 2006

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Seniors Speak: Daniel Brennan, Matthew Silva  
Julie Zaleski, Rachel Chibnik, Beth Mills

### Congratulations!

Three cheers for Joe **Kraus**, assistant professor, and Paula Chaiken on the summertime arrival of their third son, Teddy. Stephen **Whittaker**, professor, has begun his two-year term as president of the Faculty Senate. Brianna **Noll**, English/Honors '05, has been named assistant editor of the *Southeast Review*, a national literary journal published at Florida State University, where she pursues an MFA in poetry. As a special guest feature of the Student Music Recital in the Houlihan-McLean Center in October, Lynn **Springer**, department secretary, sang the Mozart "Alleluia" from *Exsultate Jubilate*. 📖



## Notes from the Chair

I missed "Talk Like a Pirate Day" again this year. You know how this works: on the designated day, people are supposed to say "avast!" instead of "excuse me," "me hearties" instead of "colleagues," and "yo ho ho" instead of just "yo." This is only the third or fourth annual TLAPD, but already it's a big success. This year, if you walked into Cooper's Seafood House in Scranton on the third Tuesday in September and said "Avast, me hearties!" they gave you free oysters. Free oysters! Anyway, I missed it and I'm bummed, but I know a franchising idea when I see one, so I have developed a whole set of *literary* "Talk like" days, each suitable for licensing and bar promotions, or (alternatively) each calculated to coincide with one of the eight monthly department meetings in the academic year:

### September: *Talk Like William Blake Day*

Tygers! Tygers! From Detroit  
Unexpectedly adroit  
What mere mortal dared forecast  
You'd finish anywhere but last?

### October: *Talk Like the Characters*

*in an Edgar Allan Poe Story Day*

Individuals must be addressed as "Madman!" or  
"Lost Lenore!" Groups must be addressed as  
"Villains!" "I have graded your essays" must be  
delivered with exactly the same intonation as "*We  
have put her living in the tomb!*"

### November: *Talk Like Hiawatha Day*

On the table in the mailroom  
By the quizzes newly Xeroxed  
By the shining clips for paper  
Stood the chairman's half-full teacup . . .

### December: *Talk Like the Characters*

*in a Pinter Play Day*

You'll need—	<i>a partner. Yes.</i>
Why?	<i>Because no speech can—</i>
be very long. Ah.	<i>Yes.</i>
Why?	<i>It seems so much more—</i>
intense? intimate?—	<i>both, one hopes—</i>
if you finish—	<i>each other's thoughts—</i>
and speak—	<i>in very short bursts.</i>
Yes.	<i>Could you order—</i>
a meal this way?	<i>Probably not.</i>

### February: *Talk Like Gertrude Stein Day*

On this day we will all refer to ourselves by our full names and we will gossip about artists and publishers and disapprove of Ernest-ness in all his forms, and there will be no subordinating conjunctions, and there will be word-play and plays on words, and we will be gay and yet the war will begin, and in wartime the young men will be very heroic, and then the war will end and they will become a lost generation instead, and no sentence will end quickly.

### March: *Talk Like Gregor Samsa Day*

Everyone must hide in his or her office with the door closed until the department secretary knocks and announces that the classes for that day have already begun. In response, faculty members must crash loudly into their office furniture and make squeaky insect noises.

### April: *Talk Like Oscar Wilde Day*

Alas, this probably won't work. If any of us could actually talk like Oscar Wilde, we would already be doing so.

### May: *Talk Like Captain Ahab Day*

This is almost indistinguishable from Talk like a Pirate Day, except that the things you say must be more obscure and metaphysical. First-year English majors can't tell the difference, but seniors can, which is why we're putting this in the departmental Outcomes and Assessments Plan for next year.

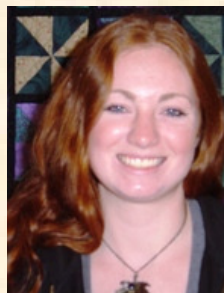
- Jody DeRitter, Chair

## Successful Seniors

(Continued from page 1)

early evening in autumn, winter, and spring, you're often in rehearsal and that deserves all your attention. As night falls I can give my full self to the magical art of theatre." Speaking of heavy reading loads, Rachel Chibnik, English '07, says, "I can't count how many times I've been asked, 'Aren't you sick of reading? That's all you ever do.' Well, no, I'm not, really." Chibnik recommends reading with a dictionary and taking part in class discussions. "Oh," she adds, "and submit to *Esprit*." In Spring 2007 she will submit herself to the challenges and rewards of student-teaching English literature in an area high school.

