Layering Perspectives

INSIDE SCRIPPS COLLEGE’S UNIQUELY INTERDISCIPLINARY APPROACH TO EDUCATION
As I begin the second half of my term as interim president,

I’m pleased by the discussions, planning, and action that have transpired over the past three months. Together, the Scripps College community is tackling significant issues to ensure the core values of the College are protected and preserved for generations to come, and I am truly grateful for these efforts.

Informed by the perspectives of more than 700 students, faculty, staff, alumnae, parents, and trustees who participated in the Presidential Search Committee’s online survey, community forums, and informational sessions, we are in the final stages of the recruitment process for the next president of Scripps. Students have catalyzed difficult but important community conversations about the impact and effects of institutional racism on campus, stimulating a renewed commitment from College leaders and the College community to strengthen and refine practices, policies, and programs that ensure equitable access to the Scripps educational experience. Our tenth residence hall, NEW Hall, is rapidly becoming a visible reality as construction proceeds on schedule, and the Office of Admission has been hosting tours for a record number of prospective students and families who are considering applying to Scripps College.

In these and many other ways, Scripps College is actively engaged in exploring its future as an institution of higher education, a community, and an international citizen. One of the most enduring ways in which the College shapes this future is through the intellectual and instructional pursuits of our faculty members. As this issue of the magazine demonstrates, Scripps faculty members are pushing the boundaries of interdisciplinary scholarship while expanding the minds of the next generation. The ingenuity, idealism, and imagination of our faculty members form the lifeblood of Scripps’ intellectual body, and as a faculty member at heart, I’m pleased to highlight just a few of their accomplishments, insights, and discoveries.

I know that this issue will remind many of you, as alumnae, of the faculty members who made a lasting impact during your time at Scripps, while reinforcing the inimitable educational opportunity that our faculty provide to current students. I hope the articles that follow will challenge each of us to continue to be lifelong learners and architects of the future.

Amy Marcus Newhall

AMY MARCUS NEWHALL
INTERIM PRESIDENT
IN THIS ISSUE

Browsing Room — 2 —

Focus on the Faculty — 10 —
Kitty Maryatt ’66

Layering Perspectives — 12 —
Inside Scripps College’s Uniquely Interdisciplinary Approach to Education
BY KATHRYN MASTERS

Thinking Outside the Lines — 22 —
Scripps Faculty on the Issues They Are Thinking About Now

Alumnae News — 36 —
ManuScripps 43 | Remembrances 44
Mark Your Calendar 48
PostScripps: Cindy Cruz ’87, “Educational Complex” 52
Hannah-Beth Jackson ’71 addresses the California State Senate on June 29, 2015.
PRESIDENTIAL SEARCH UPDATE
This past fall, the Presidential Search Committee engaged the Scripps community in discussions about the direction of future leadership for the College. More than 200 trustees, students, faculty, staff, and alumnae spoke with the appointed search firm in person or via conference call, and more than 500 completed an online survey on the attributes and experience they would most like to see in the next president. Those results contributed to the Presidential Prospectus, available online. The committee is currently identifying and meeting with candidates and is aiming to make a final recommendation to the Board of Trustees at their March 2016 meeting. For more information about the presidential search, and to view the Presidential Prospectus, visit scrippscollege.edu/president/presidential-search.

HANNAH-BETH JACKSON ’71 DRAFTS EQUAL PAY BILL
Hannah-Beth Jackson ’71, a member of the California State Senate representing the 19th District, was responsible for creating the equal pay bill that California Governor Jerry Brown signed into law in mid-October. SB 358, which has come to be known as the Fair Pay Act, is being described as “the nation’s strongest equal pay law.” Senator Jackson is also chair of the 31-member California Legislative Women’s Caucus.

WORK BY ALISON SAAR ’78 COMMISSIONED FOR THE L.A. HALL OF JUSTICE
In October, a sculpture by Alison Saar ’78 was installed at the Los Angeles Hall of Justice. Commissioned by the city and cast in bronze, Embodied stands 12 feet tall and depicts a woman balancing a book of law in one hand with a dove, taking flight from her upturned palm, in the other. Imprinted on her dress, rendered in more than a dozen languages and collected from staff members at the Los Angeles County District Attorney’s Office and Sheriff’s Department as well as from students and the general public, are more than 200 words that reflect the “spirit of justice.”

SCRIPPS RECOGNIZED FOR FINANCIAL AID
Scripps College was recently mentioned in a Huffington Post article that lists the few dozen colleges and universities in the U.S. that help families afford the rising costs of a four-year undergraduate education by meeting 100 percent of demonstrated financial need. That means these schools use a combination of loans, scholarships, grants, and work-study to fill the gap between the cost of attendance—room and board, tuition, fees, and other expenses—and what a family can contribute.

SPECIAL REMEMBRANCE
College Emerita Trustee Stephanie Probst Rasines ’71 passed away on January 9, 2016, from pancreatic cancer complications. She was an exceptionally devoted wife, mother, sister, and friend who will be remembered for her work as a superb attorney in California and New York winning political asylum for victims of injustice and torture, and as a volunteer in Pasadena advocating on behalf of immigrant families. Stephanie was also a generous, loyal, and active alumna and donor to the College. She joined the Board of Trustees in 2006 and served on the Buildings and Grounds; Educational Policy; Executive; Finance; Institutional Advancement; and Nominations and Governance Committees. In her leadership roles on the Buildings and Grounds and Finance Committees, Stephanie was a key advocate in supporting and planning for NEW Hall. In recognition of her contributions to the College, the Board bestowed upon her emerita trustee status in July 2015. Stephanie is survived by her husband, Richard D. Norton; son, Jacob A. Norton; siblings, Catherine and Anthony Probst; and many, many loving friends.
Students attend a fireside chat hosted by Christine Hickman P’15 about the challenges and opportunities in pursuing a law degree; Tiombe Sewell Wallace ’95 and Valerie Haselton ’92 participate in the “Navigating Your Own Path” panel discussion; Hickman addresses students.
This fall, the College hosted its inaugural Scripps in Residence program, bringing current students and accomplished alumnae and parents together to talk about paths to professional success after graduation. A highlight of the two-day program was the lively panel discussion, which elicited sage advice and life lessons from participants Stacia Deutsch ’90, New York Times bestselling children’s book author; Valerie Haselton ’92, founder and co-president, Sirens Media; Christine Hickman P’15, retired law professor; Lucinda Bowen Smith ’88, senior vice president, global business services, AGCO Corporation; and Tiombe Sewell Wallace ’95, psychotherapist, trainer, and owner, Tiombe MFT, Inc.

“It’s okay to know that there are several fabulous paths you could follow in life, but you are only going to take one.”

—Valerie Haselton ’92

“If you can be open to change and be flexible, that’s the key to success. And don’t try to have everyone like you. Respect is so much more important, and in the workplace that’s the thing that’s the most valuable.”

—Lucinda Bowen Smith ’88

For more information about the Scripps in Residence program, visit scrippscollege.edu/events/scripps-in-residence.
Helen “Gerry” Geraldine Lahanas, a former Scripps College faculty member and an important figure in the history of the Claremont-Mudd-Scripps (CMS) athletics program, passed away on October 2, 2015, at the age of 79. She is remembered by her former students and colleagues as an exceptional coach and mentor to generations of Athenas.

“Scripps College, the CMS athletics family, and the wider Claremont community were fortunate to have benefitted from Gerry’s skill, expertise, passion for coaching, and dedication to her student-athletes,” says Interim President Amy Marcus-Newhall.

Lahanas served as associate professor of physical education at Scripps College from 1957 to 1983. She was the primary administrator responsible for guiding Scripps when it joined the Claremont-Mudd team in 1976 to become Claremont-Mudd-Scripps. From 1968 to 1981, Lahanas served as the CMS women’s tennis coach, and she was inducted into the CMS Hall of Fame on November 11, 2006. Each February, the current Athena tennis team takes on alumnae as part of the Gerry Lahanas Alumnae Classic, established in 2008.

In 1989, California State Senator Hannah-Beth Jackson ’71 endowed the Helen G. Lahanas Scholarship Fund for students who demonstrate genuine, active interest in athletic participation as well as excellent academic achievement and leadership abilities. Jackson remembers Lahanas as a “potter, photographer, artist, professor, and all-around Renaissance woman.”

“She has been an ever-present reminder in my life that success and achievement cannot and should not be measured simply by what comes at the end of the effort—not by As, money, fame, or recognition,” says Jackson. “What matters is the joy in the doing, in the process of creating, achieving, and accomplishing.”
Students pass by Balch Hall, adorned with an advertisement for a student performance of *Going Around in Academic Circles*, during the 1970s. The phrase was borrowed from the title of the book *Going Around in Academic Circles: A Low View of Higher Education*, a humorous look at campus life published by Scripps College Professor of English Richard Armour in 1965 and later adapted into a play.
CAMPAIGN PROGRESS

Scripps Engagement, Near and Far

Over the past year, our community has seized (and created) dozens of exciting opportunities for gathering together. Here are just a few of the events we hosted—or will continue to host—on campus and across the country.

More Opportunity
ONGOING

Scripps alumnae, parents, and friends enjoy dynamic discussions and opportunities for networking.

Campaign Luncheons and Dinners
ONGOING

Scripps supporters gather to enjoy each other’s company and discuss the priorities of More Scripps: The Campaign for Scripps College.

New Student Welcome
SUMMER 2015

Scripps staff and administration welcomed new students and their families and celebrated the incoming Class of 2019.

Ellen Browning Scripps Birthday
OCT 2015

Alumnae volunteers honored Ellen Browning Scripps’ 179th birthday with events celebrating our founder’s legacy of leadership and philanthropy as well as her bold vision for women’s education.

Student/Alumnae Networking
DEC–JAN 2015

Participants connected over winter break at intimate receptions hosted by alumnae and parent volunteers.

