Every year the College adds new courses to its curriculum, and for the past several years the Oberlin has been working about them. Here is about half the news.

The conservatory created two new minors this year, one in the Division of Music Education—community music—and one in the Division of Keyboard Studies—piano pedagogy—and revised one of its majors—technology in Music and Related Arts (TIMARA). The new minors and the revised major are described in the "Faculty Meetings" sections in the "Oberlin of November 22, 1997, and January 30, 1998.

The community-music minor accounts for two of the new courses in the conservatory this year. All three new conservatory courses are being taught this semester. Many more new courses will be taught next year in support of the new minors and the revised major.

While the College of Arts and Sciences (A&S) initiated no new majors or minors this year, it did undergo several important curricular changes, some initiated last year and some that have their full effect beginning this year. Here are some of the changes, briefly summarized.

The English department is completely overhauling its curriculum, making it more vertical with more courses requiring prerequisites, and required courses at the 400 level and strengthening the major and the advanced study of literature for all students. Another feature of the new arrangement, which will go into effect next year, is new colloquia—20 of them—for first-year students.

The English department's new colloquia are in line with the college-wide First-Year Initiative, an effort to encourage first-year students' opportunities for small-class experiences that emphasize academic skills, such as writing, speaking, argumentation, quantitative reasoning, analysis, and research. New colloquia are expected to increase across the curriculum next year.

The Judaic and Near Eastern Studies Program changed its name this year to the Jewish Studies Program; next year the program will strengthen its historical focus and offer literary rather than modern Hebrew.

While by design offering no courses of its own, the international-studies concentration—emphasizing breadth of knowledge and interdisciplinary study—went into operation this year with an advisory body, the Concentration Oversight Committee.

The 23 A&S courses described in this article carry arts and humanities credit, New A&S courses that carry social or behavioral sciences credit, courses in the natural sciences and mathematics will be described in the April 24 issue.

Continued on page 4.

Oberlin to Host Fulbright Scholar-in-Residence with Expertise in African and Caribbean History

Fitzroy André Baptiste is coming to Oberlin College next year as a Fulbright scholar-in-residence to participate in the Transcultural Area Studies Project (TASP)—see related story on page 2. Oberlin has hosted at least five other Fulbright scholars-in-residence through the United States Information Agency and the Council for International Exchange of Scholars. The most recent, in 1993-94, was Perween Hassan, from Pakistan, who taught Islamic and Indian art in the art department, says Barbara Fushman, director of federal grants.

Baptiste is a senior lecturer (equivalent to associate professor in the United States) in the University of the West Indies Department of History, a scholar in the field of African and Caribbean history, he will help strengthen those fields at Oberlin. Baptiste will hold a joint appointment in the African-American studies and history departments.

In the fall he will teach a new course and conduct a faculty TASP workshop with dual aims: to address curricular change in the area of the African Diaspora and to establish a model for curricular change. Next spring he will teach two courses. All three courses will be ones listed in the African-American studies and history departments.

Baptiste's fall course, African Civilization from C.E. 1000 to 1800, will examine the era spanning the flowering of Middle Age civilizations in Africa and the decline that followed the opening of West Africa to the trans-Atlantic slave trade. Currently James Millette, professor of African-American studies, covers that era in his African History from Earliest Times to the 19th Century. With the course development, Baptiste will offer, Millette will be able to revise the other half of his present course to cover the earliest times to C.E. 1000 and in future years teach two courses on African civilizations, covering the subject more thoroughly.

In spring 1999 Baptiste will offer a new African-American-studies course, The Caribbean Colonies in World War II, which will tap his special knowledge about the effect of the policies of European nations and the movement of troops upon the Caribbean during the war. He will also teach a new history course, The African Diaspora: AD 1000 to Present Times. Baptiste will share his knowledge with current history-department faculty—including Michael Fish- er, professor of history, and Leonard Smith and Steven Volk, associate professors of history—who are working on projects related to Baptiste's expertise. Baptiste will also consult on Oberlin's Latin American Studies Program, which incorporates Caribbean topics, and on the establishment of an overseas program in Trinidad and Tobago.

