

The State of the Arts at UC San Diego

By **Cristina Della Coletta**, Dean
School of Arts and Humanities

This may come as a surprise to some: The arts at UC San Diego are more visible, more interconnected, and stronger than ever before. And we are thriving. The initiative to transform our campus into a destination for creativity and the arts shines a bright light on our departments' long-standing excellence, and to elevate this excellence the School of Arts and Humanities has engaged in a number of transformational initiatives.

The expansion of our endowed chair program has recognized distinguished faculty in areas of research that have been often excluded from conventional academia. Almost a decade of strategic cluster hires in the arts have enhanced our standing with a set of diverse appointments that have equally opened novel and more coordinated areas of research.

New centers of creation and research have created cross-departmental connections that have strengthened the collective mission of our distinctive art departments and programs. And new majors are providing our students with the ability to “learn by doing” by combining academic rigor with hands-on practice.

A quick summary: our arts departments of Music, Theatre and Dance, and Visual Arts, and the program in creative writing housed in the Department of Literature — not to mention the strong arts-connection we build within the departments of History, Philosophy



Cristina Della Coletta

and the Institute of Arts and Humanities — employ nearly 500 academic, instructional, research, and staff members, who serve 1,740 undergraduate and 405 graduate students: our highest total enrollment in more than 11 years. We offer more than 60 undergraduate majors and minors, and 19 different graduate degrees, from MFA to Ph.D. and DMA programs.

But numbers tell only one part of our story.

Among our distinguished arts faculty are recipients of Tony Awards, Grammy Awards, Pulitzer Prizes, Grawemeyer Awards and MacArthur “Genius” fellowships. Works by our Visual Arts faculty are part of the permanent collections of pre-eminent museums around the world. Our theater faculty members regularly work on and off-Broadway, not to mention the myriad renowned companies and

festivals that make the industry thrive.

UC San Diego music performers, conductors and composers are sought out for leading music venues and institutions in the United States and abroad, with currently three invited to the prestigious American Academy of Arts and Letters. In literature, not only do our writers publish genre-breaking work, but the New Writing Series housed here on campus has introduced hundreds of writers to the greater community since 1986.

Additionally, our students have access to state-of-the-art facilities. In Music, they learn and perform in



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the 350-seat Conrad Prebys Concert Hall, the Conrad Prebys Music Center Recital Hall and separate Experimental Theater and the Mandeville Auditorium, an 800-seat venue that was fully renovated in 2018.

Theater spaces in the Joan and Irwin Jacobs Theatre District include the Mandell Weiss Forum and the Mandell Weiss Theatre, which, together with The Sheila and **Hughes Potiker** Theatre, are shared with La Jolla Playhouse.

The Visual Arts facilities consist of multiple galleries, including the newly renovated Mandeville Art Gallery — more on this below — and the **Adam D. Kamil** Gallery, as well as several studios and classrooms for a variety of instruction and art practice.

In spite of these remarkable collective contributions and outstanding art spaces, UC San Diego has long been painted as a “STEM campus,” as you all well know. Bringing the arts to prominence in the persistence of this stubborn narrative seemed an improbable venture when I joined UC San Diego Arts and Humanities in 2014, but two things were immediately clear:

- 1) the academic standing and distinctiveness of our arts departments are nationally and internationally recognized in the relevant professional fields and in peer-institutions, but needed stronger acknowledgment at the local level, and
- 2) across our campus, the arts presented a number of brilliant initiatives that appeared in part uncoordinated and thus unable to fully convey their diverse stories, and benefit from our collective mission.

To say the least, much has happened in almost a decade and today, the School of Arts and Humanities is well-positioned to help fulfill the university’s coordinated strategy to make our campus a destination for arts and culture. Our contribution to this strategy is two-fold: in one half, we strive to both elevate and better communicate the scholarly distinctiveness of the arts in our top-tiered research university. In the other, we wish to connect with multiple publics, and convey the relevance of the

arts as part of a comprehensive educational model intended to shape future citizenry on both local and global scales.