Says Bridget McCarthy, English '07, "Some good advice from one English major to another would be to



Bridget McCarthy

write confidently, but always revise. In addition to revising make sure you have enough time to complete each assignment when it's due. My biggest mistake starting out was not allotting enough time for the many hours of thinking I needed to do in addition to the time spent researching, planning, and typing." She recommends doing lots of brainstorming and jotting down of ideas days before essay due-dates. "If you're still unsure about what you want to say, any professor in the department will be more than happy to help you." Although

she has no set plans for life after Scranton, McCarthy says she wants to read up on several new graduate programs in International Women's Studies.

According to Dan Brennan, English '07, collaboration is an often overlooked method of securing success as a

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Susan Mendez

## New Professors Enliven, Enrich Department

Susan Mendez and Joe Kraus accepted tenure-track positions as assistant professors commencing this '06-'07 academic year and are contributing significantly to curricular and co-curricular endeavors in the department. Mendez completed her dissertation, "Geographies of Spirit: Locating an Afro-Latina/o Diasporic Space in U.S. Latina/o Literary Studies" in December 2005 and received her PhD from the University of California, Riverside. She has a BA in English from Pace University and an MA in English from Fordham. "It's good to be back in the Northeast," she says. Mendez was born and raised in NYC, and her family still lives in the metro area.

Mendez has joined the department as a specialist in multi-ethnic literature with experience and interest in feminist discourse, diaspora studies, and Latina/o literature. She will offer a special topics course on ethnic American literature in Spring 2007. This past March she gave a paper, "required blood": Combating Violence in Loida Maritza Perez's *Geographies of Home* at the Departures & Definitions of Afro-Latino and Afro-Latina American Identify in the New Millennium conference at the CUNY Graduate Center. She is at work on a paper on the intersections of women, war, and language in Demetria Martinez's *Mother Tongue*.

"It's a joy to experience the four seasons again, although I miss the sun and my SoCal colleagues and friends," she says. "I'm especially looking forward to not seeing Christmas lights on palm trees."

A department veteran of two years' standing as a visiting assistant professor, Joe Kraus has enriched the department's offerings in modern American literature and multi-ethnic literature and provides well-enrolled beginning and advanced classes in creative nonfiction for the department's writing program. His most recent creative effort in partnership with his wife is a third son, Teddy, but Kraus is also at work on a manuscript about Jewish gangsters in Chicago. "It's two-thirds social history, one-half memoir, and one-tenth creative nonfiction," he reports. When asked how that adds up, Kraus says the material itself doesn't add up, but he finds it wonderfully engaging and hopes his eventual readers will too. A native Ohioan, Kraus has a BA in English from the University of Michigan, an MA from Columbia University, and a PhD from Northwestern University. He is editor of *The Philip Roth Society Newsletter*. He also serves as interim moderator of the department's Mu Omicron chapter of Sigma Tau Delta, the international English honorary. 



Joe Kraus

## INTERVIEW

**Stephen Whittaker, professor, joined the English Department in the Fall of 1983. A Joyce scholar, he teaches courses on modern British literature, Irish Studies, and the films of Woody Allen. He also teaches in the Department of Philosophy and for the Women's Studies concentration and has taught for KSOM. He has served for many years as faculty moderator of Esprit, and is currently in his first year of service as President of the Faculty Senate. In Spring '07 he will serve as acting Chair of the English Department.**

**WC:** You matriculated at the University of Texas as an engineering major but ended up with a BA, MA, and PhD in English. What happened?

**Whittaker:** The 60's.

**WC:** Any particular books or courses that inspired you to pursue the English degrees?

**Whittaker:** English was neither my first major nor my last. Because of the war, and despite the implications for the EE fellowship, I first changed my major from electrical engineering to physics. I fancied that a discipline less obviously linked to weaponry might better fit my politics. Noam



Chomsky, you know. Thus began the slippery slope: from Physics to Art, where most of my design projects featured electricity and optics anyhow; then to English—I had talked my way into an Honors Joyce course and found *Ulysses* almost as good as *Middlemarch*. But when I finished the requirements for the degree in English, that pesky Vietnam adventure was still under way, so I red-shirted myself; how I envy my students today who respond only fondly to the word *draft*. I had done a minor in Philosophy, and so declared it my new major. I got to read phenomenology with Richard Zaner, Kierkegaard with Louis Mackey, and—best of all—I got to read Wittgenstein with O.K. Bousma, who had read Wittgenstein with Wittgenstein. And Bousma was a Joyce freak into the bargain. For one paper he let me try to code *Tractatus* 3.1432 in Fortran4. Stupid, really. So there you have it: my six degrees of separation from double E. The path from the vector space theory of matter to symbolic logic to semiotics seemed almost inevitable at the time. Success in circuit lies, as Emily says. Art was the only real oddity, a sort of semester with the circus, although I adored art history with Donald Weisman. He insisted that life is collage. As for the advanced degrees . . . well, I blame Boltzmann's H-theorem.

