

The Graduate

A Newsletter for
Graduate Students

A PUBLICATION OF THE GRADUATE DIVISION • UNIVERSITY OF CALIFORNIA, BERKELEY • VOLUME XVI, NUMBER 1 • SPRING 2001

Introducing Our Graduate Deans

By Lisa Harrington

Mary Ann Mason became the Dean of the Graduate Division last August, and, as they say, hit the ground running. She is the first woman to be appointed to this position at Berkeley.

Upon taking office, Dean Mason initiated efforts to build a major endowment for graduate student support. She also began work with several groups on increasing diversity in graduate programs and improving graduate student housing options. Two years ago, when Mason served as acting associate dean, she helped establish the Graduate Student Parent Policy. It allows eligible graduate students who are or will become parents during the school term to receive additional time for passing preliminary or qualifying examinations and completing their theses or dissertations.

A professor in the School of Social Welfare, Mason has a national reputation as an expert on family and child law. She is the author of several books, including *The Custody Wars: Why Children Are Losing the Legal Battle and*



Left to right, Jeffrey A. Reimer, Elaine H. Kim, Joseph J. Duggan, and Mary Ann Mason.

What We Can Do About It. Mason completed her undergraduate studies at Vassar College, earned a Ph.D. in history at the University of Rochester, and received a law degree from the University of San Francisco. She has been a professor at Berkeley since 1989.

The Graduate Division also welcomed two new associate deans, **Elaine H. Kim** and **Jeffrey A. Reimer**.

Dean Kim served as an acting associate dean in the recent past and is responsible for issues regarding graduate diversity, outreach, fellowships, and the Graduate Opportunity Program.

A professor in Asian American studies and ethnic studies since 1981, Kim is widely published in her field. Her works include *Dangerous Women: Gender and Korean Nationalism* (coeditor with Chungmoo Choi); *Making More Waves: New Writing by Asian American Women* (coeditor with Lilia V. Villanueva and Asian Women United of

California); and *East to America: Korean-American Life Stories* (coeditor with Eui-Young Yu). She has also produced several videos about Asian American women. Kim has a B.A. from the University of Pennsylvania, an M.A. from Columbia, and a Ph.D. from Berkeley.

Dean Reimer is the former chair of the Advisory Committee for GSI Affairs and worked with the GSI Teaching and Resource Center to develop awards for outstanding GSIs. In his new role as associate dean, he oversees graduate program reviews and information technology.

A professor of chemical engineering, Reimer graduated with honors from UC Santa Barbara and earned a doctorate from the California Institute of Technology. He began teaching at Berkeley in 1982 and has been a professor since 1994. His publications include *Chemical Engineering Design and Analysis* (coau-

Inside This Issue

- 2 A Conversation with Mary Ann Mason
- 4 A Dean's Farewell
- 5 GSI Center Welcomes New Director
- 6 Student Nets Cheaters in Web
- 8 Portrait of a Lady
- 10 Writers at Work
- 13 Another Opening, Another Show
- 15 Golden Opportunity

See **Introducing**, page 5

A Conversation with Mary Ann Mason



Arnold Yip photo

By Elizabeth Babalis

Since becoming Dean of the Graduate Division last year, Mary Ann Mason has plunged enthusiastically into her new duties. No stranger to the Berkeley campus, Mason, a professor in the School of Social Welfare since 1989 (see front page), has welcomed the opportunity to serve a University she describes as “a magical place, unique in the world.” We caught up with the new Dean recently to discuss her plans for the upcoming years.

What are your priorities as Dean?
I think more graduate funding, which would include support for housing, is the most critical. Berkeley is the number one university by many standards, but that reputation is dependent upon having the best graduate students. It's difficult in these days because graduate schools have become so competitive. But I think that graduate students still love to come to Berkeley because it has the most variety, the best physical setting, a really wonderful sense of community, and terrific faculty in virtually all departments. If we can address the support problem, we can continue to attract the best students.

How do you plan to increase financial support?

We have several initiatives. First, the Chancellor has agreed to fund a new Chancellor's Initiative, which will provide a great deal more fellowship money. The fellowships will be largely for departments in the social sciences and humanities, which have the most need. Also, Graduate Division has combined a number of old programs to create a Normative Time Fellowship, which will give students a significant stipend—up to a full year of funding—if they are within their department's Normative Time schedule for completion.

Because development is one of our important, targeted initiatives, we are going to embark on a major fellowship campaign with all the colleges of the Graduate Division. There's been some movement in the Office of the President, among the Regents, and in the Legislature toward better funding of graduate students, so we may get some support there as well.

What steps are being taken to alleviate the housing situation—specifically, the high rents and limited availability of affordable rentals?
Graduate student housing, of course, is part of support. We're aiming for a fairly high stipend level for new fellowships that will better reflect the local cost of living conditions and help ease the problem. Currently, Berkeley has no immediate plans to build new dormitories for graduate students. In the past, graduate students have lived in the community and have had enough funding to cover rent.

So, we're trying to do a number of things. First of all, we're trying to help students learn what's available and give them more clues about where the housing is and what it costs. At Spring Visit Day, we're having a housing workshop for new students and will try to encourage them to hook up with a “housing buddy,” someone they can go to for advice and leads.

We're also looking into temporary housing for graduate students who can't find a place when they first come. I'm

working with the housing office on this issue. And we hope in the future to plan for some new graduate student housing, possibly in Oakland with a private developer. This housing crisis is relatively new and is in large part tied to what's happening in Silicon Valley. Things might ease up—we can hope that that will help. But in the long range, we still have to do a lot more about housing.

Have the housing discussions included family housing?

That's a continuing problem because there are more student families than University housing for them. The University kept one level of housing in University Village that they had planned to demolish, and that housing is still relatively inexpensive. The new housing there is very nice, but it is more expensive than many families can afford. We really do have to look more carefully at the needs of students with families. That is a priority of mine, especially since I am doing a research project on the impact of family on graduate education.

Now that you've been Dean for a few months, what have you learned so far about the state of graduate education here at Berkeley?

I'm continually amazed at the breadth of graduate education here, the fact that we have so many degree-granting programs, and how different each of these programs is. It's like living in a country that has 105 nation-states, with their own identities and personalities. I think that adds to the enormous richness on the campus. We have the most serious physicists, we have the most serious Scandinavian literature students. There's such a wide range of academic interests among the graduate students. And yet the students clearly have a general feeling of community within their departments and a feeling that it's a great privilege to be part of the University. I've always felt that way, too. It's one of the reasons I took the job as Graduate Dean. It's a privilege to be here, and important to serve in as many ways as one can.

How do you negotiate the challenges of this “nation-state” model?

It's difficult. Graduate Division does provide a centralizing force, in terms of the requirements for degrees and time to degree. It also provides basic quality control over the kind of degree people get. But beyond that there's an enormous amount of academic discretion and freedom.