In the history of higher education, these two aims have often been perceived as conflictual, especially when the groundbreaking experimentalism and innovation that is the trademark of academia remains the purview of few trained insiders and fails to communicate with, and express the needs of, broader and diverse audiences.

We see the two halves as one whole model. In a school proud to devote itself to “an education for the common good,” our mission is to overcome these apparent conflicts and fulfill an agenda devoted to both pursuing research excellence and impacting social change.

Pulitzer Prize-winner and Distinguished Professor of Music **Anthony Davis** is a brilliant example of how virtuosity and the call for racial justice not only can coexist, but can amplify each other in seminal works such as “The Central Park Five” and “X: The Life and Times of Malcolm X.”

Chancellor’s Associate Endowed Chair in Music **Lei Liang** was honored with the prestigious Grawemeyer Award for “A Thousand Mountains, a Million Streams,” a poignant reflection on the human-made destruction of natural landscapes.

Visual Arts Associate Professor **Pinar Yoldas** came to UC San Diego with advanced degrees in architecture, arts and science, and is a 2015 Guggenheim Fellow in the arts. Her recent work — selected for none other than the Venice Biennale — explores the impacts of waste and climate change on the oceans, a project she received support from our interdisciplinary unit addressing ethics in science and technology, the Institute for Practical Ethics.

These three are not isolated cases. They rather are representative of a

broader collective that operates across departments to highlight the common traits that distinguish the arts as a whole at UC San Diego.

The creation of new endowed chairs in strategic areas of impact has been crucial to furthering the school’s goal of seamlessly combining research excellence and social engagement. Among these chairs are the **Cecil Lytle** Chancellor’s Chair in African and African American Music, the **Roghieh Chehre-Azad** Chair in Persian Studies, the **Chiu-Shan** and **Rufina and Chen** Chair in Taiwan Studies, and the **Suraj Israni** Chair in Cinematic Arts.

Roghieh Chehre-Azad Chair in Persian Studies **Shahrokh Yadegari** uses his training as a sound engineer to devise innovative technologies aimed at preserving Iran’s endangered cultural heritage. His “The Scarlet Stone” is a multidisciplinary and collaborative music, dance and animation work based on **Siavash Kasrai’s** “Moher-ye Sorkh,” which uses the modern rendition of the ancient Persian mythology to portray the current struggle of the people of Iran, especially those of youth and women, in their quest for democracy and freedom.

Of note, we held a special endowed chair ceremony for **Amelia Glaser**, the new Chair of Judaic Studies. Glaser’s recent work itself is an example of the impact of the arts and social justice: she has created a database of active poets from Ukraine who are writing about and surviving the current war, translating their work and pursuing options to bring them to campus.

What I found particularly special about that ceremony was recognizing Arts and Humanities has four endowed chair holders in Judaic Studies, all of them women: **Mira Balberg** and **Deborah Hertz** of History, and **Lisa Lampert-Weissig** and **Amelia Glaser** of Literature.

Endowed chairs support groundbreaking faculty research as well as student engagement. With a gift to support



both an endowed chair as well as the new Suraj Israni Center for Cinematic Arts, the Israni family provided the means to enhance the school's mission of furthering innovative research, interdisciplinary collaborations, and social engagement.

By welcoming filmmakers and film scholars as well as practitioners in sound design, composition, writing and acting, the center collaborates with our departments to promote experiential learning, integrate research with creative activity, and emphasize interdisciplinary thinking and social responsibility.

In addition to providing students with scholarships and apprenticeships, the center hosts film festivals and symposia, student-centered activities like filmmaking and screenwriting workshops, master classes, and competitions. The grand opening of the center took place October 15, 2022, and included screenings and special discussion with filmmakers and Visual Arts alumni **Joanne Mony Park '10** and **M.G. Evangelista '10**, led by center director and Visual Arts Teaching Professor **Michael Trigilio**.

