festivals that make the industry thrive. UC San Diego music performers, conductors and composers are sought out for leading music venues.

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

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
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/1f3vy
• Non-member price: https://quickclick.com/r/fmrgi

The State of the Arts at UC San Diego

By Cristina Della Coletta, Dean of 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 hiring in the arts has 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 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...
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 over La Playa, the trail that first linked Loma Portal with both Ocean Beach and downtown San Diego. Heavy traffic has taken its toll of 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 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 Curtis and appointed him to reform the US Civil Service which he cleaned out by forbidding any parti-san bias from its processes. Of all the streets named for au-
tors, there is something irresistible about the next. Alexander Dumas (PERE) was a writer, scientist, statesman and brave Afro-Caribbean general.

One other author more on this below — and with the prestigious Grawemeyer Award for “A Thousand Mountains, a Million Streams,” a poignant reflection of her training as a sound engineer to de-
evelop innovative technologies aimed at preserving Iran’s endangered cultural heritage. His “The Scarlet Stone” is a multidisciplinary and collaborative mu-
sic, dance and animation work based on Siavash Kasravi’s “Moher-ye Sorkh,” which uses the modern rendition of the ancient Persians’ wisdom to highlight the current struggle of the people of Iran, especially those of youth and women, in their quest for democracy.

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

The choice of this year’s awardees was particularly

1) the academic standing and dis-
tinctiveness of our arts depart-
ments are nationally and interna-
tionally recognized in the rele-
vant professional fields and in peer-institutions, and receive
stronger acknowledgment at the local level, and
2) across our campus, the arts pre-
sented a number of brilliant initia-
tives that appeared in part unco-
ordinated and thus unable to ful-
ly convey their diverse stories,
and benefit from our collective mission.

To say the least, much has hap-
pened in almost a decade. The School of Arts and Humanities is well-positioned to help fulfill the university’s coordinated strategy to make our campus a world leader in arts and culture. Our contribution to this strategy is two-fold: in one, we strive to both teach and communicate the scholarly distincti-
tiveness of the arts in our top-tiered research university. In the other, we wish to connect with the public, and convey the relevance of the
practice leadership and to obtain hands-on experience with medical procedures in the simulation environment. While the setting is more controlled and the simulation 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 the classroom 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 could we do differently? How did it feel to lead that resuscitation? Did the team feel comfortable with the leadership of this case? Did the team feel adequately, intentionally, reflect on team communication, interactions with the healthcare team, or our family members are also discussing. Additionally, reflection on team communication, interactions with the healthcare team, or our family members is 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 excellent learning modality because it is a form of active learning that requires higher-order comprehension, critical thinking, analysis and application. Learners are required to think quickly on their feet, draw from existing knowledge and apply new 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 intentionally crafted to keep advanced-care critical thinking and procedural skill sharp for those high stakes and challenging cases.

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/my 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. SIM provides the perfect methodology for this. EM resident Dr. Adam 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 realism of the simulation! No medical experience is required. If you are interested, please contact Dr. Leslie Oyama, Emergency Medicine Program Director (toyama@health.ucsd.edu)
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 start 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 makes 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 patient 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 exam, initiate 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 assess 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 techni-ques (P/PR, bagging the patient to assist with oxygenation/breathing, and any other procedures) may be assessed from all angles.

As a leader, your learners will create 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...”

Technical training for students 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 engaging in 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 maintain and organize the department’s archive of concert recordings.

More focused practical training for 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 be a living and learning neighborhood.

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 Chicano and Latinx Studies to Film Studies, and also the Suraj Itiary 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 expression. 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 management 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 musical performance and technical training. Collectively, we do our best to provide the best education possible for all our students.
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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 in dynamic changes from minute to minute? Are there ways to learn all these skills when a patient’s life isn’t on the line?

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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.

On our team, we believe that learning and practicing in 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 Lui 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. This was especially valuable to my training as a physician. Transitioning from medical school ‘book learning’ and lectures to the real-world simulation setting has been much more difficult than I expected. Clinical cases rarely present as ‘classic’ textbook presentation problems. The scenario is 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 can you improve? How did you feel? Did you feel prepared? Did you feel you needed more training?...