The other thing the Graduate Division can try to do is help even out the resources and assist departments that are struggling. All departments are important, but some need more help than others. I think of the Graduate Division as a central place where students can feel that they have an advocate, both in terms of finding fellowships and in student appeals. Graduate Division also does all the departmental reviews of graduate programs. That's very important to maintaining quality and alerting the University to problems that exist so it can help departments that are in trouble.

How can Berkeley increase diversity in its graduate student population? Does more need to be done on a departmental level, administrative level, or both?

Obviously, because this is such a decentralized campus, the departments are the ones that really have to pay attention to who they're reaching out to and who they're admitting. Administratively, on a central level, we can encourage this by providing some extra counseling, sometimes some financial support, but each department really has to make a commitment across the board. What diversity means is very different in different departments. Who's underrepresented in engineering is different than who's underrepresented in music theory. Overall, very few departments couldn't stand improvement in diversity issues. It adds to the University to have an increasingly diverse population. You already have such a different population at the graduate level than at the undergraduate. You have a national population, not just state-wide, and you have a good percentage of international students. You really have a different demographic group that by its nature is more diverse.

At a campus this size, how do you hope to keep in touch with the issues and concerns of students and faculty?

I meet very regularly with the president of the Graduate Student Assembly, and the vice-president is actually helping me put together a task force on housing. I have my own research assistants, who are graduate students, so I certainly learn from their perspectives. I also try to engage students whenever I can and ask them about what's important, what's going on. I keep in contact with faculty partly through my own department, but also through the Council of Deans and frequent conversations with department chairs. And they contact me by e-mail. During my 11 years on campus, I've been very active in the Association of Academic Women and the Academic Senate, and I'm a participant in the Berkeley Family Forum, a group with a cross-section of faculty. So I have been out of my department a lot, too.

How do your experiences as a faculty member shape your perspectives on the other side now as Dean?

They really just support what I've always believed, that it's important to have administrators who are also professors. Otherwise, you could be running the Bank of America, or any other corporation, and lose track of what's important about the University, its academic mission. You do get caught up in the everydayness of administration, but it's important to think about the larger goals. I think faculty bring that to administration. Also, because I'm a faculty member, I very much cherish the breadth of knowledge in all the departments. It's not necessarily efficient to have so many departments focusing on so many topics, but that's not as important as being a leader in the academic community and shining light on all areas of knowledge.

What research projects are you currently pursuing?

The feminization of graduate education is the one I'm going to be starting here. For the first time this year, more than 50 percent of the graduate students are women, and I'm going to be looking at

what this means to the future of diversity and the professoriate, and how it changes the academic culture. My own research is on family law and policy and I'm still continuing my work on stepfamilies. I've done a lot of work in the past on work and family issues, which is a very useful segue into a study of graduate education. When you're talking about the feminization of graduate education you are introducing the work and family issue and how it plays out among graduate students and ultimately the professoriate.

How do you find time to balance your research with your administrative duties?

It hasn't been so easy, but there are some very good researchers here on the staff. I also brought some researchers with me who I'll be working with. I'm still working with the Berkeley Center for Child and Youth Policy, too. I think the real advantage of being an academic administrator is that you don't leave the research world entirely, you keep a hand in. I do miss teaching, though. I love to teach, and I hope I'll be able to do some teaching in the future.

You're the first woman to be appointed Graduate Dean at Berkeley. What can the presence of more women in top administrative posts bring to the University?

It's critical to have women in these positions, because they can really empathize with the graduate women coming in as students. In my own case, for example, I had work and family issues, I raised two children. That's an important dimension in the life of women graduate students. In terms of central administration in general, I won't say that women necessarily have a different style, but they understand the needs of women faculty and researchers. Also, women can be very effective because they're used to juggling many things at once. They are by training multi-taskers.

Any final thoughts?

I'm always eager to meet with graduate students—they can invite me to their events!

A Dean's Farewell



By Lisa Harrington

"As you can see now, it will take two people to replace you," said a colleague, half joking, upon Joseph Cerny's retirement.

Before he stepped down last year, Cerny had managed the complex responsibilities and schedules of both Dean of the Graduate Division and Vice Chancellor of Research, positions now held by Mary Ann Mason and Beth Burnside, respectively.

After becoming Dean in 1985, Cerny advocated for better academic services, mentorship, and financial support for graduate students at Berkeley. Early on, he developed a Graduate Research Unit to assess program quality and to shape policies for improving graduate education, particularly for doctoral students at Berkeley. He also led a groundbreaking study on time-to-degree with Maresi Nerad, Director of Graduate Research, and Judi Sui, Director of Data Resources, that revealed factors that delay student progress. Their findings brought about new graduate support and outreach programs, and, subsequently, Ph.D. completion rates improved. The study prompted further research nationally and internationally.

"The Berkeley study on time-to-degree was a wonderful stimulus to us

at Michigan to produce our own study, and having first-rate comparative data from a first-rate institution was enormous help in a pre-existing void," wrote John H. D'Arms, President of the American Council of Learned Societies, and former graduate dean at Michigan. "Showing leadership through data, not anecdote, and with quiet grace, dignity, and persistence, you've made wonderful contributions, and we are all hugely in your debt."

When the Graduate Division hosted a farewell party for Cerny last fall, UC administrators, deans, faculty, graduate students, staff, friends, and family turned out for the occasion, including Chancellor Ira Michael Heyman, who had appointed Cerny as Dean.

Among several tributes was one from Chancellor Robert M. Berdahl, who applauded Cerny's administration and said, "In cabinet meetings, it was Joe who always asked the most difficult questions. I will miss those questions."

Richard Attiyeh, graduate dean at UC San Diego, praised Cerny's leadership on the University's Council of Graduate Deans.

Joseph J. Duggan, who worked with Cerny for more than 13 years as associate dean, commended his efforts to provide graduate fee remissions, affordable health insurance, new multi-year fellowships, outreach and retention programs, academic workshops, and a GSI Teaching and Resource Center.

Incoming Dean Mary Ann Mason said that Cerny would also be remembered for "having discovered a lost tribe, the postdocs, and for improving their experience on campus."

Reflecting on his tenure, Cerny said, "It's been a wonderful opportunity to see how a major research university operates, to serve three different chancellors, to understand major things in good times and bad, and to be able to help this enterprise. I would have missed that if I'd just stayed in the chemistry department."

Following a sabbatical in 2001, he will return to his work in nuclear chemistry.

More Farewells...

The Graduate Division also said goodbye to associate deans Z. Renee Sung and Ian Carmichael last year.

Carmichael, an Associate Dean for Academic Affairs since 1985, worked with the Dean and the



Graduate Council on graduate program reviews. The purpose of the reviews was to ensure that graduate

departments were functioning at the highest possible level and to plan for the future. By June 2000, more than 65 academic programs had been reviewed. A professor of geology, Carmichael also serves as the Acting Director of the Lawrence Hall of Science.