One of the most exciting opportunities we have found through the Suraj Israni Center is the development of a new major in cinematic arts. Expanding on our film studies minor, the major — going through the appropriate committee development and approval process — will transform UC San Diego as a competitive destination for aspiring filmmakers. This is in direct response to what we hear from students today: they are looking for the technical and intellectual skills that



Epstein Family Amphitheater

will set them apart, and they want to do it here at our university.

To provide meaningful training, the imminent transformation of campus space to serve as a film production studio for the Suraj Israni Center will give students the opportunity to participate in workshops and develop practical skills such as set-design and studio-based production.

A similar intent was at the core of the renovation of the **Mandeville Art Gallery**. With a long history as a destination for art exhibition, the gallery aligns perfectly with the mission of the School of Arts and Humanities. In the words of newly hired director and chief curator **Ceci Moss**, the renovated space will work as a “a teaching gallery” promoting the presentation of technologically innovative, accessible, and socially engaged art.

It was not a surprise, then, when Moss's first exhibition in the renovated gallery was dedicated to work

by the newest members of the Department of Visual Arts: the first all-faculty show at the gallery in eight years, and a collection of art by some of the leading artists in the world today, artists we are proud to call a

part of the UC San Diego community.

A fundamental moment in the transformation of our campus has been the creation of the **Epstein Family Amphitheater**. Situated in proximity to the trolley stop and the Visual Arts Facility, the 2,650-seat amphitheater is a versatile venue that welcomes communities on and off campus to a variety of performance types, from classical quartets to folkloric dance, and from impromptu theater to large-scale concerts.

It is not a coincidence that several of the opening events featured campus artists: the opening-night celebration with the San Diego Symphony not only was conducted by Reed Family Presidential Chair in Music **Steven Schick**, but the concert featured work by Conrad Prebys Presidential Chair in Music **Rand Steiger** — important to note, Steiger was appointed the Interim Advisor to the EVC on Art Strategy and Engagement in 2021 — and Chancellor's Associate Chair Lei Liang, and celebrated alum **Anna Thorvaldsdottir Ph.D. '11**.

And one of the first events in the amphitheater's regular season was Teaching Professor **King Britt**'s “Blacktronika: Where I Stand,” an all-day, in-person festival inspired by his incredibly popular course “Blacktronika: Afrofuturism in Electronic Music.”

The importance of creating highly visible and accessible public spaces on campus — spaces where faculty, students, staff, and members of



Mandeville Art Gallery

our diverse communities can come together to make and enjoy art — cannot be underestimated. The new Arts and Humanities Building in the North Torrey Pines Living and Learning Neighborhood is, now, the central home to our Literature writing program, the 16 interdisciplinary language and cultural programs in the Institute of Arts and Humanities, from Chicana and Latinx Studies to Film Studies, and also the Suraj Israni Center for Cinematic Arts.

Jessica Berlanga Taylor, the director of the Stuart Art Collection, understands the power of creating public programs to further an inclusive and broadly intended education about the relevance of specific artworks in the collection to individual experiences and expressions. We are already collaborating with each other and with our neighbor Sixth College — home of the core curriculum program Culture, Art, and Technology — to design initiatives where storytelling and the performative arts will broaden the presence of the arts both on and off campus.

It is essential to acknowledge the invaluable contributions of our staff. In many ways, they provide indispensable contributions to our educational mission. From project management and student advising to facility maintenance and financial planning, our extraordinary staff colleagues play multiple and essential roles.

I point out one crucial role in the arts: professional staff serve as mentors and coaches for students interested



in obtaining hands-on experiences and technical training. Funded by philanthropic dollars, the newly established apprenticeship program in the Department of Music provides work-based learning and professional network opportunities for students training as either production assistants or recording assistants.

As production assistants, students are trained in stage management, live sound (amplification, playback, and diffusion), lighting, and set-up for department-sponsored performances and events. Recording assistants learn how to work on documentary audio and video recordings and on maintenance and organization of the department's archive of concert recordings.