**WC:** The depth and breadth of your interests as an undergraduate suggest that you were an omnivorous reader long before you hit cam-

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# My Dinner With . . .

*Works Cited* asked a few department faculty and English/Theatre majors to identify the literary character(s) they would like to dine with.



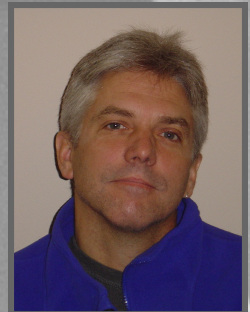
## Patrick O'Kernick, English '08

I would dine with William of Baskerville from *The Name of the Rose* by Umberto Eco. His character interests me because he at once embraces both religion, namely Roman Catholicism, and science and logic. William is passionate about them both, and his trust in science makes him rather progressive for his time period. In addition to admiring his mindset, I am certain he would have several interesting stories to tell about his travels around Europe as a Franciscan during such a troubled time in the history of the Church and of civilization in general.



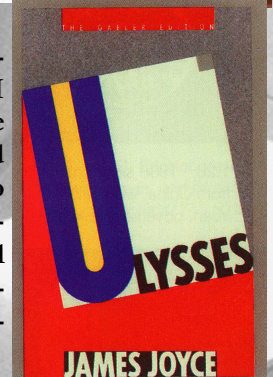
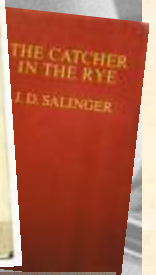
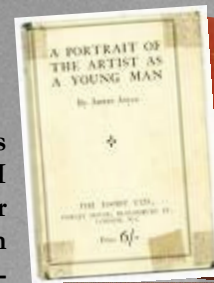
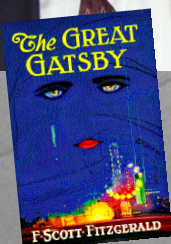
## Rich Larsen, Associate Professor

Dinner Companion: "The Mighty" Casey of Ernest Thayer fame ("Casey at the Bat"). Menu: A dinner of Ballpark Franks and suds, rehashing past, present, and future baseball, glory and gory. Even the goat should have his gloat.



## Frank Jordan, Associate Professor

Given enough time, I could compile a list of novelists whose presence I would avoid. Most of them, however, I would look forward to breaking bread with. But their human creations are another matter. I would do all in my power to avoid the company of most fictional characters ranging from Holden Caulfield to Stephen Dedalus. The neurotic posing of the one and the precious intellectualizing of the other would leave a bad taste in my mouth. If I were interested only in a culinary experience, I can imagine myself relishing a gourmet dinner with Jay Gatsby provided he was footing the bill. But for conversational fare more to my taste, I would choose Leopold Bloom as a dinner companion provided I could order my own meal. The practical bent of his mind and his uncommon curiosity about the commonplace intrigue me. I would not only ignore the kidney he ordered, I would also pick up the tab.







### Ellen Casey, Professor

The best dinners are with those with one intimate friend, but though we might wish to have this kind of relationship with fictional characters, we really don't. So I'll opt for the second-best kind of dinner—those with an eclectic assortment of people, ranging from good friends to strangers. I can think off-hand of three fictional dinners I would like to attend: Mrs. Bennet's in Jane Austen's *Pride and Prejudice*, the Veneerings' in Charles Dickens's *Our Mutual Friend*, and Mrs. Ramsay's in Virginia Woolf's *To The Lighthouse*. Each would be great fun. It is hard to resist the dinner given by the Bennets with its "fat haunch" of venison and "remarkably well done" partridges or that given by the Veneerings, "those bran-new people in a bran-new house in a bran-new quarter of London." Still, I'll opt to sit at Mrs. Ramsay's table, watch her ladle out soup and serve her *Boeuf en Daube*, and take part in that bit of eternity, "the still space that lies about the heart of things" in perfectly ordinary moments like a dinner party at which "the whole is held together."