Campus Events

FAMILY LEADERSHIP SATURDAY
SAT, OCT 10, 2015

SCRIPPS IN RESIDENCE
OCT 28–29, 2015

LOIS LANGLAND ALUMNA-IN-RESIDENCE
FEB 4–8, 2016

FAMILY WEEKEND
FEB 13–15, 2016

Upcoming Events

MORE OPPORTUNITY
SEATTLE, MARCH 15,
NEW YORK, APRIL 20 (NEW DATE!)

REUNION WEEKEND
SCRIPPS COLLEGE, APRIL 29–MAY 1

For more information about upcoming events or to learn more about hosting or sponsoring an event, visit scrippscoll.edu/engage or call (909) 607-1542.
2015 Events Overview

41 EVENTS
(excluding on-campus events)

23 CITIES

EVENT LOCATIONS

Arlington ● | Boston ●● | Charlotte ▲ | Claremont ●● | Cleveland ▲
Chicago ●● | Denver ▲ | Long Beach ●● | Los Angeles ●●
Menlo Park ●● | Mill Valley ●● | Minneapolis ●● | New York ●●
Pasadena ●● | Phoenix ●● | Portland ● | San Diego ●●
San Francisco ●● | Santa Ana ● | Santa Monica ●●
Seattle ●● | Tucson ● | Washington, D.C. ●

SCRIPPS COMMUNITY MEMBERS ARE ACTIVE PARTICIPANTS AND GENEROUS SUPPORTERS. TOTAL FUNDRAISING PROGRESS HAS REACHED

$120m / $175m

Every gift supporting More Scripps: The Campaign for Scripps College propels the College closer to its strategic goals. To support the part of Scripps that is closest to your heart, please visit scrippscollge.edu/giving today!
FOCUS ON THE FACULTY

Kitty Maryatt ’66
By Andrew Nguy (PO ’19)

In a room filled with wood, tools, paper, metal typefaces, and six printing press, Kitty Maryatt, Assistant Professor of Art and director of the Scripps College Press, draws a square on tracing paper and hands it to a student, who adds an illustration. Elsewhere in the room, scratching can be heard as another student carves away at a sheet of linoleum to make a relief image of trees and grass.

Such is a typical day at the Scripps College Press.

In 1941, Scripps librarian Dorothy Drake founded the press as an experimental typographic laboratory, with the Class of 1941 raising funds for it. They even commissioned type designer Frederic Goudy to create Scripps' own font, Scripps College Old Style, which is used on building signage and in the masthead of this magazine. Maryatt has overseen the press since 1986, making her directorship the longest in the College’s history. “When I came, the press was about to be closed due to financial pressures,” she recalls. So she devised an ambitious program to engage students in the collaborative design, printing, and binding of a book each semester, to be sold in limited edition as a way of boosting the visibility of the press. Many of the 59 publications that her program has produced are now in the collections of prestigious institutions such as the Metropolitan Museum of Art in New York, the Victoria and Albert Museum in London, and the Los Angeles County Museum of Art.

A Scrippsie herself, Maryatt admits that she was not involved with the press as an undergraduate. She majored in math, minored in French, and went on to earn her master's degree in linear algebra at Claremont Graduate University before teaching high school math for 12 years. But she has also had a lifelong interest in art and design, studying calligraphy, bookbinding, and printing in her spare time. “I always liked letterforms,” she recalls. “When I was in Grace Scripps Hall, every Christmas we would have a medieval dinner, and we’d have to send out invitations written by hand.” She later earned her Master of Fine Arts degree from the University of California, Los Angeles.

Maryatt has different reasons for admiring the various publications her students have produced over the years—some because of how well the class worked together, some because of the content, and one because of its historical significance: Beorum II (2004) used a typeface called B-42 based on Gutenberg’s, which disappeared from use soon after the printing of the Gutenberg Bible. Recasting the Gutenberg letterforms had never been done before, and Maryatt recruited a student from her class who was proficient in Latin to translate and transliterate a page of the Gutenberg Bible that is part of the Ella Strong Denison Library collection. For Beorum II, the class printed a facsimile of the page and wrote stories about risk-taking.

This spring, as the Scripps College Press turns 75, Maryatt will retire from the College. There will be an official review of the press, which will recommend the best course of action for continuing the program. “I have been lucky to work with intelligent, thoughtful, and expressive students from all the colleges,” Maryatt says. “My hope is for the press to continue making collaborative books, but nothing goes on forever. So I’m just hoping for the best.”

For information about Scripps College Press publications and events, visit scrippscollege.edu/scrippspress/.

CLOCKWISE, FROM TOP
Kitty Maryatt ’66 feeds paper into a press; Malia Bence (PI ’16) holds up Flecks of Light, the most recent Scripps College Press publication, while in the background students glue copies of the book together; Maryatt hand-sets metal type.
Inside Scripps College’s Uniquely Interdisciplinary Approach to Education

BY KATHRYN MASTERSON
Laye ring
tives
Illustrations by Chris Burnett
To dancer and educator Mary Grimes Opel ’07, dance is more than a series of steps she teaches her elementary school students—it’s a way to instruct children on topics ranging from poetry to weather patterns to human anatomy.

Even more, dance can serve as a vehicle to help children understand human behavior. Grimes Opel recently created a performance piece about bullying that her dance company brought on tour throughout public schools in Colorado.

This approach is something Grimes Opel can trace directly to her time at Scripps College. Scripps’ focus on interdisciplinary learning—on bringing in multiple perspectives and making connections across areas of knowledge—showed her that movement could be used to express not just emotions but concepts and social issues, as well.

Grimes Opel recalls making that connection in a dance class taught by Scripps Lecturer Suchi Branfman, a performer known for her political works. The course focused on the portrayal of women in the news and media and expanded Grimes Opel’s ideas of what dance could do. “We used movement to not only respond to the news but to re-create it,” she says. 

While working on her thesis about incarcerated women and their relationships with their children, Grimes Opel spent almost as much time in the women’s studies department as the dance department. Her thesis was stronger for its multiple perspectives, and Grimes Opel carried that appreciation for interdisciplinary work through to her post-college life.

“I absolutely use everything I learned at Scripps in my career,” Grimes Opel says. “I think many people would question a major in dance, wondering what someone could do with that in the real world. In my career, I have used dance daily as a tool to teach a multitude of other concepts.”

What are you going to do with that degree? Many liberal arts students and professors have heard some version of that well-worn question over the years. Universities are increasingly under pressure to show that their courses of study correlate to jobs for students after graduation.

Higher education research is showing a trend toward pragmatism. The most popular majors for students earning baccalaureate degrees in 2011–12 were business, social science and history, and health professions, with the health professions growing. According to a 2015 Wall Street Journal analysis of a dozen colleges in the U.S., students are now more likely to choose majors as first-years than they were before the recession, a trend driven by concerns about tuition cost and a weak job market. And in a University of California, Los Angeles, survey of college first-years from 2012, an overwhelming majority, when asked the reasons they chose to attend college, indicated that “to be able to get a better job” (87.9 percent) and “to make more money” (74.6 percent) were very important.
Liberal arts colleges have a different philosophy—that no matter the field of study, what helps graduates succeed in life is the ability to think critically and communicate effectively. At Scripps, an interdisciplinary approach to education means that students are not being trained for work in a particular profession per se. What they are learning is how to see issues from a multitude of perspectives, analyze information to connect the dots, and seek answers in new ways—that is, complex thinking for a complex world.

“Interdisciplinary is both an idea and a buzzword in higher education,” writes Scott Jaschik, editor of the online news site Inside Higher Ed, at the beginning of his article about Undisciplining Knowledge: Interdisciplinarity in the Twentieth Century, a new book that examines the pros and cons of the interdisciplinary approach. Bringing together departments and disciplines to solve complex problems has become popular at institutions big and small, and many colleges promote themselves as working this way to both students and faculty.

But at Scripps, interdisciplinary learning is more than a buzzword; it has been a part of the College since its beginning. From its earliest years emphasizing a common study of the traditional humanities to the current Core Curriculum in Interdisciplinary Humanities that links modern and historical issues around a common theme, Scripps has structured its requirements according to the idea of a broad humanities education for every student.

Examples of interdisciplinary collaboration abound at the College. All students must take the three Core Curriculum courses, taught by professors in every subject. In the sciences, the W.M. Keck Science Department offers first-year students the Accelerated Integrated Science Sequence, a team-taught, yearlong course sequence that combines introductory biology, chemistry, and physics. Students may also major in areas such as media; Africana; Asian American; feminist, gender, and sexuality; Middle East and North Africa (MENA); American; and Chicana/o-Latina/o studies. Each of these programs includes faculty and courses from disciplines that touch on different aspects of the topic, including art, religious studies, anthropology, literature, politics, and language.

That broad approach sets Scripps apart from its liberal arts peers as well as from larger institutions. In the MENA program, for example, faculty members represent the disciplines of anthropology, religious studies, politics, and history. By comparison, Middle Eastern studies departments at other universities tend to focus either on the region’s language and history or its politics and economics, says Professor of Religious Studies Andrew Jacobs, who holds the Mary W. and J. Stanley Johnson Professorship in Humanities and teaches in MENA as well as in feminist, gender,
and sexuality studies (his most recent course is on feminist interpretations of the Bible).

For a number of faculty members, this interdisciplinary approach—the ability to conduct research and teach in more than one area—is part of what drew them to Scripps.

Mary Hatcher-Skeers is one such professor. The Sidney J. Weinberg, Jr. Chair in Natural Sciences and professor of chemistry is a biophysical chemist, a specialty that draws from physics, chemistry, and biology to explain how biological systems function, and her work does not fit neatly into one department. When she was considering where to teach, some universities weren’t sure what science department she belonged in. At Scripps, where the physical sciences are one department, she found a home that encourages crossover and blending.