Sung began her term as Associate Dean for Fellowships and Diversity in 1995, during the tumultuous months surrounding the UC Regents decision to dismantle



affirmative action programs. One year later, California voters passed Proposition 209. In response,

Sung worked with the Dean, the Graduate Division staff, and the Graduate Affirmative Action Advisory Committee on ways to continue to promote diversity. She introduced a diversity grants program and solicited proposals for effective outreach efforts from the graduate community. In fall 1998, the Graduate Division sponsored the first conference on maintaining diversity in graduate education. It brought together faculty and staff from the UC campuses, Texas, Michigan, and institutions facing similar challenges.

GSI Center Welcomes New Director



By Elizabeth Babalis

If you've been a Graduate Student Instructor and dropped by the GSI Teaching and Resource Center in the last few years, you've probably already met Linda von Hoene, the center's director. Formerly the center's campuswide consultant, von Hoene is by no means a new presence in the office or on campus. Countless graduate students have benefited from her workshops and personal consultations, as the glowing reference letters in her professional portfolio testify. Now von Hoene is eager to expand the center's services while continuing programs that have proved helpful to instructors new and old.

Von Hoene taught many undergraduate classes herself while earning her Ph.D. in German at Berkeley and has evaluated those taught by other student instructors. Her classroom experiences have in fact shaped her teaching philosophy, which emphasizes research as a base for teaching.

"If you think about the research we do in our academic scholarship, we pose questions, state a hypothesis and test it, and generally find things that we didn't realize we would actually discover," says von Hoene. "Then we use that information to revise the hypothesis and to come to some conclusions. It's this constant process of evolution and moving toward greater certainty. And that's precisely the way I like to encourage people to look at the classroom."

Von Hoene points out that although teaching tends to be valued less than research at top-tier universities, her goal is to show future teachers how the two can inform one other. This begins, she says, with "an ongoing process of critical reflection" on teaching. From the moment doctoral students begin teaching, von Hoene encourages them to keep a "lab notebook" of their experiences, in which they can record new ideas to be tried, as well as thoughts about what worked, what didn't, and why.

"Teaching is not just about the application of techniques, but rather about consciousness of what's transpiring in the classroom with teaching and learning. It's about a thoughtful approach to revising practices based on feedback from students and one's own personal reflections on how a class session has gone," says von Hoene.

Thinking about teaching also helps students define their personal teaching philosophies. Last spring von Hoene held a workshop series at the center on how to build a teaching portfolio. While universities place varying degrees of emphasis on the portfolio, von Hoene believes the process of creating one spurs students to examine their teaching and the learning process.

In addition to making the teaching portfolio series an annual program, von Hoene has a list of new projects she hopes to implement. One such program is Preparing Future Faculty (PFF), an initiative supported by the American Association of Universities and Colleges and the Council of Graduate Schools. PFF programs typically include courses on teaching and scholarship in higher education, developing a professional portfolio, internships at a local university or college, and working with faculty who can introduce graduate students to various aspects of research, service, and teaching. Von Hoene says she is interested in seeing how such a program can be developed at Berkeley, perhaps in partnership with other UC campuses, and she's hoping to generate interest among faculty as well.

One of von Hoene's latest projects is a series of workshops to assist faculty in their mentorship of GSIs. Von Hoene has also established "working groups" for GSIs that meet once a month at the GSI Center to read about and discuss issues pertaining to teaching and learning.

As director, von Hoene is eager to increase programs that explore the role of diversity in higher education. Included with such a project would be more offerings for international GSIs, such as a faculty mentoring program, and a colloquium on teaching writing to nonnative speakers of English.

To find out more about the GSI Teaching and Resource Center, drop by 301 Sproul Hall, or visit the center's Web site (www.grad.berkeley.edu/gsi/).

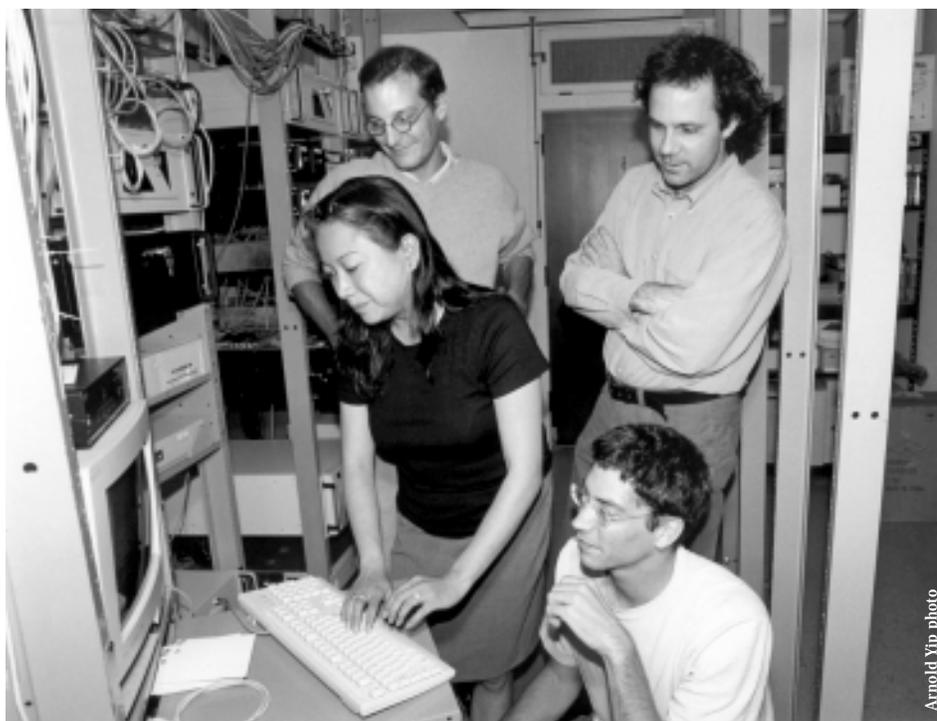
Introducing, continued from page 1

thor with T. M. Duncan) and more than 100 technical research papers. Honored numerous times for his research and teaching, Reimer received the Donald Sterling Noyce Prize for Excellence in Undergraduate Teaching in 1998. He also received the Chemical Engineering Department's Outstanding Teaching Award in 2000. Reimer is a faculty scientist at the Lawrence Berkeley National Laboratory.

Deans Mason, Kim, and Reimer join **Joseph J. Duggan**, who has served as an associate dean since 1987. Dean Duggan oversees policies and procedures concerning graduate admissions, academic appointments, degrees, and GSI training.

A professor of French, comparative literature, and romance philology since 1978, Duggan is renowned for his research on medieval texts. He serves on the advisory boards of six academic journals and has written and edited several books. He has two books in progress, *The Romances of Chretien de Troyes: A Study*, to be published by Yale University Press, and *The Song of Roland: Text of Chateauroux and Venice 7*, to be published by the University of California Press. Duggan received a B.A., *egregia cum laude*, in French Literature from Fordham University and a Ph.D. in romance languages from Ohio State University.

Student Nets Cheaters in Web



iParadigms staff, back row, left to right, Emmanuel Briand and John Barrie; front row, left to right, Melissa De La Rosa and Colin Sherman.