We hope to expand this initiative and are seeking philanthropic support for a Student Production Fund in Theatre and Dance that will allow our students to receive rigorous theatre training, combining traditional methodologies with hands-on experience of the newest technologies.

More focused practical training for our students will facilitate their exposure to and engagement in the theater profession beyond the university. It will enhance opportunities for job placement and artistic growth for a student-centered community that aspires to for the bold vision of the School of Arts and Humanities and the university as a whole. And as campus expands — the opening of the Theatre District Living and Learning Neighborhood is set for fall 2023 — we are giving greater access to students and the larger community to all that our department offers.

The future is bright, and we do not rest. Collectively, we double down on our effort to enhance our student experience in the arts by combining the innovation and rigor of a large research university with hands-on opportunities and personalized training that are typically available only in small liberal arts colleges. Only a strong public-private partnership will achieve this goal, but success will make UC San Diego unique among public universities worldwide.



Technical training for students

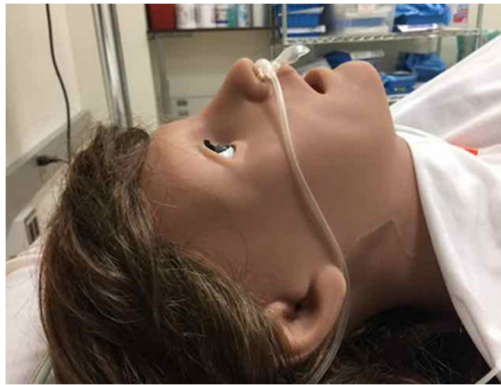
Simulation Training in Emergency Medicine

By Leslie Oyama, MD
Clinical Professor
Residency Program Director
UCSD Emergency Medicine

“Respiratory distress to room 6 in five minutes” sounds off on the overhead speakers in the Emergency Department (ED). Paramedics will be arriving shortly with a critically ill patient who is having trouble breathing. The code team members stop everything they are doing, rush to room 6, and starts preparing for what is about to happen. A Senior Emergency Medicine Resident takes control of the room. “Ok team, we don’t know much... what we do know is we’ve got a patient coming in who’s having trouble breathing. I’ll be the team leader for this code. Let’s quickly go around the room, call out each of our names and the roles we’ll be doing in this resuscitation. After that, I’ll run through what I need each of you to be prepared to do. Let’s go - we have five minutes!”

Emergency Medicine is filled with unknowns and uncertainty. Being able to act and make decisions despite a paucity of information is a requirement of the job. We must be ready for anything, at any time. Joining this environment as a medical student or new intern in their first year of residency can be terrifying, intimidating, and overwhelming. Every code team member in the resuscitation room has a role and is there to help - but how does one prepare to be a member on the resuscitation team? Or a team leader? While every member in that room has dedicated many years to build their medical knowledge, how does that get translated into a real-life resuscitation with multiple simultaneous actions that need to occur and dynamic changes from minute to minute? Are there ways to learn all these skills when a patient’s life *isn’t* on the line?

The answer is yes. Medical Simulation (SIM) is a method of teaching that utilizes high-tech pa-



tient mannequins as a safe, educational modality that allows learners to run through cases and procedures. Our UC San Diego SIM Center has high-fidelity mannequins (adult, pediatric, and infant) that produce realistic sounds that can be used to present normal and abnormal heart, lung, and bowel sounds when auscultated by a learner’s stethoscope. The mannequins can become diaphoretic (sweaty), blink their eyes, dilate and constrict their pupils, have strong or weak pulses, and can have full body seizures. The SIM operators who control the mannequin may speak to the learners via wi-fi speakers within the mannequin’s head. All these features bring the mannequin to life, facilitating suspended disbelief and making it feel like the mannequin is indeed a living patient. The SIM room is set up exactly like a room in the ED, complete with supplemental oxygen, crash carts for cardiac arrests, intubation equipment should a breathing tube be needed to assist the mannequin’s oxygenation, and intravenous (IV) catheters that can be placed for the administration of simulated medications. SIM training days start with an “unknown” case that has been prepared in advance of the session by faculty. The case contains all the patient’s past medical history along with the symptoms that brought them to the “UCSD SIM Emergency Department.” Just like in real life, the learners will take the patient’s history, conduct a physical examination, order diagnostic testing and treatments. With each intervention, the mannequin responds. Depending on the team’s actions, the patient’s vital