Members of the Oberlin faculty who are sponsoring Baptiste's residency are Fisher, Millette, Volk, and Yakubu Saaka, professor of African-American studies.

"Baptiste's presence at Oberlin should lead to a significant deepening of student interest in African history," says Millette. "The Information about African history and peoples that students bring with them to college has little relation to the historical reality of the African continent, and they begin to rediscover this unknown world, students become particularly interested in these courses."

"Baptiste's work with Oberlin faculty will be a useful stimulus to curriculum development in the field," adds Volk.
College Strengthens Transcultural and International Emphases

By Phyllis Gorlaff
Artist Suzanne Benton has produced a stunning collection of brightly colored, multi-layered portraits by printing photographic images of 19th-century Oberlin women onto handmade, hand-painted paper. The one-of-a-kind prints, made using collaged elements and collography plates, honor some of Oberlin’s trailblazers for women and African American higher education. Included are images of Mary Rudd Allen, Class of 1842, and the first four women to enroll in Oberlin’s baccalaureate program; Antoinette Brown Blackwell, Class of 1847, first ordained woman minister in the United States and speaker and writer for women’s rights; and Adia, Class of 1848, civil rights leader and cochair with W.E.B. Dubois of the Second Pan-African Congress.

All 30 works are being exhibited simultaneously in two Oberlin venues during April; 17 others are on display at the Firelands Association for the Visual Arts (FAVA); 13 others can be viewed on the third-floor exhibit wall of the Mudd Learning Center.

Last Saturday, the Weekly Institute, directed by the Department of Art, and the Office of the Dean of the College of Arts and Sciences sponsored a forum, "Seeing Women: The Art, the Photos, and Works of Nine-Tenth Century Oberlinians," at which presenters provided a historical and artistic context for the works. Speaking were historians Roland Baumann, archivist, and Marlene Merrill, affiliate scholar, and Women’s Studies Program chair Myrna Fichtel, professor of English, who read remarks prepared by Carol Lasser, associate professor of history. Pat Matthew, associate professor of art, moderated. Sophornes Dana Watling read an essay on the Firelands Association for the Visual Arts (FAVA) and interviewed students about some basic conceptual issues in art and art education.

Other TASP speakers are scheduled for the fall, including Fitzroy Baptiste (see related story on page 1).

Continued on page 3

The Observer
April 10, 1998

New Faculty and Staff

Robin Eubanks

Robin Eubanks (University of the Arts B.M. 1978) is associate professor of jazz trombone. He has taught at the Manhattan School of Music and the Banff Centre School of Fine Arts, and has given master classes at the New England Conservatory and the Brandeis University Department of Music, and other music schools. There’s a 1992 Performance Grant from the National Endowment for the Arts. He has performed in television special, Barbara Streisand’s tour band, Broadway musicals, and “all the major jazz festivals in the U.S.A. and Europe”; “The Down Beat International Critics’ Poll” voted Eubanks the number-one trombonist in 1989, 1990, 1991, and 1995. He has been music director for Art Blakey and the Jazz Messengers and has recorded with many artists, including the Rolling Stones, Talking Heads, Pat Metheny, and Tony Bennett. His articles have appeared in Down Beat and Wind Player magazines. He is interested in Buddhism, fitness, health, and computing. His brother, Kevin Eubanks, is music director for The Tonight Show. Myrna Fichtel is an administrative assistant in development’s gift planning office. She has worked in the law offices of Flynn, Py, and Kruise. Fichtel is a member of the five-person development office. He is a self-styled expert in the field of area studies.

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Transitions

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New Man in the Development Office

John Hays came to Oberlin in January 1 as associate vice president of development and director of the campaign. He says he doesn’t mind if you’ve never heard of him.

“I don’t have to have my name and face all over everything.”

He does have to have his eye on the goal, he says. “Money is the means to an end. There is an enhanced institution.”