Hatcher-Skeers welcomes the same cross-disciplinary inquiry in her lab. The Hatcher-Skeers research group primarily studies DNA dynamics using multidimensional NMR spectroscopy and mathematical modeling that appeals mainly to chemistry and physics students. The participation of biology students has helped move the group toward more disease-specific projects, and has even encouraged the use of new techniques. For example, a biology major wanted to do something more biological with a project examining the structures of DNA binding sites, so the student developed her own protocol to test drug binding on those sites. When she presented a poster of her experimental approach at a conference, a researcher assumed she was a graduate student and offered her a postdoctoral fellowship, Hatcher-Skeers says. The student told the impressed researcher she was an undergraduate with plans to attend medical school. (That student is currently enrolled in a residency program, Hatcher-Skeers says.)

Scripps’ interdisciplinary approach offers benefits beyond job offers.

Interim Vice President for Academic Affairs and Dean of Faculty Julie Liss says interdisciplinary learning fosters a “certain kind of creativity that allows for multiple perspectives.” Original thought is encouraged. And because all of the students and the majority of faculty are involved, there is a social benefit, as well.

“In a small residential liberal arts college, it is a particularly lively way that people can talk together across and between disciplines,” Liss says. “The Core Curriculum, because it starts in the first semester of a student’s education and includes most of the faculty, lays the groundwork for thinking in interdisciplinary ways and communicating as part of an intellectual community.”

Though the structure of the College’s humanities-based curriculum has changed over time, Scripps’ general approach to interdisciplinary inquiry has been constant, Liss says. “It’s very much part of the longer tradition of what a Scripps education is.”

Liss herself has always worked in an interdisciplinary way. In her other College role as a professor of history, she focuses her research on the history of anthropology, so her work crosses over into anthropology even though she is not an anthropologist.

The benefits of this kind of learning can be observed over time, as Scripps students begin the Core curriculum and work to deepen their learning as they progress toward their capstone theses. Liss sees
students sharpen their critical thinking skills and question assumptions while not taking things for granted.

Scripps’ interdisciplinary academics push students, who do not always have perspective on the benefits until later, when they are able to reflect on what they learned at Scripps. Liss says she often hears from alumnae who share their appreciation for the extraordinary experience they had as students.

It’s a rigor some higher education critics say is missing from many American students’ college experiences. In their 2011 book Academically Adrift: Limited Learning on College Campuses, Richard Arum and Josipa Roksa use student surveys to argue that swaths of college students are not making meaningful improvements in learning. The authors studied data from the Collegiate Learning Assessment, which is designed to measure improvements in higher-level critical thinking skills over time. They found that a third of students did not make significant learning improvements over four years, leading them to conclude that many students were drifting through college without taking courses that challenged them to complete large amounts of reading or that required them to write more than 20 pages a semester. Liberal arts students and students who had taken classes that required more reading and writing did better, showing higher gains in critical thinking, complex reasoning, and writing skills.

At Scripps, reading, writing, and discussions in and out of class push students to learn, right from their first semester on campus.

The humanities are at the heart of Scripps’ interdisciplinary approach, and a three-course series, taught by a rotating set of
professors in all departments, introduces students early to the fundamentals in these fields. “Very often their eyes are opened,” says YouYoung Kang, associate professor of music, who will become the next director of Core in fall 2016. “We’re giving them a lens they never had before.”

Scripps’ approach to teaching the humanities in an interdisciplinary way has evolved over the College’s history. The biggest shift came during the 1990s, when, according to former president Nancy Bekavac, the College was facing enrollment and financial troubles and was looking for a way to differentiate itself and increase its appeal, a move other liberal arts and women’s colleges are making now in the face of similar problems. Bekavac, the faculty, and the Board of Trustees developed a new strategic plan that included a shift from a three-course requirement in the humanities to the Core Curriculum.

The first Core classes were focused on exploring culture, knowledge, and representation, Kang says. Then, about seven years ago, the College faculty undertook a program review to see if Core could be improved. The result was a shift in focus to histories of the present, centered on an overarching theme that would carry through for three years. The first theme was human nature and human difference. The second, which is coming to the end of its cycle this academic year, is violence.

The violence examined has not typically been physical violence, but rather structural and symbolic violence, Kang says. In her Core I lecture, for example, she examined ways American composers appropriated Native American songs for use in their own music, and in the process replaced living American Indian cultures with representations of supposedly “vanished races” in the national imagination.

From the perspective of Andrew Jacobs, who taught in this Core cycle and has “re-upped” for the next three-year cycle, the theme of violence worked especially well in fostering students’ critical interdisciplinary thinking about, for example, current events on college campuses. This fall, his Core students had real-time discussions about the protests roiling American colleges over the environment for underrepresented students on campus (including protests at Claremont McKenna College that ended in the resignation of a dean). Students learned to look beyond the actions of individuals and examine structures and systems that on face value may seem neutral but can be structurally unjust.

“This approach calls for critically investigating what colleges and universities do and how they do it and why they do it and the way they do it,” Jacobs says. “My students were incredibly prepared for that discussion when it hit the ground because that’s how we’ve been talking all semester.”
Next fall, first-year students will tackle a different theme for their Core classes, and faculty who will be teaching the next series are beginning to meet to consider what that theme will be.

As the next director of the Core Curriculum, Kang will facilitate discussions that allow a diverse group of faculty members to agree on a single theme. It’s not an easy task. The negotiation process starts with faculty gathering and throwing out ideas that interest them. Then they give each other readings and reconvene weeks later for a vote. “I’m hoping this will be a collaborative process,” she says.

People have been suggesting topics to her already, and Kang says she is trying to keep it as open as possible. Of particular interest to Kang are questions of property and ownership (including intellectual property), civil discourse and public engagement, and questions of representation.

The benefits of the Core Curriculum approach extend beyond the classroom for both faculty and students.

Kang says her research, as well as the research of her colleagues, has been expanded by topics she has explored for her Core classes, and other faculty members concur. A lecture Kang gave about American composer Aaron Copland on “America in Music” led her to a librarian who suggested she look at an archival collection at the New York Public Library that Kang says she would not have found on her own. That then led her to learn about the WPA Federal Music Project, a New Deal program to employ out-of-work musicians that Kang is now researching.

There is a challenge in not going off in too many directions, Kang says. Researchers need to be deeply engaged in the areas they are studying while also remaining rooted in their discipline; hers is music theory and musicology. But the chance to branch out in one’s specialty is “the beauty of being at a liberal arts college,” Kang says.

For students, a shared curriculum gives them a common base of understanding and a bond that can continue after the course has ended.

Hatcher-Skeers, the chemistry professor, co-taught a Core II course with associate psychology professor Judith LeMaster on the misrepresentations of women by science and society. Soon after the course ended, Hatcher-Skeers followed up with her students by emailing them a handful of articles about Donna Freitas’s 2013 book The End of Sex, which deals with research into how people feel about hookup culture. The students got the idea to meet with Freitas and applied for grants to fund a luncheon with the author. At the lunch, they talked about sexuality. “It’s a touchy subject, but it does have real consequences in their lives,” Hatcher-Skeers says.

Hatcher-Skeers expects to bring that conversation and research into her future classes.

Though the Core approach is relatively new, interdisciplinary learning—the need to look at something from many perspectives—is a hallmark of the Scripps education. Even for alumnae who have been gone from Scripps for a long time, the impact of a Scripps education remains.
Carrie Bolster ’76 has taught high school French for 33 years. At the boarding school in Massachusetts where she teaches now, she pushes students to think broadly and make connections to culture and history in the same way she remembers Scripps professors encouraging her to do 40 years ago.

She remembers the French professor who prepared her and other students for a junior year abroad in France by insisting that they learn about the country’s culture and history in addition to how to conjugate verbs.

Bolster, who majored in history, also recalls a medieval history class that examined, among other things, the inventions of the period, in an effort to examine the question, “Were the Dark Ages really dark?”

“They made us think,” Bolster says of these professors.

That sort of critical examination of assumptions is what Bolster now asks of her students. In her French classes, her high schoolers are discussing—en français—the recent terrorist attacks in Paris and Mali and examining whether they have any similarities to past events in earlier times.

“As our world becomes smaller, so to speak, it’s important to make all these kinds of connections,” she says.
For this issue on interdisciplinary scholarship, we invited Scripps College faculty members to write about some of the issues that concern them right now—issues that may not be obvious paths of investigation, given their academic specialties, but that nonetheless open up unusual perspectives, interesting questions, or new thinking across disciplines.
Academics tend to work on puzzles. Here’s mine: we live in an era marked by near-universal acceptance of anti-racist norms—an age in which biological conceptions of race have been largely discredited and racial discrimination legally banned—and yet, at the same time, we see persistent or growing racial inequality in almost all measurable categories of social welfare, a massive and unprecedented expansion of the prison system, racialized surveillance, and police use of deadly force with seeming impunity. How can this be? How is it that racial domination continues to thrive in a society that explicitly and sincerely claims to reject it?

My research typically approaches this puzzle through the lens of constitutional law. But lately, I’ve been thinking about it in another context: the wave of protests by students of color and their allies at The Claremont Colleges and on campuses across the country. In part, this is because student protesters have challenged us all to think more carefully about institutional racism in higher education and how racial power works in the post–civil rights era. At the same time, framing the protests around this puzzle might help explain why it is that so many white people experienced the protests as puzzling, irrational, or an attack on free speech.

In suggesting that “institutional racism” can explain how anti-racist norms coexist with persistent conditions of racial oppression, I am also directing us away from another kind of explanation, which sees the issue chiefly as a problem of hypocrisy or bad intentions, subconscious or covert racism. These things still exist and are surely more pervasive than many of us would like to admit. But to imagine that bad intentions are the root of the problem is overly optimistic.

Indeed, a vast and growing literature in history and social scientific research documents the myriad ways in which racial segregation has been structured into our built environment—in FHA loans and discriminatory mortgage lending; in federal funds for suburban development, highway construction, and infrastructure projects; in school siting and districting decisions; in virtually every aspect of the prison system; and in countless other areas, as well. Even with the best of intentions, today’s decision makers must operate in the context of structures and institutions that virtually guarantee racially unjust outcomes even in the absence of specific actions particular to any individual case.