signs will improve or worsen on the bedside monitor. It is as close to the real situation as could be imagined but it occurs within the safety of a simulated ED environment. These SIM sessions offer the learner the opportunity to gain insight into the depth of their medical knowledge and witness the effects of their actions. Further, it offers a stage for faculty to witness interdisciplinary communication between learners, nurses, and family members (who are played by actors).

Participants have up to thirty minutes to stabilize, diagnose, and disposition their patient (i.e., will they be admitted to the Intensive Care Unit (ICU), go to the operating room (OR), get transferred to another hospital, be discharged, etc.). The learners are observed by faculty through a one-way mirror. The learners can also be viewed on multiple cameras stationed about the SIM room. These multiple vantage points are helpful such that procedural competency and proper technique (CPR, bagging the patient to assist with oxygenation/breathing, and any other procedures) may be assessed from all angles.

Our learners appreciate this safe environment to practice their diagnostic skills and improve team communications before needing to do it in real life. When asked about the benefits of SIM education, Emergency Medicine intern Dr. Elizabeth Luu remarked, “I love SIM because it is interactive, engaging, and hands-on, not to mention an incredibly effective method for learning! It is a refreshing change of scenery from the typical classroom-based lecture setting. The situations are always so interesting, whether they involve a ‘classic’ high-yield emergency medicine case or a rare case presentation or procedure. I enjoy thinking critically and working with my fellow residents to solve the case and see the outcomes of our medical decision-making. I especially appreciate the opportunity to

cont. on pg. 6 →

practice leadership and to obtain hands-on experience with medical procedures in the simulation environment, which are all invaluable to my training as a physician. Transitioning from medical school ‘book learning’ and lectures to the real-world clinical setting has been much more difficult than I expected. Clinical cases rarely present as ‘classic’ textbook presentations, and it’s quite daunting when you’re making medical decisions that affect real people. I view simulation education as a bridge between classroom learning and real-life clinical experience. It is a safe learning environment that allows us to learn but also to make mistakes without real consequences.”

At the conclusion of the case, the Emergency Medicine faculty member who has been observing the team’s resuscitation efforts holds a debriefing session with the resident team. This facilitates conversation and teaching of their medical knowledge, management of the case, teamwork, and communication. The team first reflects on their performance: What went well? What didn’t go so well? What questions came up for you? How did it feel to lead that resuscitation? Did the team feel comfortable with the leadership of this case? Additionally, reflection on team communication, interactions with the health care team and/or family members are also discussed. Faculty then lead discussion to address the medical components of the case, offer teaching pearls, and suggest ideas on how to smooth any rough spots in care or communication.

Simulation is an effective learning modality because it is a form of active learning that requires higher-order comprehension, critical thinking, and application of skills. Learners are required to think quickly on their feet, draw from existing knowledge, and actively apply that information. It is a true test of knowledge and abilities, no matter what level of learner is participating, and while it may initially feel uncomfortable, it is incredibly useful for identifying areas of improvement for the future.

Junior learners will learn the foundations of how to approach a

resuscitation while more seasoned learners hone their leadership and communication skills. Additionally, some cases are specifically crafted to keep advanced critical-care thinking and procedural skills sharp for those high stakes or rare cases/procedures.