By Elizabeth Babalis

A graduate student instructor (GSI) finishes grading a stack of papers. She's fairly certain that one paper in the group is plagiarized, but when she confronts the student about it, he denies the charge. Without definite proof, the GSI can only let the student off with a warning not to hand in anything that isn't his own work.

Thanks in large part to technology, cheating has become easier and often harder to detect, with students able to cut and paste material from an infinite number of Internet sources. Yet a new Web site developed by a former GSI is changing all that—it is, in fact, catching students with the very same methods they use to cheat.

Plagiarism.org was created by John Barrie, who received his Ph.D. in biophysics in May 2000, in partnership with former Berkeley students Emmanuel Briand, Melissa De La Rosa, and Sidharth Chaubey, and current doctoral student Christian Storm. The site they designed scans class papers, comparing the text against Internet sites and an internal

database of papers. At the end, a report is generated that allows teachers to confirm immediately whether a paper is plagiarized and to deal with the problem as they see fit.

Such was the case for the GSI described in the situation above, who later related the story to Barrie. After the student handed in another paper for his introductory English class that also appeared to be plagiarized, the GSI sat down, retyped the paper, and uploaded it to Barrie's test site to see what would happen. Sure enough, the report showed the student had taken his entire paper from several Web sites. "She sent him to the Office of Student Conduct," notes Barrie with a satisfied grin.

Unoriginal Sin

Since Barrie and his associates launched Plagiarism.org, they have been inundated with calls from universities and high schools eager to sign up for the service. A media blitz, which included interviews on "BBC News" and "ABC World News Tonight," and a feature article in *Rolling Stone*, has helped spread the word among campuses and high schools nationwide. These days,

Barrie says, he's on the road (or in the air) every other week to meet with school officials about the service.

Not surprisingly, Barrie has a manic energy and enthusiasm to match his frenetic schedule as the company's CEO. In between bites of a hasty late afternoon lunch, he speaks with great passion about the disservice cheaters do not only to themselves, but to others who receive degrees from their school. "If somebody thinks they can't trust the value of your diploma because students at your school aren't doing their own work, that affects every single student at that campus."

So why do students still cheat, even when they know they risk detection? Barrie suspects much of the reason may be a sense of invulnerability. "These students have been getting away with it for such a long time, they think, 'These guys aren't going to stop me. I'm going to roll the dice.' Competition, too, drives you to do crazy things."

Former Office of Student Conduct manager Doug Zuidema offers additional explanations. "Procrastination, a difficult time of the year, stress, a lot of papers due all at once. It all feeds into it," says Zuidema. "Or students may have life emergencies but they don't have the skill or feel the faculty is approachable enough to discuss their situation and ask for additional time."

In 1999–2000, 42 cases of plagiarism were reported to the Office of Student Conduct, ten more than the previous year. But, notes Zuidema, academic dishonesty is no worse at Berkeley than at other universities. According to statistics compiled by the Center for Academic Integrity at Duke University, over 75 percent of students on most campuses admit to some cheating.

Ironically, the Web site which led Barrie into plagiarism-busting had nothing to do with cheating. The idea originated with a class project Barrie created for students in Molecular Neurobiology, a large class of 300 students for which he was a GSI. Concerned that students in such huge classes never get to know one another's

work, Barrie developed a Web site where students could post their term papers (with names removed). All students were assigned two papers to read and critique on the site, though all papers were available for general perusal.

At the end of the semester, students were surveyed and gave high marks to the assignment, responding positively to the use of technology in the classroom. But the exercise had an unforeseen consequence as well. Barrie learned that students were taking papers from the Web site to turn in to other classes. Worse yet, he discovered one student was selling the papers for \$5 each in Sproul Plaza.

"I couldn't believe it," says Barrie. "That was the straw that broke the camel's back. I was not going to be the person enabling students to cheat!"

How It Works

Plagiarism.org works in a relatively straightforward manner. Teachers register with the site (which is free if the teacher's institution or department has signed a contract with the company) and have their students upload papers to TurnItIn.com. The site then searches all Internet pages, as well as its own internal database of papers collected from "cheat sites" and schools and universities worldwide, for matching phrases. Plagiarized phrases as short as eight words can be detected, in addition to large sections of text.

At the end of the process, an instructor can review the list of students to see if any have plagiarized significant portions of their papers. Names are color-coded depending on the degree of originality of the paper. Blue, at the low end of the five-color scale, indicates a paper is probably original, while red, at the high end, indicates 75 to 100 percent of the paper has come from another source. If an instructor clicks on a red name, for example, a full manuscript report pops up, with plagiarized sections of the paper color-coded to correspond to Web links where the original material appears.

And, notes Barrie, lest some enterprising student believes he or she

can escape detection by altering random words from a borrowed source, the site will flag as unoriginal any paper where up to 45 percent of the words have been substituted with synonyms.

Plagiarism.org already has proven results in several large classes on campus. During a trial run, for Professor David Presti's neurobiology class in May 1999, the site caught 45 students cheating out of a class of 320, even though students knew in advance that their papers would be electronically scanned for originality. Last May, a test of the service in two other courses caught 150 students. By contrast, only 32 cases of plagiarism were reported to the Office of Student Conduct during academic year 1998-99, according to statistics kept by the office.

While plagiarism.org is not the only reason Student Conduct has had more success recently in investigating and resolving plagiarism allegations—Zuidema notes that during his tenure the office increased its outreach to faculty on how to report possible plagiarism instances—the Web site has been a powerful tool when handling such cases. "The service was extremely effective on those occasions when we, or the faculty member, thought something looked plagiarized but couldn't prove it," says Zuidema.

In Their Own Words

Despite his success, Barrie insists he has "never had an emotional investment in tracking down plagiarists." He is, in fact, a little sympathetic to first-time offenders nabbed by his service. Since not every class uses Plagiarism.org, Barrie points out that many students are still getting away with cheating. He suggests instructors use a first offense as a learning experience for students.

"It could just be that not all classes hand out guidelines on how to write a manuscript, how to reference a paper, or how to reference the Web," says Barrie.

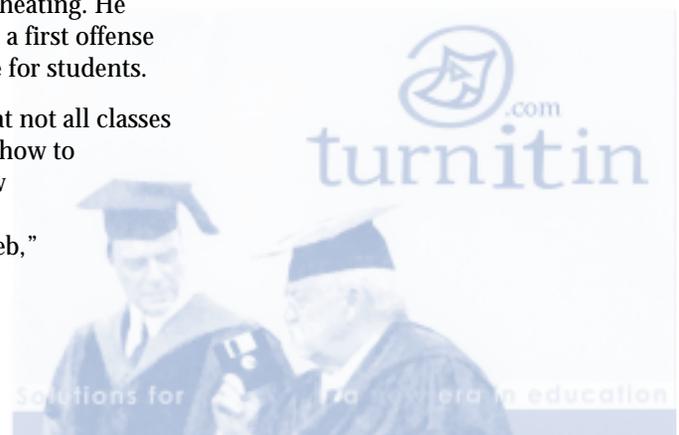
Students can even check their own papers on the site before submitting them to see

what will be detected. "Better that they find out through us than through the Office of Student Conduct," says Barrie.