If I am right that all of this is well documented—and, indeed, is now part of the undergraduate curriculum at The Claremont Colleges and throughout the country—then why is it that so many people (on campus and in the national media) have been so puzzled by student protests against institutional racism?

Mark Golub is an associate professor of politics specializing in contemporary political theory, critical race theory, and constitutional law. His recent publications include “Remembering Massive Resistance to School Desegregation,” which appeared in the August 2013 issue of Law and History Review. Golub received the Mary W. Johnson Faculty Achievement Award for Excellence in Teaching in 2008 and 2011 and the Scripps College Faculty Sabbatical Research Fellowship in 2012.
The answer, I think, lies in one aspect of institutional racism that deserves more attention than it typically receives. Our institutions are designed to preserve white privilege, but also to make the ongoing causes of racial inequality seem mysterious. We remain ignorant by design, invested in a mythology of white innocence, even while condemning seemingly anachronistic mythologies of racial inferiority.

Institutional racism trades on the privilege of not knowing. No wonder, then, that student protests are portrayed as having come out of nowhere, as hysterical reactions to something as banal as an offensive Halloween costume, or as infantile demands to be shielded from opposing points of view. Protesters are bound to look foolish to those who can’t (or won’t) see the underlying sources of racial exclusion against which the protests are targeted. Dismissing their grievances in this way is an exercise in power.

Consider one student demand: to eliminate standardized tests like the SAT from the College’s admission process. To many, this will seem far-fetched, since Scripps wants to (and should) admit the best-qualified and most academically talented students possible. Unfortunately, the SAT is a terrible instrument for measuring such qualities. Distorted by cultural bias, the test is well known to be a better predictor of socioeconomic status than of intellect or academic ability. Getting rid of it would send a powerful message that we no longer will reward applicants for doing well on a biased standardized test—and no longer wish to exclude smart, qualified, interesting applicants who happen to do poorly on it.

Forgoing consideration of the SAT would have various consequences for the College, but these have less to do with a supposed lowering of academic standards and more to do with the price of following through on institutional commitments to fairness and inclusivity. How would it affect our standing in national college rankings? What pressure would it place on financial aid? What resources would then become necessary to support students who otherwise would unfairly have been denied admission, and who will no doubt confront other institutional hurdles to success when they arrive on campus?

These are important questions that link our admission process to that of other institutions, each of which carries its own complex relationship to institutional racism. They are discussions we need to be having. But if the College chooses to continue using the test, despite its documented bias, we should at least be honest with ourselves about why we are making that choice.
I am trained as a classical concert pianist and scholar of Western art music. My research interests extend to popular music, ethnomusicology, and philosophies of music; I have published articles on ritual Tewa Indian chants and dances, traditional Hawaiian music and hula, mainland Chinese rock and roll, the jazz performance practice of Billie Holiday, and the avid Chinese participation in Western classical music. This past fall, I stepped into the role of director of the Scripps College Humanities Institute for the 2015–16 academic year, which has brought me into contact with scholars, writers, and thinkers representing a range of disciplines, including history, law and public policy, art, dance, and media studies.

Since its founding in 1986, the Humanities Institute has presented a program series of lectures, exhibitions, and performances each semester on topics related to the humanities, bringing prominent and younger cutting-edge scholars to campus. I wanted this year’s series to complement the current Core Curriculum in Interdisciplinary Humanities Core I theme, Histories of the Present: Violence, which explores the ways in which violence has been conceptualized and represented historically. The problems and issues we chose to look at—such as the relationship between political organization and state violence, or the role of literature in pointing to limits that define and enable dominant ways of thinking—involves a wide variety of values and categories, including law and justice, humanitarian intervention, gender and sexual difference, race, universalism, cultural affiliation, and individualism. I originally conceived this year’s series as a yearlong inquiry. I first engaged with scholars and activists to learn about current circumstances of violence, and then connected with those who are responding to such circumstances by creating alternative modes of interaction within our society and systems. I felt that the series should not just present relevant data but also offer pathways to hope—or, in the words of Ellen Browning Scripps, encourage students to “think clearly and independently... and live confidently, courageously and hopefully.” I organized fall programs under the rubric Dangerous Conversations; these included lectures and workshops exploring some of the forms that racism, sexism, and classism take in our current cultural moment. This spring, programming shifts focus to Interventions and Resistance, examining how activists are engaging productively with violence in order to stem or end it. I am hoping that the series as a whole not only encourages in-depth engagement with social injustice but also inspires actions that might begin to effectively address it. I also hope that it helps our students to understand that education is not a one-time thing—we have to keep learning from and communicating with each other throughout our lives in order to combat the forms of violence the series raises.

Hao Huang, Bessie and Cecil Frankel Endowed Chair in Music and professor of music, is director of the Scripps College Humanities Institute for the 2015–16 academic year. Currently, his research focuses on Asian music philosophy and the relationship between literature and music of the Harlem Renaissance.
Some might observe that my activities as Humanities Institute director seem very distant from my career as a classical musician and music professor. Actually, I don’t think of this role as a change for me at all. As a young Fulbright scholar, I used music as a way to both teach and explore what I perceived to be a central issue in American studies: the idea of American exceptionalism, which is the popular belief that the United States is unique in its democratic character and ideals and offers social and economic mobility found nowhere else in the world. As a United States Information Agency Artistic Ambassador, I officially represented the U.S. overseas as a scholar and a performer on four foreign tours, teaching on music but also on the culture and history of the United States. So it seemed appropriate for me to draw on my academic background, interests, and experience to engage with Scripps Humanities Fellows in an exploration of contemporary American culture. In a Tuesday Noon Academy talk I gave this past fall, “Whose American Dream? Hope, Fear, and Loathing in the U.S.A.,” I touched on how the American Dream means different things to different people in this country, and therefore how this core aspect of American exceptionalism both unites and divides us.

I believe my work as a teacher and scholar demonstrates how the freedom to be interdisciplinary at Scripps College is significant and special. Being at Scripps has permitted me to engage with multiple issues that matter to me as a creative and thinking person, beyond being an internationally active Western classical music performer. I am really grateful for that, and I am privileged to share that experience with my students.
A wondrous thing about the wings of the blue morpho butterfly is that their blue color is not a chemical pigment—it comes from nanoscale shapes on the wings’ surface. The shapes, which are so small that we need electron microscopes to even see them, reflect light waves that interfere with each other so that only blue light reflects off of the wing. How and why does humanity know this trivial fact?

The mystery of how likely began with the observation that the wings are not simply blue—they are shimmering blue. The shimmering is visible up to half a kilometer away (roughly one-third of a mile), which suggests a biological utility in communication. It was also determined that the chemical composition of the wings—they are largely made of chitin, a long molecule that vaguely resembles a string of sugars—only deepened the mystery, as this chemical is typically brown, not blue.

As far back as the 15th century, Leonardo da Vinci also noted the shimmering quality of certain reflections, and he inadvertently helped solve the origins of the butterfly’s wings. In a notebook he kept about painting, he observed that light was additive. Building on this, other scientists, such as Thomas Young in the 18th century, discovered that light waves could add together while interfering. Together, this gave us a physics framework of diffraction, which predicted that different colors would reflect off a pattern of structures at different angles.

Scientists who lacked the modern tools necessary to see the structures on the wings hypothesized that the wings somehow structured the chitin to cause the blue color by diffraction, but they could not explain why the wings were blue when viewed at a broad range of angles. Others believed it was due to some reaction in the butterfly’s blood. During the 1940s, nascent electron microscopes were first used to examine biological material, and almost immediately afterward the butterfly wing was also imaged. The structural color hypothesis was supported by observations of nanometer-size treelike features on the wings. Later, computational diffraction models confirmed that the complex treelike shape of these features reflected blue light even at a broad range of angles.

Of all the things scientists across disciplines might have spent our time and money on, focusing on understanding what makes a butterfly’s wings blue might be seen as trivial. I cannot believe it was because we...
expected to reap the rewards of the wings’ technology, as nature is typically far too complex in structure to reproduce on industrial scales. Our motivation was the nagging of not knowing why and the humbling wonder of being surprised. We learned what the wings were made of, and we were surprised that this did not explain the color. We learned about diffraction from da Vinci and Young and were surprised that these simple ideas were manifested with complexity and beauty in these shimmering blue wings.

This sense of surprise is why learning about science can be so wondrous, if you let it. Further, if you had an electron microscope and a butterfly wing, wouldn’t you try to see for yourself? I would, and did, with glee, even though I already knew that the structure would be there. The motivations of curiosity and surprise are so powerful that we can feel wonder even when we already understand the phenomena. This is why laboratory teaching of science is also powerful. And if in the laboratory one discovers some small new thing—that the wings are made of brown chitin, that light adds and diffracts, that shimmering wings are biologically useful, that the same structures repel water away from the butterfly’s head, etc.—well, then, one is constructively adding to the growing compendium of wondrous knowledge.
Assistant Professor of History Corey Tazzara

on Special Economic Zones

Roberto Bolaño’s *2666*: A Novel (2009) is one of the great modernist novels of our time. Much of the narrative takes place in the city of Santa Teresa, a fictionalized version of Ciudad Juárez on the Mexican-American border. The most memorable portion of *2666* is the long segment detailing the crimes that led to the death or disappearance of some 300 women. The reader learns a lot about Santa Teresa in the course of the investigation. It is a booming city, owing to its factories and proximity to the U.S. It has one of the lowest unemployment rates in Mexico. Most of the victims are women working at the local maquiladoras, that is, factory women: “disposable at any moment or for any reason or hint of a reason.” The criminals belong to the class of industrialists, drug cartels, and politicians who run the city. Whenever a police investigation touches on one of their interests, it is quietly discouraged; many a kidnapped woman is last seen stepping into one of the sleek black sports cars favored by the city’s playboys. Santa Teresa is the kind of place where the rich can indulge their vices with impunity and without compromising their profits. The poor are defenseless, overworked, and expendable.