For instance, in real life, it is unusual to see the critically ill, unstable pediatric patient or perform a rare procedure such as a lateral canthotomy every day in the ED. While that is great for patients and families, it means that physicians need to keep up their skills to be ready at any moment, should this show up in the ED. SIM is the perfect methodology for this. EM resident Dr. Adam Hryniewicki, who is in his third year of residency, noted, “SIM allows us to get reps with these uncommon cases in a controlled, observed environment – so that when we do encounter it on shift in the future, we are that much more prepared and can rise to the occasion.”

From an evaluative perspective, faculty have many opportunities to observe a learner’s medical knowledge every day on shift in the ED, since residents and students present every case to a faculty member. The faculty member then goes to see the patient independently, confirms the patient’s history and exam, and then meets up again with the resident/student to further discuss their management plan and provide teaching pearls. Due to this dynamic, faculty have less opportunity to witness interactions between the learners and the patients, nurses, and families in a busy ED. Simulation provides the opportunity to closely observe and assess interdisciplinary communications in these team-based scenarios. It is particularly helpful to have our nurses participate in simulation exercises to help further replicate doctor-nurse interactions and practice closed-loop communication. Closed-loop communication is based on verbal “call back” feedback to ensure proper team acknowledgement of the interventions happening or lab values resulting. This communication technique helps keep the team on the same page with a shared understanding of the transmitted information. When we are lucky enough to have a volunteer play the role of a family



member it is an even richer experience. Our resident team leaders (or one of the team members) need to step away from the patient and explain to the family member what is going on in with their critically-ill loved one while avoiding medical jargon. Sometimes the family member holds valuable information that would help solve the case. Other times, the family member is directed to be somewhat distracting and pull attention away from the care of the patient. All these variations offer additional layers of complexity to the management of SIM cases and directly translate to real ED dynamics.

When asked about the impact of SIM on her education, Dr. Luu stated, “Simulation has made me a better learner, teacher, and physician; I believe that anyone in any field can benefit immensely from simulation education.” Dr. Hryniewicki added, “Over the years, I have come to value embracing the feeling of being uncomfortable in these exercises, and in the structured debrief sessions that follow because ultimately, I know that it is preparing me to be a more adept clinician in order to best serve my future patients.”

UC San Diego Emergency Medicine Residency Program

We are always seeking volunteer actors in our simulation sessions to play the role of a family member or a patient to further the reality of the simulation! No medical experience is required. If you are interested, please contact Dr. Leslie Oyama, Emergency Medicine Program Director (loyama@health.ucsd.edu)



The Streets of Loma Portal and the Authors Whose Names They Celebrate

By **Henry Powell**
Professor Emeritus, Pathology

It was a dark and stormy night in Loma Portal.

For more than forty years my homeward commute has taken me west on Rosecrans, along the original La Playa, the trail that first linked Loma Portal with both Ocean Beach and downtown San Diego. Heavy traffic has taken much of the pleasure out of the commute but there are compensations. Two good bookshops, Barnes and Noble on the east side and La Playa books on the west are well stocked and welcoming to browsers of the old fashioned type. It was to be in La Playa Books (formerly Point Loma books) that I found the answer to the question, why are twenty-six streets named after famous or obscure authors. But first I was lucky enough to find an article in the Peninsula Beacon, entitled "Street names: Authors in Ocean Beach and gems in Pacific Beach" in which the author explains how under Ordinance no 755, city engineer **Louis Jackson Davids**, street names in Loma Portal were named after authors, scientists, historians and statesmen. In Ocean Beach the streets were to be named after gems and natural objects, such as flowers, "care being taken to maintain alphabetical order". **Katherine Hon's** article cited some additional authors whose names are found in Ocean Beach, for example **Francois Guizot**, a French historian and statesman. The literary names start with **Louisa May Alcott** to the East and end with **Emile Zola**, the fiery French journalist and author on the West. Alcott's US Civil war classic "Little Women" has been filmed many times including a recent film 'remake'. A block west of Alcott is **Browning street, Robert and Elizabeth Barrett**. Only it is not clear which of the two poets is celebrated by the street name. Robert Browning was so charmed by Elizabeth's poetry, that he wrote her the following proposal "I love your verse with all