Fund-raising “identifies chances for people to make things better or continue things that are good,” says Hays. “People like feeling that they are contributing to a larger undertaking, and it is the job of fund-raisers to show people they can achieve what they want to accomplish through support and activity at an institution.”

Hays is primarily responsible for advising President Nancy Dye and Acting Vice President for Development Kay Thompson about Oberlin’s capital campaign and helping them execute it. He also consults with the Board of Trustees and the campaign leadership, which includes the deans. The campaign is now in what some call the “quiet” or “silent” phase.

This phase lasts up to two years, and is followed by a five-year public phase. Oberlin’s quiet phase began this past July. In conversations with the board and other College leaders, Hays and the development office are now testing the marketing campaign. By the time the public phase begins in 1999, says Hays, “It should be the least-kept secret around.”

Right now Hays is, he says, “parking my foot around.” He’s learning Oberlin’s “distinctive characteristics.” Oberlin’s size—smaller than most universities—and location—outside a university center—create an environment for a more open process than some he’s experienced, he says. More people at Oberlin know what’s going on across the institution.

This is a very open system,” he says, with “wonderful advantages” and “a accompanying weaknesses”: misunderstandings. “How just as quickly” as what is true. Having headed major campaigns for two other institutions (Carnegie Mellon University and Dartmouth College) in the last 10 years, Hays says he knows how to understand an institution “with some dispatch.” And while the nature of an institution is best understood by the people who are part of it, says Hays, “It brings a special skill to the fund-raising based on understanding the ability of the people working structure for the campaign.”

To help the development office focus on the campaign, Hays is developing programs better or fund-raising initiatives. Establishing a workable time frame is important in sequencing and prioritizing the fund-raising activities, he says.

Hays has had a long time to perfect his craft. Except for one year as a securities analyst, he has spent his entire career in fund-raising, beginning at his undergraduate alma mater, Stanford University, in 1967. (He earned a M.B.A. at the University of Southern California in 1988 after two years in the United States Army, where he was an intelligence research officer.)

He has developed with development. In the 1960s, he says, fund-raising was, for the most part, an adjunct to alumni relations, responding to the institutional concerns of alumni. But in that decade institutions came to understand what fund-raising could do for the financial life of an institution.

And as institutions learned, Hays learned, at Stanford until 1988, then at Dartmouth College until 1993, then at Stanford again for two years, then Carnegie Mellon University until coming to Oberlin. Positions he’s held include associate director of the Stanford Annual Fund, director of special individual and corporate gifts, director for major gifts, director of the Stanford annual fund, director of capital and annual gifts, director of leadership gifts, and director of major gifts (all at Stanford), director of development/campaign/association director at Dartmouth, associate director for development (back at Stanford), and associate vice president for development/campaign director for Carnegie Mellon University and Dartmouth College.)

He lives in Oberlin and makes commutes to Hanover, New Hampshire, where his wife, Sherrill, is still selling the couple’s house (and antiques) and going to Hanover, New Hampshire, as vice president for development (back at Stanford), and associate vice president for development/campaign director for Carnegie Mellon University and Dartmouth College.)

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He lives in Oberlin and makes commutes to Hanover, New Hampshire, where his wife, Sherrill, is still selling the couple’s house (and antiques) and his son is studying biology.

Women . . . continued from page 2

Addicted to L.A.? According to a just-published study of the lives and writings of [Lucy Stone] Antoinette Blackwell, Lucy Stanton Daniels, Alice Cary, and Alice Adams, women in California are addicted to L.A.

Benton preceded the panel discussion with an explanation of what she calls “language of the portrait,” a form of storytelling through the photographic images of historic women. The artist talked about how she works to express the intimate connection she feels with these innovative women and to transmit their sense of courage to their viewers so that “we can all be,” as she says, “empowered in the ongoing struggle for human rights.”