Plagiarism.org has given Barrie and his colleagues permanent jobs for the foreseeable future. The group, known as iParadigms Inc., recently leased an office in Oakland and steadily has been expanding its services. In addition to Plagiarism.org, iParadigms oversees myK12.com, a site helping elementary and secondary schools use the Web for course instruction and plagiarism detection, and SlySearch.com, a search engine under development that tracks other forms of intellectual property on the Internet, such as music, film, video, and software. Barrie is particularly excited about the latter project—the company recently began analyzing the profits made on online auction sites through the sale of stolen or bootlegged intellectual property, and in one day discovered \$2 million worth of trade involving ill-gotten goods.

While Barrie is pleased that Plagiarism.org is providing a needed service to schools and universities, he hopes the site will serve another purpose as well.

"As the credibility of cheat sites is eroded, they go away," says Barrie. "If a paper is in a fraternity paper file, every student who looks at that box of papers will start to think, 'All of those papers have been turned in to other classes, and I don't know which ones ended up in Plagiarism.org's database. The risk and penalty are too high.' And finally, what you have at the very end, is people writing their own papers and doing their own work."



Portrait of a Lady

By Lisa Harrington

Six young women gathered one day in 1921 to have a photograph taken for the *Blue and Gold* yearbook. Beautifully dressed and comfortable together, they were



Photo courtesy of Ida Jackson estate.

charter members of Rho chapter, Alpha Kappa Alpha, the first black sorority at Berkeley. Ida Louise Jackson, the chapter president, had borrowed \$45 from her mother to pay for the portrait to appear in the student clubs section. But when the books arrived several months later, she discovered that Alpha Kappa Alpha had been excluded. Jackson was told that the picture “wasn’t representative of the student body.” Nothing could have been further from the truth.

Over the next few years, Jackson would earn two degrees from the University and make history as the first black woman certified to teach in California schools. Her crusades to improve education and health care for black Americans, as well as her experience at Cal, would lead her to bequeath part of her estate to provide graduate fellowships for black students at Berkeley.

In time, the University would recognize her achievements and acknowledge the obstacles she faced along the way. In 1971, Jackson received the Berkeley Citation, awarded to those who reflect the highest ideals of the University. She was elected to membership in the Berkeley Fellows honorary society and in 1974 was inducted into Phi Beta Kappa. Jackson was one of 39 distinguished alumni asked to contribute memories to *There was Light*, a book commemorating the University’s first century. In 1984–85, the Regional Oral History Office of the Bancroft Library completed her oral history, *Overcoming barriers in education*.

Jackson was also featured in *Chronicle of the University of California: Ladies Blue and Gold*, published by the Center for Studies in Higher Education in 1998.

Ida Louise Jackson’s life began in 1902 in Vicksburg, Mississippi. She was the only girl and the youngest among eight children. A gifted child, she could read by age 3 and was allowed to accompany her brothers to school, where she taught other children how to read. Her parents, Pompey and Nellie Jackson, made sure that their children would be educated by sending them to private schools. Jackson’s father, an ex-slave, worked as a farmer, carpenter, and minister. Although he died when she was 10, he remained a strong influence throughout her life. Jackson once said that her father believed that education could “solve the racial problem.”

Jackson graduated from high school at 14 and left Vicksburg to attend Rust College in Holly Springs, Mississippi, for two years. She went on to New Orleans University (now Dillard University),

where she earned a teaching degree in 1917. Some of her brothers were living in California by that time, and they persuaded Jackson to move to Oakland with her mother in 1918. Shortly after she arrived, a friend asked what she planned to do. “I’m going to teach,” Jackson replied. Her friend told her that they didn’t have any black teachers in Oakland. In disbelief, Jackson applied for a teaching position, only to be told that she needed more education.

When Jackson enrolled at Berkeley in 1920, there were 17 black students on campus, eight women and nine men. While she enjoyed the wide range of classes, she felt invisible among classmates who never spoke to her and professors who rarely called on her. One day, Jackson passed President Benjamin Ide Wheeler on campus. He turned and talked with her for a few minutes. Their chat lifted her spirits, as did her friendship with Lucy Ward Stebbins, Dean of Women. She recognized and admired Jackson’s determination and had been the one to approve the Alpha Kappa Alpha chapter.

Jackson received an A.B. in 1922 and an M.A. in 1924, then took a teaching job at a predominantly black and Hispanic school in Imperial Valley. When offered a long-term substitute position in Oakland, she sought advice from Dean Stebbins, who, according to Jackson, was honest and direct.

Stebbins asked, “Do you think you will be happy in a situation where you may find yourself isolated? Do you think you can stand calmly by and see those less well qualified than you advanced in the system ahead of you? Can you endure being left out of things when you, as a teacher, should be included?”

In 1926, Ida Jackson became the first black teacher in the Oakland Public Schools. Thirteen years would go by before a second black person was hired to teach. Jackson taught at Prescott Intermediate School for 15 years, despite a large group of white teachers and administrators who repeatedly tried to have her reassigned. She often credited her students with helping her to survive what she later referred to as “the unpleasanties.”



Charter members of Rho Chapter, Alpha Kappa Alpha; Ida Louise Jackson, center. Photo courtesy of Ida Jackson estate.

Jackson also remained active in Alpha Kappa Alpha, and was elected

national president. She led sorority trips to the Deep South to help educate blacks, particularly in her native Mississippi. "I couldn't believe some of the things I saw," Jackson recalled in later interviews. "People were working on plantations, not knowing that they were free." In 1933, she founded the Summer School for Rural Teachers in Lexington, Mississippi, and soon realized that basic health care was even more urgently needed than education. The following year, she organized the Mississippi Health Project, which operated during summer vacations for eight years. She enlisted doctors, dentists, nurses, lawyers, and teachers from among Alpha Kappa Alpha's members. Mobile units went

from plantation to plantation, setting up clinics at local churches, taking down the doors to be used as examination tables. The project helped inoculate over 4,000 infants against diphtheria and cholera, diseases that took a heavy toll in poverty-stricken counties.

In 1934, President Roosevelt invited Jackson to the White House for the Christmas tree lighting ceremony. The following year, Mrs. Roosevelt invited her back to discuss the clinics and conditions in rural Mississippi. In 1945, she was asked to serve as an observer to the United Nations in San Francisco.

Jackson also served briefly as Dean of Women at Tuskegee Institute, where she had an opportunity to meet with Professor George Washington Carver.