my heart, dear Miss Barrett and I love you too. Elizabeth responded to Robert with a new set of poems, Sonnets from the Portuguese. They met, they married and they named their child "Pen." Of the twenty-six streets in question, six are named after women, many of them public figures and often abolitionists. The next author, **George Curtis** was an essayist and member of a literary group that included **Emerson, Thoreau** and **Nathaniel Hawthorn**. He was a public speaker and a champion of the Emancipation. A committed Republican he refused to accept the nomination of **James G Blaine**, whose henchmen got busy writing abuse. They coined the name 'mugwump'. Soon mugwump became a badge of honor. Curtis wore it with pride. **Ulysses Grant** liked Curtis and appointed him to reform the US Civil Service which he cleaned out by forbidding any partisan bias from its processes.

Of all the streets named for authors, there is something irresistible about the next. **Alexandre Dumas (PÈRE)** was the son of a brilliant and brave Afro-Caribbean general **Thomas Alexandre** and the father of **Alexandre Dumas, fils**. Dumas père died in battle and became such a legend in Napoleon's army, that a huge trove of childhood stories furnished the writer with the exploits of the Three Musketeers. With his team of researchers Dumas claims to have written about twelve hundred books. Dumas wrote the libretto for **Tchaikowsky's** Nutcracker ballet and many books on cooking.

The flamboyant, high spending, Dumas differs from the the sadder story of **Charlotte Elliott** (1789-1871) who after a happy English childhood during which she wrote humorous verses and was fascinated by music and the arts, she fell ill and was angry and depressed; she felt that her religious beliefs had let her down. She took to writing hymns and compiled the Invalid's Hymn book thus becoming famous for one particular work and the author of many.

"Just as I am without one plea", made her famous and is still much admired.

Mary Oliphant Freeman (1852-1930) would become the first American woman to be awarded the **William Dean Howells Medal** for Distinction in fiction. A New Englander she wrote many works for children and gained wide recognition.

"An inspired idiot" is how **Horace Walpole** described **Oliver Goldsmith** (1730-1774), who found Goldsmith's conversation quite congenial, none the less. Others who were drawn to Goldsmith's conversation and music, he carried a flute around with him and was happy to entertain on the streets or indoors. Addicted to gambling, he supported himself with hack work for publishers in need of copy. His pastoral poem "the Deserted Village" is an eighteenth century classic. Goldsmith also wrote a celebrated novel: The Vicar of Wakefield. He studied theology, law and medicine at Trinity College Dublin, but finished near the bottom of his class. Nonetheless Goldsmith has the last laugh. His statue as well as the statue of **Edmund Burke** stand at the entrance gate to Trinity College Dublin.

Homer is believed to have lived between the eighth and seventh century BC. He is revered in memory as a blind poet. Loss of sight was common during times when small pox ravaged the skin, including the cornea. His two great works, the Illiad and the Odyssey were part of an oral tradition, so important, that **Alexander Pope** said 'Homer makes hearers and **Virgil** leaves us readers'. Thus Homer stands at the threshold of written language. He couldn't have been a writer, being blind precluded that. He must have had a prodigious memory. The first of his great epic poems, the Illiad, is more than 15,000 words. The Odyssey is more than 12,000. After these two great epics, written poetry seems a necessity, how could one person remember and recite works so large and so long?

Part II in the Fall issue of Chronicles

Proposed Slate for 2023 - 2024

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Peter Gourevitch	President
Barbara Parker	Vice President
Gail Lew	Secretary/Treasurer
Allen McCutchan	Past President

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Members at Large: **Joe Watson**, (Campus, VC Student Affairs); **Jean Bernard Minster**, (Scripps Institution of Oceanography); **Rick Boland**, (School of Medicine); **Mark Paddock**, (Biophysics); **Duncan Agnew**, (Scripps Institution of Oceanography); **David Guss**, (Health Sciences);

Ex Officio: **TBD**, Liaison to the UCSD Retirement Association; **Joel Dimsdale**, Chair-Elect, CUCEA; **Phyllis Mirsky**, Secretary, CUCEA; **Steven Adler**, Editor, Chronicles; **Suzan Cioffi**, Managing Editor, Chronicles; **Vania Bailon**, Director, UCSD RRC; **TBD**, Chair, Emeriti Mentor Program; and **Kim Signoret-Paar**, Liaison to Oceanids.