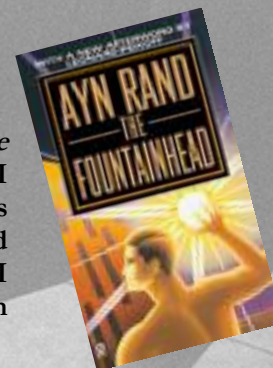


Boeuf en Daube



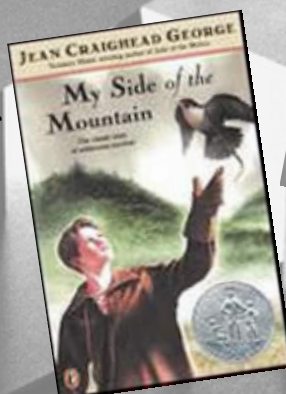
### Jessica Lucas, Theatre '07

I would love to have dinner with Howard Roark (*The Fountainhead*), just to see in person what a jerk he is. I know that sounds strange, but as a character, he always amused me so much, and I always thought that he and I would get along quite well. That, and he's a genius. I just want the opportunity to ask him what really goes on inside his head.



### Susan Heppler, English/Philosophy '07

The person I'd most like to meet and have dinner with is Sam Gribble from Jean Craighead George's book, *My Side of the Mountain*. It's about a boy who runs away and sustains himself in the woods for a year. He lives in a tree and stuff, and George includes realistic descriptions of how he



does things that make the reader feel like they have a guide to living in the woods. Now that I look back, it was really imaginative of her. I read it in fifth grade, and our teacher, Mr. Bambrick, tried to make

some of the natural recipes Sam comes up with in the book. Dinner with Sam would be better than what he came up with, I'm sure.



# University Players Fall 2006



Scene from recent Players production of "On The Verge," directed by guest artist Grace Zandarski, assisted by Morgan Cerio, and featuring Ashley Teatum, Jessica B. Lucas, Shannon Munley, and Anthony Mercado.



University Players Matt Silva, Matt Silva, Matt Silva and Anthony DeScipio in "A Number," directed by guest artist Bob E. Gasper and assisted by Meredith L. Shimelpfenig.



2006 Michael B. Bagdzinski Memorial Scholarship co-recipients, Matt Silva and Jasmine Urzo.

## INTERVIEW #

(Continued from page 3)

*pus. A recent National Endowment for the Arts survey finds young Americans, even English majors, are reading less and less. How does that affect your behavior and outlook as a professor, a scholar, a citizen?*

**Whittaker:** Socrates warns us in *Phaedrus* that reading will rot our brains; we'll ruin our memories and imagine that we understand things which we do not merely because we have passed our eyes over them. He was pointing out that reading is not the same as understanding, that to understand a thing we have to be able to boot it up in our imaginations in real time. We can't just go with random access. He thought that the oral tradition, requiring as it did each learner to be a teacher too, was more engaging. The passive learning of reading might be no learning at all. Of course, Plato was trouble-shooting literacy in the dialogue, pointing out how it might go wrong, and by implication, how it needs to work to go right. We have to own our narratives, to command our discourse in fine detail and in broad structure.

But it isn't an easy quantity versus quality thing, because to be a good reader you have to read all the time and you have to read challenging stuff. Plato wanted to know how reading could provide the same mental strength and flexi-



bility afforded by sustained philosophical argument. He saw reading as taking time from such essential exercise. When our students watch videos or listen to music or get tangled in the web, we can similarly ask how these activities can justify their substitution for reading. But we should be thinking about how our students are watching, listening, and surfing. The goal should be a powerful and critical connection with the world through a well-exercised gift for lyric and narrative. Technologies change. Writing was a novelty.

So our students are watching rubbish. But our peers were reading rubbish. Scott Fitzgerald lamented how movies were stealing audiences just as the novel had become perfectly expressive of the human condition. But there might have been some sour grapes in the vat there. He was lamenting, in part, that this new medium might interfere with his making a dickens of a lot of money off the old. The problem isn't movies, though. It is how they are made, and how we engage them. I am not convinced that there has been a net decline in the cultivation of the love of wisdom.