She returned to the Oakland schools, but the administrative position that she had hoped for was never offered. She taught at McClymonds High School until her retirement in 1953. When her brother Emmett

See [Portrait](#), page 16

Gifts of Learning

Last fall, Lucille Martin and Inez Dones met Suzette Spencer, a graduate student in the African Diaspora Studies Program—and one of 13 graduate students awarded a UC Dissertation-Year Fellowship in 2000–2001. The fellowship Spencer received drew funding from an endowment established by Ida Louise Jackson, their longtime friend. Distinguished educators themselves and trustees of Jackson's estate, they were delighted to learn more about Spencer and her research.

Suzette Spencer was born in Jamaica and grew up in Florida. She completed her undergraduate studies at Clark Atlanta University, where she found original diaries and materials about maroons, runaway slaves who created their own communities in the New World, the topic of her dissertation. Spencer came to Berkeley in 1997 to work with Barbara Christian, a renowned professor of African

American studies. Until her death last summer, Christian offered "untiring encouragement," says Spencer. "I found the mentorship I needed."

In addition to graduate work, Spencer devotes time to community service. She's served as a representative

and assisted the Graduate Opportunity Program with student recruitment, work that she finds "very rewarding."

Days after her visit with Dones and Martin, Spencer said, "It was an honor to have lunch with them, to hear what they had to go through to get their education." She was especially grateful for their memories of Jackson. "She had amazing strength and foresight," says Spencer. "I don't know if I could have done what she did, but I think it shows vision for future generations and support for our people. You can't change the past, but you can try to improve the future."



Left to right, Lucille Martin, Suzette Spencer, and Inez Dones.

on the Chancellor's Committee on Diversity, mentored students in the Summer Research Opportunities Program,

Note: Lucille Martin, in photo above, lost her battle with cancer two months later.

Writers at Work

Author Gray Brechin Discusses Writing and Activism



Jacket cover reproduced courtesy of the Regents of the University of California.

By Elizabeth Babalis

Author and activist Gray Brechin enrolled in the doctoral program at UC Berkeley in 1992 with one goal in mind—to write a book. The 52-year-old writer received an M.A. in art history in the 1970s, but vowed afterward to stay away from a rarified academic environment where people seemed only to communicate with those in their field. Brechin, on the other hand, has pointedly focused



Gray Brechin

his work on research he can share with the public, and has been a journalist, television producer, and frequent lecturer in the Bay Area. Currently working on his post-doc in the geography department at Berkeley, Brechin is the co-author (with photographer Robert Dawson) of *Farewell, Promised Land: Waking from the California Dream* (California, 1999), a book of essays and photographs examining the drastic changes in California's landscape

between past and present. He is also author of *Imperial San Francisco: Urban Power, Earthly Ruin* (California, 1999), a critical look at the impact urbanization (and those who drive it) has had on the environment. We talked to Brechin about how he managed to simultaneously write two books while working toward his doctorate, and how his experiences as an environmental activist and journalist have shaped his writing.

How did the idea for *Imperial San Francisco* evolve?

The idea came to me in 1985 when I was in Venice. My first interest was just the dynamic of city growth. Then I realized several things: that the city doesn't do anything on its own, that it's driven by a small number of people who have really interesting stories. The other thing I realized was that it is mass media that shapes our thoughts. What's behind that, who's behind that, and what are their interests?

When I came back to Berkeley, I started research at Doe Library. I'd go to where the magazines were and just start reading through runs of magazines. This is what I call serendipitous research, because it's the best way to understand a particular period and place—just read all those articles. For more specific things, I would work in the Bancroft Library, in particular with the personal papers collections and the corporate histories.

Why did you decide to enroll in the doctoral program at Berkeley?

At the time I began my research I didn't have any visible means of support. I was constantly having to stop and get an emergency job. That was the most frustrating period of my life. As any writer, especially one writing a dissertation, knows, you have short-term memory and you have to suck up a huge amount of information and use it rapidly before you lose it. And I lost a lot in that time. I was taking lots of notes, but I needed to find big blocks of time to write and research and I

couldn't figure out how to do that. Finally, I gave a slide show about the book in the geography department, and one of the professors dragged me aside afterwards and said, "If you write this book as your dissertation, we'll give you a doctorate in this department."

I had had such a miserable experience earlier on in art history that I was really balking at the idea of coming back into academia. But finally I decided it was my only option for getting the thing done, and I'm really glad I did it.

Had you already planned to do *Farewell, Promised Land*, too, before entering graduate school?

At the same time as I was accepted into the graduate program, Bob Dawson and I won the Dorothea Lange-Paul Taylor Prize for work on another book. I knew that this was going to create big headaches and it did, because it was really rough trying to write two books and do my graduate study and teach at the same time. It put a huge strain on my personal life in particular.

Bob and I had been talking for a long time about collaborating on some project, but the book itself hatched over coffee at a North Beach cafe where we used to meet. Bob said he'd just heard about this prize. We both agreed to apply since we wanted to update Ray Dasmann's book from 1965 called *The Destruction of California*. It was approaching 30 years since he wrote it, and we wanted to see what had happened to California in that 30 years.

We were just astonished to get the call that we had won. The prize came with \$10,000, which we thought was a lot of money at the time, but it was gone in a year! It took us five years to work on the book.

Would you say your books are geared toward an academic or a lay audience?

One of the things I think about when writing books is how to make them most accessible to people. One reason I left art history in the '70s was because I realized I would only be writing to a few hundred people. That really frustrated me. I wanted to write to a

large number of people. Being in journalism, and always being an environmental activist, my main concern is to communicate to a larger audience so I'll have an effect. When I was exposed to this incredibly hermetic jargon and discourse here, it was very depressing.

But much to its credit, the geography department enabled me to do what I wanted to do. What really pleases me more than anything else is that *Imperial San Francisco* seems to be as respected in academic circles as it is in lay circles. I think that's been a big lesson to other people, that we as academics have an obligation to speak to people on the outside of this place. We have at our disposal an incredible amount of information and the luxury to be critical of the culture that we're living in. So this is always one of the duties of the intellectual—to bring this information to the people.

What was your experience collaborating with a photographer? Did your words come first and then the pictures, or did the images guide what you wrote?

It worked both ways. Bob and I worked so closely together that we decided we would not identify who was the writer and who was the photographer on the book, although that's clear in the introduction. We're both very visual people and we love landscapes. We both believe that nature is rapidly being destroyed,

particularly in California, so how do you convey that? As we traveled thousands of miles together and flew over California, we were always talking about this.

One instance was when I was driving down Highway 99 in San Joaquin and saw a little sign that said "Pixley." I turned off and visited this dusty, beat-up, largely Mexican little town. Right in the center of it was a monument to the artesian basin that had once been there but that had been

sucked dry within about 20 years. In a dry, cracked, probably former horse trough, was this thing that looked like a tombstone. So I said, "Bob, you've got to photograph that!" Also, I had seen so many of Bob's photographs that when I was writing I would often write with them in my head. Whenever we'd get together he'd show me the things he'd been photographing and I'd store that in my memory bank, too.

Occasionally there was some friction between Bob and me. Because I was so intent on doing my graduate work, and teaching, and working on *Imperial San Francisco*, frequently Bob would want to go out and do stuff and I'd say, "I can't do it, I just don't have the time." There was also a difference in personality. He's an extremely organized person. I'm not. But we're still very good friends!