The election of the proposed slate will take place in April by email. If you do not have access to email, you are welcome to mail in your approval of the proposed slate, or your proposal of an alternate officer or Member at large to: Vania Bailon, Director, UCSD Retirement Resource Center, UCSD, 9500 Gilman Drive, #0020, La Jolla, CA 92093-0020. The deadline for mail ballots is April 30, 2023.

Chronicles

Newsletter of the UCSD Emeriti Association



Steven Adler	Editor
Suzan Cioffi	Managing Editor

Officers

Allen McCutchan	President
Peter Gourevitch	Vice President
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Steven Adler	Past President

Executive Committee

Members at Large: **Joe Watson**, **Jake Jacoby**, **Jean Bernard Minster**, **Rick Boland**, **Mark Paddock**, and **Duncan Agnew**. **Ex Officio:** **Henry Powell**, EA Representative to CUCEA; **Joel Dimsdale**, Chair-Elect, CUCEA; **Phyllis Mirsky**, Secretary, CUCEA; **Sandy Lakoff**, Editor, Chronicles; **Suzan Cioffi**, Managing Editor, Chronicles; **Vania Bailon**, Director, UCSD RRC; **Mae Brown**, Chair, Emeriti Mentor Program; and **Kim Signoret-Paar**, Liaison to Oceanids.

Forward queries, changes in mailing/email address to:
Vania Bailon, Director, UCSD Retirement Resource Center,
UCSD, 9500 Gilman Drive, #0020, La Jolla, CA 92093-0020.

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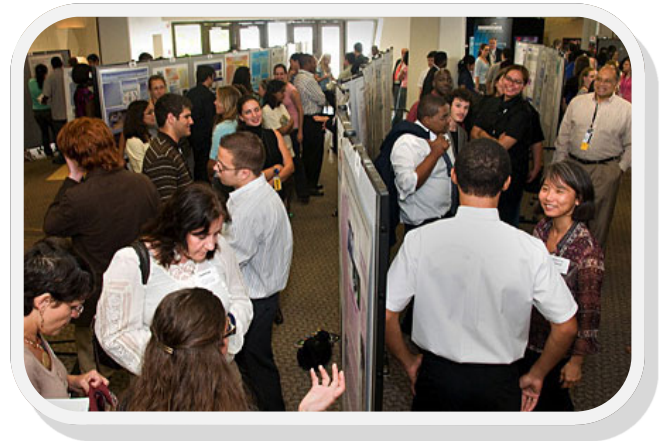
BOTH of the following events are on WEDNESDAY, MAY 10

Chancellor's Scholars Freshman Cohort

Academic Poster Session
Free of charge / open to all

Meeting Rooms 1-2-3, UCSD
Faculty Club, **10:00 AM - 12:00 PM**

Stop in to chat with Chancellor's Scholars and listen as they present their academic poster.



UCSD Emeriti Association Annual Business Luncheon

Atkinson Pavilion, UCSD Faculty Club
Wednesday, May 10th, 11:30 AM - 2:00 PM
Fee: \$25 member/\$40 non-members

Thad Kouser, Professor of Political Science

Topic: "The Future of American Politics"

Mail your check to the UCSD Emeriti Association
9500 Gilman Drive, MC 0020, La Jolla, CA 92093-0020

E-payment links:

- Member price: <https://quickclick.com/r/tf3yv>
- Non-member price: <https://quickclick.com/r/fmrgi>