**WC:** *English profs traditionally present papers and write reviews, articles, and books as a way of reaching interested parties—in addition, of course, to a primary concern for connecting with students in the classroom. Given the changing technologies, do you see the conduct and nature of professors and, for that matter, of English departments mutating in significant ways? What should we be doing more of, less of?*

**Whittaker:** Technology doesn't matter at all. And it's tremendously important.


We want to spot the *Eudryas Grata* among the bird drop-

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## Successful Seniors

(Continued from page 2)

student. "For big tests, study in groups and compare notes with your classmates." Don't be shy about asking a friend to read a draft of your essay and offer suggestions, he suggests. Then return the favor. "Become a familiar face to faculty and fellow students. Build up your network of friends and advisors. The faculty are a great resource and usually very accessible, so be sure to appeal to them for sage advice." Good counsel from a senior who intends to begin graduate study in philosophy in the next year or two.

Another sagacious fellow, 18th-century essayist Joseph Addison is on record as saying, "There is nothing which we receive with so much reluctance as advice." Yeah, well, maybe . . . but the advice of these half-dozen veterans of the English and Theatre curricula is to take their advice—and pass it on. 


## INTERVIEW

(Continued from page 6)

pings, to understand the complexity of the West Virginia highlands that drives a noctuid moth to look that way. We want to savor the force which through the green fuse drives the flower, and we want to express that force. We want to bring nuance and imagination to our lives. For some of us, books taught us how to do that. For some of us it is difficult to imagine being fully human without swimming in a sea of print. Readers and non-readers appear to us to be distinct species. But wait.

The Socratic method of colloquy is a technology. Print is a technology. They have become very powerful because we have a lot of practice operating them; we have some pretty well-developed ideas about how to make these modes of discourse yield subtle engagement between minds and between the mind and the world. To reject other technologies simply because they are new or unfamiliar is stupid. But it is completely reasonable to challenge the new to meet the very high standards of the old. You only have to weather a typical power-point presentation to see how crushingly inarticulate new technology can be. But it doesn't have to be so bad. The question always is: does the new technology have the potential to be worth the necessary investment of energy required to make it fly? This is a judgment which can be made only by those who already know what flight is.

**WC:** *Can you say a little something about what you're working on at the moment?*

**Whittaker:** I've only had two ideas lately. I recently realized that when Athena appears to Odysseus in the grove outside the palace of Alcinous and Arete, she disguises herself as a young girl because, though she is willing to flout the will of Poseidon in aiding Odysseus, she is not willing to flaunt her flouting. Also, it came to me a couple of days ago that fundamentalism is often just *schadenfreude* elevated to *weltanschauung*. 

## CLOSE READING

Patrick **Rocchio**, English '03, earned a MA in Education from Seton Hall University in May 2005 and is at work on a second MA in English literature from Iona College. For the past two years he has taught English at Paramus Catholic High School. Ali **Hill**, English/Honors '04, is assistant to the Associate Dean for Policy at Teachers' College, Columbia University. She will begin coursework for an MA in American Studies at Columbia in the near future.



In October 2006 Len **Gougeon**, professor, gave a talk and led a discussion on Emerson's and Thoreau's antislavery writings at a colloquium on Pennsylvania's Underground Railroad sponsored by the Lackawanna Heritage Valley Authority and the Center for Anti-Slavery Studies. During the summer he traveled to the Newberry Library in Chicago and

the Houghton Library at Harvard to research the Civil War and its impact on relationships between British and American writers. In December he will deliver a paper, "Only Justice Satisfies All: Transcendentalism and the Rhetoric of War," at the MLA annual meeting in Philadelphia. Rebecca

**Steinberger**, MA '95, was awarded tenure and promotion to associate professor of English at College Misericordia in February 2006. At Misericordia's 2006 Commencement she was awarded the Judge Max & Tillie Rosenn Excellence in Teaching Award. Her book, *Shakespeare and Twentieth-Century Irish Drama: Conceptualizing Identity and Staging Boundaries*, will be published by Ashgate in the coming year. She holds a PhD in English Literature and Criticism from Indiana University of Pennsylvania. Joe **Kraus**, assistant professor, has an article, "Smashing Ants: An Essay Almost about Writing," in the Fall 2006 issue of *River Teeth*, a journal of nonfiction narrative published by Ashland University in Ohio. He also has entries on Daniel Fuchs and Jay Neugeboren in the *Encyclopedia of Ethnic American Literature* from Greenwood Press (2005).