"Private Property, Lake Tahoe, 1988" from "Farewell, Promised Land," by Robert Dawson and Gray Brechin, 1999. Reprinted by permission of the Regents of the University of California.

How did you organize your materials? Did you keep separate files for both books?

I'm hoping that with my next book I will have, in fact, hit on a filing system so that I can easily find stuff. I have about three or four different filing systems, from hard copy to digital. Something I always recommend for graduate students when they begin writing is, work out your filing system right off or it'll get completely beyond

your control. I learned that from bitter experience!

So I did keep separate files, but there's a lot of crossover between the two books. Although *Farewell, Promised Land* is more contemporary, there's a lot of historical material there that I drew from my research for *Imperial San Francisco*. But *Farewell* was largely written from newspaper clippings. Over the years I've kept a huge newspaper clippings file, which is organized according to subject matter and places.

Something I will also make sure of before I start another book is to write down all of the sources at the beginning. Sometimes I'd have to go through boxes of family papers to find a letter I had cited, since I hadn't written down the exact citation or where to find it.

How did you arrange the material for *Imperial San Francisco*?

My first idea was to do chapters either by resource or by individual families. But I thought, "Nobody's going to want to read a chapter just on the lumber industry except for a few individuals." The way that you get them to read about that subject is to personalize it and talk about the families who were involved. You have these people to elucidate the larger ideas.

Once I had worked out the structure, I wrote the chapters chronologically, just as they are in the book. The first chapter on

mining was the sloppiest because I started without an outline and I really didn't know where I was going. That chapter must've taken two years or so because I was just floundering around trying to figure out my method. After that I began to realize you have to have a structure. So I'd get a general idea of what the chapter was going to be about, who the family would be, and what

See *Writers*, next page

Writers, continued from previous page

some of the issues were. Then I would just do a huge amount of research at the Bancroft and maybe the state library, too.

You seem to have taken a very journalistic approach to your writing—starting with a personality and using it to illustrate and personalize a larger point.

Yes. You spend so much time with these people, especially if they've left their papers. You really feel like you've gotten to know them, like they're friends or even enemies. I got to despise William Randolph Hearst, one of the most cynical, I would even say evil, people I've run across. Whereas some of the engineers I started out disliking because of what they had done to the land, like William Hammond Hall, I came to love, because they're so human and so smart. It's also my way of keeping my own interest in the material. You almost begin to feel like you're having a dialogue with these people. That's also why I got invited to so many swank dinner parties—I got to know some of these elite people because they love hearing about members of their own set or family!

How do you know when it's time to stop researching and start writing? That is the hardest thing. You just have to go on until you feel you are really pregnant and ready to burst. You reach a point in which you think, "I've got enough now, and if I'm going to finish this book I better start writing!" I got a big screen monitor that could hold two documents on it and I'd go through as many of my notes as possible. On one side of the screen I'd type in anything that I thought would be of interest or that I might use in the chapter, all the quotes. Then I would chronologize that and do a timeline. After that I'd usually move the chronology over to the left side of the screen and have my notes on the other and start filling in the chronology. Eventually the whole chronology would dissolve as the text took shape within it.

How long did it take you to write the chapters following the first? I would say six to eight months, just

depending on what my obligations were at the time or if I was teaching a class. The first two years are really hard, because at least in this department, you have to sort of prove yourself as a graduate student before they'll help you get financial aid. That was a really tough period for me. But once the department started helping me financially, I could devote a lot more time to the research. Then I won a Bancroft Fellowship, and that enabled me to work constantly on both books at the same time.

How did you decide what to keep and what to discard from your material?

Some of it was my own personal choice, but often Dick Walker, my adviser, would make suggestions and say, "This is good stuff, but it's extraneous." I think any writer needs input from friends, advisers, whatever, because you're so close to the material that you can't judge it yourself. Also, I felt the constraints that the publisher was going to put on me. This is again unusual, in that I came into the program here with two contracts with UC Press. I had already signed a contract on *Imperial San Francisco* that specified I would be allowed 100 images. They also gave me a limit of how big the book should be, but since I was writing it as a dissertation, I had the luxury of writing as much as I wanted. When I turned in the dissertation as the manuscript, they said I'd have to chop off 20 percent of the text and some of the illustrations, too. I think I have 120 illustrations in the dissertation. That was really hard.

How many drafts did you go through until you were finished?

It's hard to say because I was turning in the chapters as I went along, and Dick was editing it as I went along. Then I conflated the whole thing into the dissertation, and my committee made a few suggestions but nothing major. The press also assigned me a wonderful copy editor. Virtually all of her suggestions were great.

Is it important for you always to be writing, even when you're not working on a book?

Yes. Unfortunately, I don't get a lot of

time to do it these days. I have a whole list of articles that I want to write based on slide shows I've given, but I just don't have time now to do them. I'm starting to say no to various speaking invitations so I can get caught up and do some writing.

Do you keep a journal?

I still keep a journal, but it's become much sparser than it used to be. I find that I used to write at least once a day, often several times a day, when I was very depressed, as I think a lot of people do. But when you get past that, a happy person doesn't need to write as much stuff! I think it's great practice, though. Whenever I do an entry, I'll often go back, since I do it on the computer, and edit it just for practice—maybe with half an eye toward my biographer!

What are some other ideas you'd like to explore?

I'm very interested in, and concerned about, what's happening to the public libraries and the degradation of the book as a means of communication transfer. That may be my next book, actually. The other thing is, I'm interested in the role of mining and the rise of imperial cities. That's what my post-doc is on. I've run across a Sephardic mining engineer named Alexander del Mar, a Spaniard who came to the United States in the 19th century and was utterly brilliant. I've read some of his stuff and his mind just amazes me. He was an expert on monetary policy but also on mining and came to turn against the precious metals. I'm interested in finding these minor voices that see through the mythology.

Another thing is, anybody who goes back through old magazines and newspapers is struck at the degree, the ubiquitousness, of the most flagrant racism, especially in the images you run across. I'd like to find out if there were people who spoke out against that. I suspect I would find them in the Unitarian church. The Unitarian church here in Oakland has a great collection of papers from these maverick, iconoclastic idealists.

Another Opening, Another Show

Revamped Dramatic Art Program Applauded by Students



Dramatic art graduate students, left to right, Renu Cappelli, Maya Roth, Heather Crow, Patrick Anderson, and Gretchen Case.

By Elizabeth Babalis

Chanting protestors march down a street. An old man explains an ailment to a doctor. Enormous puppets cavort with actors. On the surface, these images have little in common. Yet each one represents a dramatic performance, says a group of faculty and students who are redefining performance at Berkeley. Through their work, they are moving the interdisciplinary doctoral program in dramatic art beyond traditional theater studies, broadening the realm of performance, and breathing new life into a once-struggling department.