Bolaño makes it clear who is really in charge in Santa Teresa. Before arresting the prime murder suspect, a German-born American citizen named Klaus Haas, the police chief calls a meeting with his top detectives, a judge, the city mayor, and—naturally—a representative of the chamber of commerce. The businessman is skeptical of their presentation. He affects not to understand the details of the case: “Anything is possible, but there’s no need to descend into chaos, no need to lose our bearings.” When the mayor finally commands the police chief “to put an end to this goddamn business” by arresting the culprit, Bolaño gives the last word to the man from the chamber of commerce: find him, yes, “but discreetly, if I may make one request, without sending anyone into a panic.” Haas is arrested. No other man of wealth or power suffers a similar fate. The murders continue unabated. Business is good.

Bolaño’s Santa Teresa is typical of special economic zones throughout the world, with pervasive structural violence against poor women. A special zone may be defined as any enclave carved out of national territory and endowed with its own administrative and economic policies, usually of a liberal or even libertine cast. They are one of the dirty secrets of modernity. After standing near the brink of extinction at the end of World War II, they have proliferated with wild abandon in recent decades—there are over 4,000 in the world today. The transformation of the global economy after decolonization, which formally redefined the nature of international trade, is responsible for their resurgence. Some are famous for their economic miracles; many are infamous for their relaxation of labor and environmental standards, as the scandals over the iPhone supply chain or the fires in Bangladeshi factories illustrate. There is

Corey Tazzara is an assistant professor of history, specializing in the economic and political history and material culture of early modern Italy and the Mediterranean. This text was excerpted from “Capitalism and the Special Economic Zone, 1590–2014,” forthcoming in New Perspectives on Political Economy, ed. Sophus A. Reinert and Robert Fredona.
no doubt that the West has been complicit in the spread of these places: one need only think of the relationship between the U.S. and the maquiladora towns of northern Mexico, whose lawlessness and misery Bolaño so movingly portrays.

The proliferation of special economic zones reflects a willingness to compromise on market principles: firms and governments will gladly alight in free trade zones when they cannot secure universal liberalization. Yet such areas, also known as free zones, do not reflect the effort to contain the evils of an untrammeled market. They do not protect society. Instead, the free zone facilitates a shift from high-paid male labor to low-paid female labor. The feminization of industry has been accompanied by the renegotiation of workers’ rights and privatization (and insecurity) in such matters as housing, healthcare, childcare, working hours, and tenure of contract.

One hopes that prosperity will radiate outward from the zones and downward from industrial elites. Yet the conditions that make zones possible also create pressure to extend industrial privileges at the expense of competing social goods. An industrial enterprise must be located in a specific place. In today’s environment, low labor costs produce development and over the long term raise wages beyond that of the competition (e.g., China vis-à-vis Vietnam or Bangladesh). This means that interest groups are under perpetual threat from the outside: their only recourse is to find further ways to liberalize, further ways to distinguish themselves from the host state and from competitors.

Free zones exist solely to promote economic growth. This fact legitimates strategies centered on economic prosperity and delegitimizes alternative goals—such as the well-being of individual workers, the preservation of cultural heritage, the expansion of participatory democracy, or the preservation of sovereignty. As one scholar sympathetic to free zones commented without qualification: “longer government procedures and lower government efficiency” was the consequence of a certain Chinese municipality gradually recapturing some of its authority over its zone. Efficiency is one of the altar gods of the special economic zone. Special interests readily master its ritual language.

The epigraph of 2666 comes from Charles Baudelaire: “An oasis of horror in a desert of boredom.” Behind every poor state’s choice to endow a zone lies the hunger of international capital for cheap labor, the knowledge that capital will seek those places where regulations are minimal and property protections maximal, and the desire—shimmering like a desert mirage—of becoming a prosperous nation.
After recently completing a book on procreative ethics, The Risk of a Lifetime: How, When, and Why Procreation May Be Permissible, I worried I’d never have another idea again. After all, it’s not as if I know where ideas come from, so how can I know that the well of ideas will not run dry? I’m relieved to report that the well didn’t run dry, at least not yet. Right now, I am working on papers on the definition of death, on our asymmetrical attitudes regarding various aspects of procreating versus not procreating, on the appropriate response to the realization that we cannot achieve ultimate meaning, and on parental obligation to grown children.

Familial obligation is something most people think about at some point, so let me say a bit more about it here. We often hear people talk about raising their children “until they are 18,” as if that magic number releases parents from the obligation to support their children. But, if we consider why parents are obligated to their children in the first place, it is not clear that parental obligation to children comes with an expiration date.

In my view, one reason why parents are obligated to support their children is that children exist because their parents engaged in procreative acts that exposed the children to life’s risks. And when we expose other people to risks, we are often held accountable if the risk ripens into a harm. For example, if we crash into another car, we may be liable for the damages. Because life is very risky, children are very vulnerable, and some of the risks and harms of life are unpredictable and/or unavoidable, our standard of care for our children is very high. As children grow, their vulnerability usually decreases, and they usually become able to care for themselves. As parents, we try to encourage our children’s autonomy and self-reliance because that’s good for them. People tend to feel good

and fare well when they are independent and autonomous. That works well for children and the adults into which they grow, and it often frees parents up from the job of caring for their (now adult) children.

But sometimes things don’t turn out so happily, and sometimes the maturation process doesn’t proceed smoothly. When adult children encounter illness, disability, addiction, or other significant life challenges, it seems to me that their parents are likely obligated to help, at least to the extent that they can. On a recent episode of the radio program This American Life, a woman in her early twenties, who was in and out of an abusive relationship since she was a teenager, explained that one reason why she stayed with her abuser for so long was that without him she was alone, since her mother spent weekends and holidays with her own boyfriend. The young woman was even alone on Christmas. I found myself angry with the mother for not being there for her daughter, regardless of her daughter’s age. Why leave your young adult daughter alone for the holidays when you know her abuser is waiting in the wings? To me, the fact that over the course of her years in an abusive relationship the teenager had grown into a young adult did not do away with her mother’s obligation to care for her as needed.

This is a complex topic, and I am just beginning my research on it. When I mentioned it to my teenage son, he wondered what this might imply regarding obligations that adult children may have to help their parents. That is something I am thinking about now, as well.
As a dancemaker, I am interested in the complex ways bodies respond to questions about human behavior and how choreography—the structured arrangements of moving bodies in space—can reveal and subvert social norms. In my current creative research, I am devising an evening-length performance called Trophy because I am curious about the ways people perform “success,” especially in terms of our evolving relationship to social media. This work started out as a personal inquiry: having grown up in a competitive dance climate, both within an academic system and beyond, I consider myself to be part of a generation of dance artists/teachers who encourage students to promote themselves and their work through various media outlets. Thus, my research and pedagogical approach have ruminated on how artists model their achievements in their bodies, on stage and off.

With Trophy, I wanted to make a performance that addresses the problematic ways in which social media culture mediates and displays productivity as well as exposes a diminished sense of privacy as a byproduct of our collective social construction of “selves.” While I recognize the powerful, political, and sociocultural effectiveness of digital media as a resource for social activism and connectivity, it seems young artists in particular are being trained to market themselves via Facebook status updates, Twitter posts, Snapchats, Instagram photos, and other social media content. Dancers on television shows like So You Think You Can Dance are rewarded for being technicians “full of personality,” and the branding of their lives becomes part of their artistry. My own participation in the hyper-mediatized production of dancing personalities made me hyper-aware of how I, too, am presenting parts of my life to different audiences. This dance grew out of my curiosity about what implications this participation has for my life and values.

I did not go on this journey alone. I began collaborating with video artist Cari Ann Shim Sham, experimental music composer Jeepneys, and dancers Barry Brannum, Jasmine Jawato, and Kevin Le, with these questions in mind: What are the versions of ourselves that we present daily? What would the redemptive qualities of failure look like if we inverted them—that is, what if we performed our failures as regularly as our triumphs? And how does the act of posing and also posting about moments in our lives—while they are presumably happening—affect the physical experience of simply being?

Together with our video and sound designers, we started exploring the physical and psychological experiences at play when we perform/share/post parts of our public and private lives in real time. Experimenting in rehearsal, we developed sequences of movement that utilized flow and then isolated body parts in rapid succession to highlight what, in our bodies, felt like a paradox of expressivity and self-monitoring. Then, as a group, we

Kevin Williamson is an assistant professor of dance. His work Trophy was first performed at REDCAT’s “New Original Works Fest” in August 2015 and will premiere in full at Human Resources, Los Angeles, in August 2016.
generated a list of random tasks like crawling, running, and eating, with instructions for them to be performed in ways that might appeal to audience members as they watched. While performing these tasks, we presented variations on being seen, constantly changing or reworking the approach by doing things like taking multiple real-time selfies or making attempts to “delete” parts of the performance midway through.

Currently, we are exploring the movements of digital interface live, projecting the choreography of two-dimensional space onto multiple surfaces as the performance itself. The video projection and sound score are integral to these explorations. Shim Sham films our rehearsals and manipulates the footage using various speeds and filters. She projects this imagery onto the walls of our rehearsal space to create a tension between the performers’ movement and the footage of them reconfigured. Jeepneys has been working on a score of found sounds and electronic beats that splinter rhythms in unconventional ways. Combined, these elements highlight a disjointed but virtuosic display of the body in time and space, suggesting the methods we employ to capture and share moments of our lives in real time.

One might ask, “Why use dance to explore themes of identity through social media?” For me, the process of making and sharing a dance is an opportunity to understand how we make meaning of our lives, especially our relationship to the cultural, economic, sociopolitical, and technological environments in which we live. The malleable nature of the body excites me, as does the body’s function as a sentient means of understanding our experiences and memories. For me, it is vital to study the complex and intelligent ways our bodies house, subvert, and adapt to our ever-changing environments. In continuing to develop Trophy, my hope is to discover how our relationship with media influences our perception of self worth and how we can continue to maneuver resourcefully with it.