Benton created a complementary side project about a group of 19th-century women writers and feminist activists that was featured in 1995 at the 2,000-acre Grants National Historical Park in Seneca Falls, New York. The recipient of many awards in her 30-year career, Benton has given hundreds of lectures and workshops throughout the U.S. and in 26 countries. She has taught at Oberlin College, including a course in 1986 and a Winter Term project in 1993. Her daughter is Janet Benton 14.

College Faculty Discusses the Philosophy of Faculty Governance

On Tuesday the College Faculty debated the philosophy of faculty governance and considered a motion to “revive” the College Faculty Council (CFC) to “submit its recommendation for changes in the standing policy of awarding summer stipends (based on salary) to the College Faculty for deliberation and action.” (See the March 13 Observer for the background of the dialogue.)

After more than an hour of discussion the motion passed 38-36 with nine abstentions. A motion to table failed.

Debate centered on the procedural issues involved: who should make such a decision, the whole College Faculty or the CFC? Some felt that not passing the Transitions . . .

Continued from page 2

area coordinator in the residential life and services office; and Zoe Sherlin, visiting instructor of ethnomusicology.

Departures

May 1 is the last official day of Oberlin employment for Jeffrey Weidman, art librarian, and Vicki Welch, assistant librarian.

Ohio Arts Council Recognizes Roger Copeland, Erika Leppmann, and Sylvia Watanabe

The Ohio Arts Council (OAC) has awarded 1998 Individual Artist Fel lowships to three members of the faculty: Roger Copeland, professor of theater; Erika Leppmann, visiting assistant professor of art; and Sylvia Watanabe, assistant professor of creative writing. The awards, based on past accomplishments, are meant to encourage future work.

Copeland has taught a new computer with his $5,000 award. He uses the computer for word processing (he writes about 200 pages a year) and to access the resources of the Internet. As part of his application Copeland submitted four of his recent writings: an article on choreographer and theater director David Gordon, an article about a radical London theater production of An Inspector Calls, a chapter from a book manuscript about Merce Cunningham, and an article about the virtual controversy published in the New Yorker three years ago.

Leppmann will use her $3,000 grant to research and write a dual narrative tracing the stories of Mary Castle, who was educated at Oberlin during the late 19th century and who went on to do missionary work in Hawaii, and of Watanabe’s grandmother, who was educated by Presbyterian missionaries in Japan and also became a missionary in Hawaii. With her application Watanabe submitted a personal essay, “Knowing Your Place,” which appeared in the fall 1998 Michigan Quarterly Review and received a Pushcart Prize. The essay is also in the 1998 Pushcart Prize anthology.

A color transparency of her installation Aide-Memoire was one of the items Erika Leppmann submitted with her OAC fellowship application.

To help the development office focus on the campaign, Hays is developing programs better or fund-raising initiatives. Establishing a workable time frame is important in sequencing and prioritizing the fund-raising activities, he says.
New Conservatory Courses

This semester Catherine J. arjanis, professor of music education, is offering The Art Of Teaching: Musicianship, a course focused on music education opportunities with a focus on who teaches music and in what settings, the kinds of knowledge and skills that music education teachers bring to the classroom, and ways to introduce teaching in a professional career as a musician.

Judy Kerchner, assistant professor of Music Education for Exceptional Learners, is teaching a course in English, taught Contemporary Art and Literature. The course is cross listed with women's studies.

No Second Troy: Versions of Helen, a new seminar, taught by a different member of the faculty. In Helen's culpability, but also the transposition of technology. The course is listing in English, taught The Invention of American Literature. Her students are studying innovations in the publishing industry, effects of the marketplace, and the emergence of the cult of authorship (among other things) as a way to learn, not only what U.S. literary history is, but also how it was and is made. The class is taking a cultural-studies approach to materials that include advertisements and popular mass print media as well as works of literature, making use of Oberlin's archival collections.

A New Course...

This semester Assistant Professor of Jennifer Lynn is teaching Theories of Art and African-American visual traditions, his students studied other artists' works as models for their own projects that were written, performed, and/or composed of voices carried within.

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