Melissa **Haertsch**, English/Philosophy '89, is a freelance writer and current Artist-in-Residence at Salt Springs State Park in Franklin Forks, PA, where she is writing a poetry cycle titled "Old Growth." Angela Griglock, nee **Ostrowski**, English '04, works as a Tutor/Mentor in the Academic Success Program at Santa Fe Community College in Gainesville, Florida. John **McInerney**, professor,

presented a paper titled "Staging TOO TRUE TO BE GOOD: The Younger Generation Speaks" at the Shaw Symposium at the Shaw Festival in Niagara-on-the-Lake, Ontario, in August 2006. In October he participated in the "Scranton Reads" project by preparing for Channel 61 a series of brief videotaped lectures on this year's book selection, 1776, by David McCullough. Michael **Friedman**, professor, will serve as guest dramaturg for a production of *Twelfth Night* at Ohio Northern University in early February 2007. The production is directed by Joan Robbins, former Director of Theatre at



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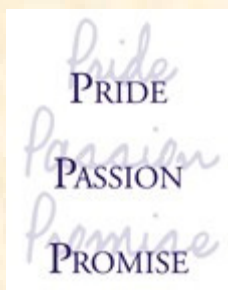
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### Upcoming Department Events

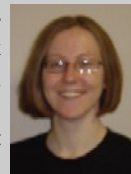
**University Players** production of Luigi Pirandello's *Six Characters in Search of an Author*, December 1-3 & 8-10 and Yasmina Reza's *Art*, February 1-4, both in the Royal Theater.

**Esprit** reading, free and open to the public, December 7 at 8:00 p.m. in the Studio Theater.

### CLOSE READING

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the University of Scranton. *Shakespeare Bulletin* has invited Friedman to serve as guest editor of a special issue on Shakespearean Screen Adaptations for the 'Teen Market, scheduled to appear in 2007. In October as a guest of the University's Omicron chapter of Sigma Tau Delta, the international English honorary, he gave a talk on the film "V for Vendetta" and its allusions to the Gunpowder Plot of 1605, Guy Fawkes Day, and the English tradition of Bonfire Night on November 5<sup>th</sup>. Leah **Laspina**, English '06, is assistant editor of the *Review of Optometry*, headquartered in Newtown Square, PA. Richard **Passon**, professor, will present a paper titled "Ingenue Satire in *Rasselas* and *Candide*" at the 2007 Hawaii International Conference on the Arts & Humanities in Honolulu in January. Pam **Kalinowski**, English '06, works as an editorial clerk for the U.S. Tax Court in Washington, D.C. Mary Ellen O'Donnell, nee **Donohue**, English '99, was awarded a PhD in religious studies from the University of North Carolina at Chapel Hill in May 2006. She is an assistant professor in the Department of Religious Studies at Mercyhurst College in Erie, PA. James **Katuna**, English '06, has joined the management training program at The Sherwin-Williams Company. Toni **Glover**, assistant professor and



Composition director, has an essay titled "Morrison, Music, Metaphor" in *Selected Proceedings of the Georgia Philological Association*, 2006. She has been asked to write an article for *Writing on the Edge*, a journal out of UC-Davis, about the complex and critical decisions that must be made by the Writing Program Administrator when the unthinkable happens and a composition instructor is killed. Rich **Larsen**, associate professor and Theatre program director, served as vice-commissioner of Education/Scene Design at the United States Institute for Theatre Technology conference in Spring 2006. In April he conducted a portfolio review at the invitation of Oklahoma State University's BFA in Theatre program. In October as guest speaker at an Office of Research Services seminar he spoke on theatrical design and sustainability. Larsen did the lighting and set design for the University Players recent production of *On the Verge*, written by Eric Overmyer. In October he did the scenic and lighting design for the Players production of *A Number*, written by Caryl Churchill. Je **Tellier** was technical director and costume designer for both productions. Matt **Davidson**, English '93, a guest of the University's Department of Exercise Science & Sport and Department of Psychology, provided a workshop on "Effective Coaching" in October. Dr. Davidson directs the Center for the 4<sup>th</sup> & 5<sup>th</sup> Rs (Respect and Responsibility) in the School of Education at SUNY Cortland. He recently co-authored with Thomas Lickona *Smart & Good High Schools: Integrating Excellence and Ethics for Success in School, Work, and Beyond*. Alice **Batt**, English/Philosophy/Honors, '89, is a lecturer in the Department of English at the University of Texas-Austin, where she took her MA and PhD. In her Spring 2006 Advanced Expository Writing class, she asked students to pursue an exercise in grant-writing; her students' efforts resulted in a \$700,000 grant from the Sooch Foundation for The Miracle Foundation, an Austin-based nonprofit that supports orphans in India. In September, Ellen **Casey**, professor, gave a presentation titled "Reading with the Victorians: Fiction Reviews in *The Athenaeum*" for the ORS seminar series. 