A performance of Trophy, part of the “New Original Works Fest” at the Roy and Edna Disney/CalArts Theater (REDCAT) in Los Angeles, 2015.
Alumnae News
Announcements and Updates for Alumnae and Families
From the Alumnae Association President

Libby Greig DeMeo ’95

I am forever grateful to Scripps for instilling in me the desire for lifelong learning. From the lively class discussions with my peers to the mentoring I received from my professors, I loved being a student at Scripps. As Alumnae Association president, I delight in returning to campus knowing I will bump into the faculty and staff members who had such an impact on my life.

Staying connected with the College, especially its faculty and Core Curriculum in Interdisciplinary Humanities, can often feel like a challenge for alumnae near and far. Happily, the Scripps website has a wealth of resources to transport us back to campus from the comfort of our homes or hotel rooms. I encourage you to explore the faculty podcasts that can be found at scrippscollege.edu/news/scrippscasts.

The late Scripps Professor Emerita Lois Langland recognized the value of bringing alumnae back to campus through co-curricular programming. In 1994, a group of alumnae founded the Lois Langland Alumna-in-Residence program in honor of Lois as a unique opportunity for an alumna to share her professional and life experiences with Scripps students through conversations, lectures, and workshops. This February, Maya Higgins ’10 will share with us the skills and experience she has gained in her role as an international trip leader for National Geographic Student Expeditions, as well as an educator and site manager for NatureBridge, where she facilitates student experiences focusing on leadership, stewardship, and science inquiry in national parks. During her time on campus, she hopes to inspire students, staff, and alumnae to identify their strengths, discover their passions, rethink what is possible, and take risks in order to make positive change happen within their own lives and throughout the entire Scripps community.

Finally, with Reunion Weekend right around the corner (April 29–May 1), I encourage you to take a peek into the Core Curriculum by attending one of the lectures offered. Come back to campus and engage! Scripps faculty, students, and staff are eagerly awaiting your return.

Cheers,

Libby Greig DeMeo ’95

LIBBY
MARRIAGES

Betzy Barron ’03 (Oakland, California) I just got married to a wonderful woman, Kate Walsham. Life has been full of surprises and adventures, and I cannot imagine life having been so fulfilling and wonderful without my Scripps sisters by my side every step of the way!

Alice Bravo ’11 (Charlottesville, Virginia) Guillermo Bravo (CMC ’11) and I were married in 2014 in Seattle.

Emery Heffernan ’12 (San Jose, California) I married Grant Heffernan (CMC ’11) in my hometown of Eugene, Oregon, on August 22. I earned my occupational therapy doctorate from the University of Southern California this summer, and I am currently seeking work in the Bay Area.

Andrea Hulman-Watsjold ’12 (Anchorage) I married Drew Watsjold on June 20 at the Alaska Botanical Garden. In attendance were Hannah Gravius, Sara Bacon, Emily Chesbrough, and Kelsey Lubetich.

BIRTHS AND ADOPTIONS

Mary Alexander ’01 (Washington, D.C.) Jimmy Corno (HMC ’01) and I welcomed our second child, Lillian Jean, in June. We’re currently awaiting my next overseas assignment with the Department of State, this time to Yerevan, Armenia.

Ashley Smith Moore ’02 (Carpentaria, California) We had our third baby last year.

Maile Coad-Cooney ’04 (Hillsboro, Oregon) I gave birth to a son, Owen Michael Cooney, on April 26.

Catherine McCooney ’04 (San Diego, California) I welcomed Eloise Dolores Arce into the world on June 30, with husband, John Arce, and big sister, Eleanor.

Lia Morgan Canion ’05 (New York) I welcomed my first baby, Siena Margaux Morgan, on October 5, with husband, Mathieu Canion.

Elisa Filman ’05 (Natick, Massachusetts) I welcomed a son, Miles James Filman-Roberts, on June 4, with wife, Stacey Roberts.

1947

Marlou Rau Belyea (Easton, Pennsylvania) I am happy to see Scripps making great gains in diversity. Marian “Mike” MacEachron Boggs (Asheville, North Carolina) I live in a senior complex and ride a stationary bicycle to stay fit. A few years ago, I toured Scotland and England with my daughter, and together we traced the family tartans. My daughter has woven the McDonald (McEachron is from the McDonald clan) tartan thread by thread on the loom. In London, we purchased tartan material, brought it home, and I made her a kilted skirt.

Harriet Ward Davis (Edwards, Colorado) My husband passed away in 2012, and I moved to Colorado to be near my children, grandchildren, and great grandchildren.

Barbara “Toni” Flint Wilson (Goleta, California) I am enjoying life as a widow with failing hearing and eyesight, but am otherwise healthy. No more volunteering! My daughter lives a few blocks away, and my son and his wife live in Los Angeles.

1950

Clara Galloway Bradfute (Pineville, North Carolina) Last July, I sold my home and moved to an independent living facility to be near my son, John, whose company is relocating to Charlotte. This is a very different lifestyle, but I am enjoying the change, activities,
and companionship. Beverly Carlson (Portland, Oregon) I had a great trip to New York in July with my older daughter. We visited the New World Center. Sally Bieler Chamberlin (Los Alamos, New Mexico) We recently celebrated our 62nd wedding anniversary.

1951

Pat Dozier Drew (Laguna Beach, California) I have been married 65 years as of December 2015. My son, Ken (CMC ’75), and Lisa are living in Upland; my daughter, Jody, is in rural Alaska; my grandson Peter is in Simi Valley. Margo Shaw Gallup (Estes Park, Colorado) I am reading books of varying assortment and topics. I belong to two book clubs; one is a PEO club, and I enjoy my PEO sisters.

1952

Kenna Hunt (San Rafael, California) I keep in close touch with Letty Erringer and Sally Taylor ’50 in Marin County. We attend Marin Shakespeare productions at Dominican College. Kathleen Lechner keeps me in touch with Scripps happenings; she is a faithful correspondent. Kathleen Niven Lechner (Laguna Niguel, California) I had a lovely visit from Audrey Hadow ’53 and her daughter in the spring. My daughter, Amy ’91, my grandson, and I had a wonderful visit to Scotland in the summer. I enjoyed seeing Pat Welsh ’51, Valerie Read ’57, and Abbiegail Weiser ’51 at the Scripps event at the Laguna Art Museum.

1953

Diana Kontos Colson (Sarasota, Florida) My husband, Frank, passed away on August 7, 2015. We were married on campus on June 24, 1956. He graduated from CMC but took all his art and pottery classes at Scripps with Millard Sheets, Paul Soldner, and others. He always felt he attended Scripps! I am currently working as a lyricist on Gryphon, a new youth opera for the Sarasota Opera; my partner is the brilliantly talented Tom Suta, a percussionist. A film company has approached me about doing a screenplay based on my novel Triple Destiny. I still write for a local newspaper, Siesta Sand.

1954


1955

Yvonne Magee Blaine (Whittier, California) It was a pleasure to attend the recent luncheon at Scripps and the presentation by Suzanne Muchnic ’62. The ensuing invitation by Mary Davis MacNaughton ’70 to view the Chinese scrolls at the art gallery was very rewarding.

1957

Farida Fox (Santa Rosa, California) I hit the big 80 in 2015. Life becomes more mysterious with each passing year. I’ve gained two great-grandkids, both three-year-old girls, so two of my kids are grandparents!

1958

Whitney Brooks Hansen (Sag Harbor, New York) I am engrossed in the publication of Oh, That’s Another Story, which has paintings and memories of the people of Sag Harbor. My family is well and thriving.

1959

Katherine Ann Wilson (Pasadena, California) Best wishes to all my classmates for a happy and healthy new year! Carolyn Yarnes Woolston (Felton, California) I am starting a literacy program, tutoring and teaching English as a second language.
1960

Marcia Davidove Baugh (Palo Alto, California) I am busy with volunteer work and writing. I attend “primitive” gatherings with my husband, Dick, who is involved in experimental archaeology. Betsy Edmonston Evans-Banks (Tucson, Arizona) Suzanne Stofft Nystrom, a good friend and lifelong spiritual seeker, passed away in March 2015, in Tucson. It was with great sadness that I witnessed the ebbing away of her life. Judy Haley Goutell (Marco Island, Florida) I enjoy email closeness with classmates Ann Shankland, Sandy Stanton, Ginny Tell, Danielle Diffloth, and Wendy Innis.

1961

Patricia Sumner Bidlake (Brandon, Manitoba, Canada) Larry and I are still living on the prairies. We visit children and grandchildren in Calgary and the family home in Pennsylvania. Slowing down but still going! Nancy Grippu (Los Altos, California) Joe and I downsized, after 43 years in the same house, to a condo downtown. We love it!

1962

Meg Chase (Los Angeles) I backpacked to southern Yosemite—50 miles round trip! I was the oldest person on the trail. Pat Kehde (Lawrence, Kansas) MaryLou Wright, Dee Tackett O’Neill, Kathy Weston Cohen, and I spent a long weekend at Crystal Bridges Museum of American Art in Bentonville, Arkansas, last October. Glorious fall weather, gorgeous museum, and lots of Class of 1962 talk. Mary Louise Wright (Lawrence, Kansas) Four of us celebrated Founder’s Day in Bentonville at the Crystal Bridges Museum of American Art.

1964

Patricia Greene Frost (Lincoln City, Oregon) Our 50th reunion is still a colorful memory. The Class of ’64 rocks! Thanks to all who worked to make it so wonderful. Karen Diel Merris (Hayward, California) Russ and I gave three months full-time last year to caring for a litter of nine yellow Labradors—exhausting, but lots of joy.

1966

Pamela M. Lauesen (North Hollywood, California) I’m looking forward to our 50th reunion in May! Pamela Wimpress Mitchell (Irvington, New York) I’m still busy with a variety of sewing, bookbinding, and volunteer projects. Looking forward to our reunion—COME!