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, “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 Departments of Theatre and Dance, and Film and Media Studies — will be 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 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 patient to further the realism 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).

Both an endowed chair as well as the new Suraj Israni Center for Cinemat-ic 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 Joan음도준’s book ‘10 looks and UC San Diego Visual Arts’ 2013, led by center director and Visual Arts Teaching Professor Michael Marschall. 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 Departments of Theatre and Dance, and Film and Media Studies — will be 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 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 patient to further the realism 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).
By Henry Powell
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For more than forty years my homeward commute has taken me west along Playa vista. Along La Playa, the trail that first linked Loma Portal with both Ocean Beach and downtown San Diego. Heavy traffic has taken its toll of 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 vise innovative technologies aimed at preserving Iran's endangered cultural heritage. His "The Scarlet Stone" is a multidisciplinary and collaborative musical piece and animation work based on Siavash Kasravi'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.

Of note, we held a special endowed chair ceremony for Amelia Glaser, the New of Chair of Judaic Studies. Glaser's research centers on an ancient Persian poem and reflects on the human-made destruction of natural landscapes. Pinar Yoldas, the UC San Diego Arts Associate Professor of Music, was honored with the prestigious Grawemeyer Award for "A Thousand Mountains, a Million Streams," a poignant reflection on the narrative and social justice. She has created a database of active poets from around the world who are writing about and surviving the current war, translating their work and pursuing options to bring them to campus. I found particularly special about this 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 Lampe of French and Amelia Glaser of Literature.

Endowed chairs support groundbreaking faculty research as well as student engagement. With a gift to support these chairs are the broader collective that operates across departments to highlight the common traits throughout the arts as a whole at UC San Diego.

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

Roghieh Chereh-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 musical piece and animation work based on Siavash Kasravi'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.

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 Davis, street names in Loma Portal were named after authors, scientists, scholars and statesmen. In Ocean Beach the streets were to be named after gems and natural objects, such as flowers, "cabbage" and a "red agate" exemplifying the alphabetical order". Katherine Hon's article cites several additional authors whose names are written about in La Playa Beach, for example Francois Gui- zot, a French historian and statesman. Thank you, Miss Mary Lou Alcota for the East and end with Emile Zola, the fiery French journalist and author on the West. Alcota's US Classic "Little Women" has been filmed many times including a recent film "remake" which was set in San Diego. Walking down 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, deat Miss Barrett and I love you so much as to warrant Robert with a new set of poems, Sonnets from the Portuguese. They met, they married and they named their child "Elizabeth Barrett Browning." The next author, George Curtis was an essayist and member of a literary group that included Emerson, Thoreau and Nathaniel Hawthorne. 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. "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.

Alexandre Dumas was the son of a brilliant and brave Afro-Carribean general Thomas Alexandre and the father 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 APRIL 2023 Chronicles

UCSD Emeriti Association

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

Just as I am without one plea, made 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 idol" 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 luck work for publishers in need of copy. His pastoral poem "The Desert Village" is an eighteenth century classic. Goldsmith wrote a celebrated novel: The Vicar of Wakefield. He studied theology, law and medicine at the University of Dublin, but finished near the bottom of his class. Nonetheless Goldsmith has the last laugh. His statue as well as the statue of his countryman on the statue at the entrance gate to Trinity College Dublin.

Homer is believed to have lived between 8th and 7th century BC. He is revered in memory as a blind poet. Loss of sight was common and one eye was said to ravaged the skin, including the cornea. His two great works, the Iliad and the Odyssey, are both works of an oral tradition, so important, that Alexander Pope said "Homer makes hearers and Virgil leaves us readers". Thus Homer’s name is etched in the stone and it is said he wrote the Iliad in 3,556 lines 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 Iliad, is more than 15,000 words. The Odyssey is more than 12,000. These two great epics, written poetry seems a necessity, how could one person remember and recite works so large and so long?
The State of the Arts at UC San Diego

By Cristina Della Coleta, Dean of 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.

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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 and the Institute of Arts and Humanities — employ nearly 500 academic, instructional, research, and staff members, who serve 1,740 undergraduate and 450 graduate students; our highest 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.

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