1971

Janet Redding Richardson (San Martin, California) I retired last August from my position as associate head of school at Almaden Country School. My husband, Tom, and I are eagerly awaiting our first grandchild from son, Ross (HMC ’03), and daughter-in-law, Meghan Powers ’04.

1972

Joane Goforth Baumer (Fort Worth) I am retired and still teaching physicians. I delivered my last babies last year and traveled with Scripps buddies! Mary Beth Keenan (West Tisbury, Massachusetts) I have three grandchildren: Diarmuid and Aine MacManus, of Philadelphia, and Theodore Mazer, of Nairobi, Kenya.

1974

Cynthia Ann Speegle Hyneman (Lithia Springs, Georgia) My four living children and five grandchildren are well. My husband, Don, and I are active with church and family. Rosemary Markle Sissons (Long Beach, California) I continue my work as principal of Tincher K–8 Preparatory School. We spend as much time as possible at our vacation home in North Idaho.

1977

Winslow Elliot (Alford, Massachusetts) I’m still writing away, working on a mystery series now featuring a psychic, fortune-telling sleuth as my protagonist. I’ve also formalized my intuitive counseling business and even have a part-time job.
at Canyon Ranch Spa & Health Resort as a metaphysical practitioner, in case any of you are guesting there. Jackie Spaulding McCoy (South Pasadena, California) What would you do if you discovered your long estranged (and deceased) father had written a slim book of poetry about how he missed you? It happened to me! Three years ago, I discovered this book, with my baby picture on the cover. I have now republished it, replacing the original picture with one painted by our family friend, Samella Lewis, ages ago. I’ve also included an epilogue, which notes my reaction and what happened in between seeing my father when I was five and now. Honestly, this book’s existence still fills me with wonder!

1978

Andrea Johnson Combet (San Francisco) Our adopted daughter, Yolanda, entered high school last fall at the Drew School. She is studying French, so I’m hoping she’ll do a college year in Paris, as I did. Marian Henley (West Lake Hills, Texas) Our beautiful son, William, adopted from Russia in 2004, is now pushing 13, and his creative quotient is off the charts. He has transformed our entire downstairs into a playhouse. Martha Knutzen (San Francisco) I retired last year with my spouse, Fran. We hope to spend more time with family in New York and the Pacific Northwest.

1979

Ginger Payne Keller (Portland) This has been an amazing year: three of my four children married and I obtained my PhD from Oregon Health and Sciences University.

1980

Elizabeth Santillanez Robson (San Diego) I am working with the Institute on Global Conflict and Cooperation at the University of California, San Diego. My son, Ryan, is now a junior in high school.

1983

Athene Mitchell Garfield (Henderson, Nevada) It is my 13th year of working for the JW Marriott in Las Vegas, and I’m still going strong! My son, James, is living in San Diego and is gainfully employed and loving life. Come visit, my friends!

1985

Rachel Endicott (Bellevue, Washington) After serving as priest-in-charge during a turbulent end of 2014 and into 2015, I have been called as rector of Christ Episcopal Church in Puyallup, Washington, effective January 1. I still love living in the Pacific Northwest.

1987

Wendy Scurr Rodriguez (Mesa, Arizona) I live in Mesa with my 14-year-old daughter. I work in Scottsdale, in the financial/wealth client services associate industry.

1989

Nicole Cooksey-Voytenko (San Francisco) I live with my husband and our daughter and son, hopefully providing a strong “person-positive,” educational, and international environment.

1997

Kimberly Shaffer Clarkson (Mt. Laurel, New Jersey) My spouse, Blair, and I recently moved to South Jersey with our two children, Maggie and Wilkie. I am the middle school director at Moorestown Friends School. I enjoyed seeing Alexa Allen and Courtney Weissensee during recent trips to Colorado and California. Emily Olman (Kensington, California) I officially moved back to Kensington after living and working in Berlin since 2008. I am keeping busy working on business projects and taking care of our two children, Talea and Bennett. I am really looking forward to a shorter flight for the next reunion!
2003

Shawn Tamaribuchi-Keiser (Oakland, California) I am celebrating my first year as a gym owner of Four Elements Fitness (which has a great group of Scrippsies in attendance) and two years of marriage to my wife, Yuki. Last year marked the 10-year anniversary of my production company, Pink & White Productions, and I recently became a black belt in Brazilian jiu jitsu.

2005

Meris Mullaley (Renton, Washington) I was recently interviewed by a local magazine about costume work and being a woman geek; sewing my own costumes began years ago with an Egyptian deity costume I made during my sophomore year at Scripps. Jessica Rattner (West Linn, Oregon) I got engaged to Anthony Schwisow last June.

2009

Emma Lowry (Los Angeles) After almost 10 years in the Los Angeles area, I am back in the Midwest after accepting a position as finance director of the Democratic Party of Wisconsin. I’m very excited to be working in a battleground state at the forefront of the national political debate, fighting hard to win back the rights of the underserved and underrepresented in Wisconsin.

2010

Katherine Erickson (Palo Alto, California) After three years of rigorous courses, legal and policy internships, and clinical experience in civil rights and international human rights, I graduated last May from New York University’s law school. Thanks to Professors Rachlin, Roberts, and Williams (W.M. Keck Science Department) for your kind words and encouragement during law school! This year I’ll be in Washington, D.C., at the Center for the Prevention of Genocide, as a Masiyiwa Fellow.
ManuScripps

CAROLYN YARNES WOOLSTON ’59, UNDER THE PEN NAME LYNNA BANNING
Smoke River Family
In this romance set in the American West, a woman moves to Smoke River to be closer to her late sister’s baby and becomes entangled with her family-in-law.
Published by Harlequin Historical, November 1, 2015

ROSEMARY L’ESPRIT ’70
Underwater: A Mother’s Search for Her Missing Daughter
This is the true story of a social worker who quests to find her daughter, Sarah, an IV drug user, after Sarah disappears into the Las Vegas night on her 18th birthday.
Published by CreateSpace Independent Publishing Platform, June 29, 2015

SUZANNE MUCHNIC ’62
LACMA So Far: Portrait of a Museum in the Making
Drawing on her decades of experience as a Los Angeles Times arts writer, Muchnic tells the complicated story of how the Los Angeles County Museum of Art emerged as the largest art museum in the western United States.
Published by Huntington Library Press, October 17, 2015

JESSICA Lanan ’06 and NANCY TUPPER LING
The Story I’ll Tell
In this children’s book, illustrated by Lanan, an adoptive mother tells fantastic tales to piece together her baby’s journey across the ocean and into her arms.
Published by Lee & Low Books, November 1, 2015

HENRY LEE FAGGETT, WITH AN EPILOGUE BY JACQUELINE E. MCCOY ’77
Lines to a Little Lady: From Someone Who Begs to Be Remembered
Twelve years after her estranged father passed, McCoy found this book of poetry. Separated from his daughter by an unsuccessful marriage, her father wrote it as an expression of love and regret over the loss.
Published by Dorrance Publishing Co., July 1, 2015
Remembrances

CLOCKWISE, FROM TOP LEFT
Elizabeth Younglove Suffel ’33; Ida Avila Gardner ’41; Elizabeth Nuzum ’43; and Lynden L. DeLong ’67.
The College has learned of the deaths of the following alumnae.

1933

Elizabeth “Betty” Younglove Suffel, of Pasadena, California, on October 22, 2015. Born in Detroit, Betty moved with her family to Pasadena when she was three years old and graduated from Pasadena High School. She married G. Shumway Suffel and had two children. Betty was a leader in Campfire Girls and Cub Scouts, raised funds for charities, and enjoyed travel, crafts, and entertaining friends. She is survived by her son and niece.

1937

Mary Grigsby Lansdowne, of Carmel, California, on August 3, 2015. Mary was an artist on the Monterey Peninsula who was best known for oil paintings of flowers and seascapes and pencil sketches of historical buildings and nature scenes; her notecards and prints were sold in local shops. After graduating from Scripps and having studied with Millard Sheets, she attended the California School of Fine Arts and graduated from San Jose State University with a degree in interior design. Mary was a member of the Carmel Art Association since 1941. She is survived by her son and grandchildren.

1941

Ida Avila Gardner, of San Luis Obispo, California, on October 18, 2015. Ida was the last surviving and youngest of eight children of one of the early Portuguese ranching families of San Luis Obispo. She earned a scholarship to attend Scripps College, where she worked in the dining hall and had the good fortune to serve visiting luminaries, including Sinclair Lewis. While at Scripps, Ida met Joseph Gardner, a student at the University of California, Los Angeles, whom she married in 1942. Joseph's job with Trans World Airlines moved the couple to Los Angeles and Kansas City, and then to New York in 1970, where Ida worked in the Metropolitan Museum of Art library for 10 years. After retiring from the museum and raising seven children, she returned to her hometown, where she was an active member of the San Luis Obispo Historical Society. Her youngest daughter, Maria, shared, “Scripps opened an incredible world to my mother, who had grown up in a small farming community. Education was the most important thing in her life and made her the outspoken, progressive, open-minded woman she was for the past 96-plus years. She once told me that she sat in a chair and sobbed the day she graduated because she didn’t want to leave.” She is survived by her children, grandchildren, and great-grandchildren.

Patricia Morrison Myers, of La Cañada, California, on April 29, 2014. Patricia was a writer, a mother of four, a philanthropist, a world traveler, and a walnut farmer—after her husband Bryant’s death, she and a son carried on with the plan to plant 6,500 walnut trees on the family ranch in Santa Ynez, California. Through the years, Patricia served as a trustee on a number of boards of directors, including Hathaway Children Services, Westminster Gardens, Harambee Christian Family Center, and Door of Hope. She also identified affordable housing as a major need and played a primary role in developing the San Gabriel Valley chapter of Habitat for Humanity. La Cañada Presbyterian Church was her spiritual home, where she sang in the choir, taught Sunday school, and served as deacon and elder on several occasions. She is survived by her children, grandchildren, and great-grandchildren.

1942

Virginia Hester Laddey, of Irvine, California, on September 12, 2015. Virginia had a sharp mind and great sense of humor. She came to Scripps from Long Beach and was a devoted member of Dorsey Hall, majoring in humanities and American civilization. As a proud, lifelong feminist, Virginia made waves as one of only 250 women stockbrokers in the U.S. during the 1970s. She returned to Scripps as the director of
alumnae relations, where she helped to strengthen the network of intelligent and resourceful women graduating from her alma mater. Upon retirement, Virginia continued to be an active member of the Orange County alumnae group and a class reunion volunteer. She was also devoted to several other organizations, including the University of California, Irvine, and, in 1982, she cofounded the Long Beach-based Literary Women, which celebrates women authors with a regionally acclaimed festival each spring. She is survived by her daughter.

1943
Nancy Eckard, of Sheboygan, Wisconsin, on August 12, 2015. Nancy was born in Rochester, Minnesota. Her granduncles founded the Mayo Clinic with their father, William Worrall Mayo; Nancy’s father was also a doctor at the clinic. After graduating from Scripps, she returned to Rochester and met the love of her life, Burnell F. Eckardt, a young doctor on fellowship at the Mayo Clinic, on a blind date. They married four months later and enjoyed 58 happy years together, until his death in 2005. Nancy was active in the Medical Auxiliary, Sheboygan Service Club, the United Way Board, and the Town and Country Garden Club. She was a devout member of Zion Church and especially loved singing in the choir. She was one of the founders of Maywood Environmental Park, where she was a dedicated volunteer and an editor of its newsletter for many years. She was an ardent Brewers fan and loved playing golf and tennis, gardening and flower arranging, playing cards, baking bread, telling family stories, and spending time with her family and friends. She is survived by her children, grandchildren, and great-grandchildren.

Elizabeth “Bett” Nuzum, of Tucson, on June 18, 2014. Bett was born in Manila, the Philippines, and spent her childhood in China and Japan. While a student at Scripps, she met and married her husband, Pember Nuzum. The couple moved to Tucson and purchased land in Álamos, Mexico, where they became interested in regional art and architecture, constructing a hay-bale house on the property. A resident of Álamos for more than 40 years, Bett created a business to sell the work of local Mexican artisans and taught local women to embroider designs she created. She also initiated the Amigos de Educación house and garden tours to benefit her gift of a library to the town. After the city government took over the library, the tour money was donated to begin a scholarship program that now supports more than 300 Álamos students. Bett was also a founding member of Las Comadres, which was organized to collect used clothing and food for distribution to the needy in Álamos neighborhoods. She is survived by her children.

1967
Lynden L. DeLong, of Fisher, Indiana, on August 3, 2015. Lynden was a voracious reader of many different genres, especially science fiction and natural healing therapies. After Scripps, she went on to obtain an MBA from the University of Wisconsin at Parkside. She was a computer science instructor at Carthage College and Carroll University in Wisconsin and also held various positions at Charles Schwab & Company and Verizon. She is survived by her nieces and nephews.

1972
Janice Howard Blomberg, of East Falmouth, Massachusetts, on November 13, 2015. Janice was born in St. Paul, Minnesota. In 1982, she married Robert W. Blomberg; they relocated to Cape Cod in 1993. Janice loved working with her students as a teacher’s assistant, most recently at Falmouth High School. She is survived by her husband and two children.

1989
Julia “Judy” White Santos, of Chula Vista, California, on August 4, 2015. Judy cherished her time at Scripps and The Claremont Colleges, where she made numerous lasting friendships and met her future husband, Hernan Santos (HMC ’87). After earning her degree in vocal music, Judy applied her liberal arts education to the field of environmental health and safety. In 1997, she and Hernan moved to San Diego and started a family. Judy volunteered at her children’s schools and passed on her love of music by directing the annual variety show. Years of health challenges failed to dampen her enthusiasm, energy, or artistic vision. She is survived by her husband and three children.
As parents, we find ourselves pondering our own education as our daughter, Sara ’17, obtains hers at Scripps. We both followed the path of specialization, occupied almost exclusively in instrumental study as undergraduates, pursuing Bachelor of Music degrees. We appreciated then, as we do today, the value of an intensive, narrowly focused education. Shinichi Suzuki, who conceived the Suzuki method of music instruction in the mid-20th century, trained teachers: “Choose one point. The teacher teaches one thing; the student learns all.”

We wonder, though, what we might have missed by not having a liberal arts experience. To paraphrase Robert A. Johnson and Jerry M. Ruhl in a favorite book, Living Your Unlived Life: Coping with Unrealized Dreams and Fulfiling Your Purpose in the Second Half of Life, for every education you choose, another is unchosen. By engaging with the College through our daughter and through other Scripps families, we have enjoyed, secondhand, the beauty of a liberal arts education. We are glad Sara chose Scripps!

Were we today choosing between a specialized music degree and a liberal arts education, we would find the choice no easier. Our family has found both paths to be profoundly rewarding. Our family has found both paths to be profoundly rewarding. As profiled in this issue, the interdisciplinary curriculum at Scripps, in which faculty “choose one point” to teach students many, artfully shows that these seemingly divergent paths can transcend their apparent differences and lead to the same summit.

Family Weekend, February 13–15, will enable Scripps students and their families to enjoy, firsthand, the beauty not only of the campus but also of its liberal arts education, as we visit classrooms, observe the faculty in action, and participate in other valuable programs. We hope to be able to share this experience with all of you!

Warm regards,

CHERYL AND DAVID SCHEIDEMANTEL P’17

For opportunities to connect with the Scripps community, visit scrippscollege.edu/engage.
Tuesday, March 29, 7pm

CONVERSATIONS
The Katherine H. Miller Speakers Program: A Reading and Conversation with Danielle Dutton

In Margaret the First, Danielle Dutton dramatizes the life of Margaret Cavendish, a 17th-century duchess, who wrote and published poems, philosophy, feminist plays, and utopian science fiction at a time when being a writer was not an option for women. Join Dutton for a reading from the novel and a conversation with Los Angeles–based writer Amina Cain. This program is also made possible by the Alexa Fullerton Hampton ’42 Endowed Speaker Fund.
Conversations is an electrifying mix of storytellers and artists, policymakers and musicians—and everything in between. From the iconic to the emerging, join us for eye-opening, mind-bending, genre-defying tête-à-têtes with the thinkers and doers, writers and performers, whose passion and perspective are changing the way we see the world.

For information, visit scrippscollage.edu/scrippspresents.

Thursday, March 31, 7pm

CONVERSATIONS
Bad Feminist:
Roxane Gay

In anticipation of her soon-to-be released memoir, Hunger, Roxane Gay, a New York Times contributor, novelist, and essayist, comes to Scripps to talk about activism, feminism, and to offer us a sneak peek at how she navigates the complexities of food, weight, and self-image. This program is made possible by the Alexa Fullerton Hampton ’42 Endowed Speaker Fund.
Thursday, April 21, 7:30pm

CONVERSATIONS
Citizen: A Reading and Conversation with Claudia Rankine

Using a poetic frame, Claudia Rankine uncovers an insidious racism embedded in the everyday, from Main Street U.S.A. to the lecture halls of the Ivory Tower. Rankine is the author of four previous books, including Don’t Let Me Be Lonely: An American Lyric. She is currently a chancellor of the Academy of American Poets and teaches at the University of Southern California. This program is presented in partnership with the Scripps College Humanities Institute. It is also made possible by the Alexa Fullerton Hampton ’42 Endowed Speaker Fund.

Thursday, April 28, 7pm

LEVITT ON THE LAWN
Joan Shelley

With a poetic prowess and songwriting skill that has summoned comparisons to singer-songwriter Joni Mitchell, guitarist Joan Shelley embraces familiar Appalachian and Celtic folk traditions with a verve that is absolutely contemporary. Along with her musical partner, Nathan Salsburg, Shelley plumbs the natural beauty of her native Kentucky and the timeless ache of love gone wrong to produce a sound that is at once lilting and ebullient. The program is part of an ongoing series supported by Levitt Pavilion and Elizabeth “Liz” Levitt Hirsch ’74.

scrippscollege.edu/scrippspresents
Friday, April 29–Sunday, May 1

ALUMNAE EVENT

Reunion Weekend

Each year in May, Scripps College welcomes alumnae back to campus in celebration of a shared heritage that spans decades. Come check out the newest campus landmarks as well as your favorite places, attend engaging faculty lectures, and hear personal remarks from Interim President Amy Marcus-Newhall.

scrippscollege.edu/events/reunion
I have been a teacher for many years, in many roles. I served as a high school writing instructor, taught community studies in continuation schools, helped build a college preparatory school in South Central Los Angeles, and organized summer Upward Bound academies for first-generation college-bound students in East Los Angeles and Long Beach. I am currently an associate professor of education at the University of California, Santa Cruz. Part of my work now is devoted to helping young people find critical ways to address their often brutal treatment at the hands of police, social workers, teachers, and family. My research with queer street youth draws from my experiences in public school classrooms; my study of issues such as gentrification, HIV education, poverty, homelessness, and youth resistance intersects with and informs my interest in radical teaching practices.

I was a public school teacher during the Los Angeles Uprisings of 1992, which marked a time of great reflection for me. Those events not only led me to think deeply about the huge demographic and political changes that were pitting one community against another in a city I so loved, but also about my praxis and commitment to the youth in Los Angeles’ public school classrooms. As I grappled with these issues, the liberal arts education I received at Scripps helped me understand how high the stakes are for youth and their families from these communities as they struggle for a critical, community based education.

Significantly, my Scripps education allowed me to break away from disciplinarity—in my research, I have never felt bound by any “rules” about method or epistemology. It has also given me ways to make connections with the narratives that youth offer me. I can draw from my knowledge of U.S. third world feminism, literature, the philosophies of Paulo Freire, anthropology, Marxism, and my ethnographic training to confront the stories that often undermine our ideas about this country’s economic health and welfare. In other words, a Scripps education gave me the freedom to refuse to be “disciplined,” and that has made all the difference.