Seven years ago, survival rather than innovation was the biggest concern of the Department of Dramatic Art. With universities around the country cutting their drama departments, questions abounded whether Berkeley would follow suit. Times were changing, says the department's current acting chair Bill Worthen, and dramatic art needed to expand its focus for both economic and academic reasons.

"The old program was a common model of doctoral studies in theater," says Worthen. "Doctoral students were trained as theater generalists, the idea being they would write a dissertation

but would also spend a significant amount of time being trained as directors or sometimes designers. Doctoral study of theater was inseparable from being trained in performance."

In the 1980's, however, many doctoral programs in dramatic art were eliminated around the nation as departments shrank, says Worthen. Those that remained realized that a stronger emphasis on academic training was needed if their students were to remain competitive with those in other doctoral programs like literature or art history.

"You want the person who writes a really terrific dissertation on Shakespeare and performance in the 20th century to be able to get a job in an English department. But that person will only get the job if their intellectual work is on a par with what's going on in the English department," explains Worthen.

Opportunities From Adversity
Berkeley's dramatic art department also was impacted by economic factors. After a wave of faculty retirements in the department and some years of tight budgets, the University suspended admissions to the program in 1994. Not, as it turned out, for good, but to examine the program and decide if and how it should be reconfigured.

It was a confusing time, and a little difficult, recall doctoral students Maya Roth and Don Weingust, who had just completed their first year in the program. Yet both agree the changes created new opportunities. With the shortage of faculty, students had to seek out professors in other departments to work with, thereby setting the groundwork for the program's current interdisciplinary focus.

"What [the transition] did, in essence, was open up the whole University to us," says Weingust. "It was both challenging in one respect and incredibly exciting in another." Adds Roth, "It encouraged us to develop relationships not only with the few tenured faculty we had, but with faculty in other departments, many of whom have ultimately become affiliated faculty."

There were professional advantages to the transition as well, says Roth. "For all of us, the program's been a great training ground. We've been teaching a lot, because the program needed us, and directing a lot, too. It's been a way for us to self-train."

When admissions reopened for the new doctoral program in the fall of 1998, lessons of the intervening years were reflected in the curriculum. While theater and performance studies are at the heart of the program, training in these fields is no longer limited to work in the drama department. "Performance is an object of interdisciplinary inquiry, so people should be able to get at it from art history, ethnic studies, history, a variety of different fields," says Worthen.

All the World as Stage

The addition of performance studies is in fact a significant one. Developed by a professor at New York University during the 1960s and '70s, the field takes a broader and more theoretical approach to performance than traditional theater studies. "What's really exciting about performance studies is that it has not only opened the field to new objects to look at, and brought a wide variety of methodologies to bear, but it also puts this multiplication of things in new relation to one another," says Worthen.

See **Opening**, next page

Opening, *continued from previous page*

Thus, non-Western performance like Indian dance is included in the field, as are aspects of everyday life like political protests or museum exhibits. Worthen, a Shakespeare scholar himself, is researching the relationship between Shakespearean performance and theme parks. "A lot of Shakespeare takes place in places that look like theme parks," explains Worthen. "I'm

"Performance is an object of interdisciplinary inquiry, so people should be able to get at it from...a variety of different fields."

Bill Worthen, Acting Chair

not sure that the connection is one I would have been able to make had I not been thinking about theme parks in general as a kind of performance."

The range of interests among new students reflects the possibilities of study in the field. Second-year doctoral student Patrick Anderson, for example, is an actor and director, has a background in anthropology, and is working on a project on male anorexia and hunger striking. "I've always been a theater person," says Anderson, "but this kind of program allows theater people to branch out and think about the ways in which theater and performance can be used to do other types of research."

Anderson's comment is echoed by other new graduate students in the program. Gretchen Case, who completed an M.A. at the University of North Carolina, was fascinated by the relationship between medical histories and performance. Before coming to Berkeley, Case worked as a researcher and professional historian for a public history firm in Washington, D.C., recording oral histories for the National Cancer Institute. Case says performance has helped her better understand

medicine and how it functions as a performance itself.

Almost like a storyteller relating a tale to an attentive audience, a patient at the doctor's office has a story to tell, not just about him or herself, but others as well, explains Case. "When you give a doctor your medical history, you give a history of your particular body, but you also often invoke other bodies—things that run in your family, what happened to your mother's body while she was pregnant with you, what your sister and brother have that are similar to what you have," she says. In taking the history, posing questions to the patient, and reacting to the patient's responses, the doctor becomes part of the story as well, Case adds.

Academics and Artistry

Active performance work continues to be an integral part of the program, and students must participate in production activities during their first three years. Unlike the old program, however, students do not have to be directors, but can contribute any number of skills, including writing, acting, lighting, design, and choreography. Or, in the case of Heather Crow, puppetry.

Crow has been doing puppetry since her undergraduate days at the University of Texas. Last year she worked with three other students to create a 5' 8" tall grandmother puppet for the drama department's spring production of *The House of Bernarda Alba*. Since the character is usually portrayed by an actor, Crow appreciates how the program allowed for an unconventional approach that "blurred the line between the live and the not alive."

Like the department's other doctoral students, Crow's foremost reason for being in the program is its academic offerings. While she describes puppetry as her "calling," she emphasizes that her primary goal is to teach at a university.

"If I had just pursued a career in puppetry or in theater, I wouldn't have been happy," says Crow. "I enjoy writing academic papers and doing academic things. Academics encourages

me to think and expand the margins for my thoughts, and that pours directly into my creative life."

A Bright Future

For Worthen, this is the aim of the program—to place priority on academics while allowing students to explore the interaction between creative and scholarly work from a variety of fields. The success of this approach is borne out in the quality of recent applicants for the program—all four of the department's top doctoral applicants enrolled last fall, and six of the previous year's seven entered in the fall of 1999. This is especially promising, says Worthen, because these students are choosing Berkeley over more established dramatic art programs at Northwestern and New York University.

"...this kind of program allows theater people to branch out and think about the ways in which theater and performance can be used to do other types of research."

Patrick Anderson, Graduate Student

Worthen is the first to admit, however, that more needs to be done to beef up Berkeley's program. First and foremost is the hiring of more faculty. Currently the program relies heavily on professors from other departments, having only four full-time and three jointly-appointed professors from the dramatic art department. The program also hopes to expand its relationships with such departments as ethnic studies and African American studies.

Students old and new share Worthen's enthusiasm for the future, and are eager to see the program thrive and expand. Says Weingust, "I think that theater is an incredibly important part of a liberal arts education. It provides a way of learning about things that you can't get from any other discipline."

Golden Opportunity

By Lisa Harrington

In Berkeley, summer brings foggy mornings, warm afternoons, spectacular sunsets . . . and a cohort of distinguished undergraduates who are invited to take part in the Summer Research Opportunities Program (SROP).

Over an eight-week period beginning in June, students from schools near and far will complete internships in the humanities and in the biological, physical, and social sciences.

Last year, SROP scholars represented Berkeley, Santa Cruz, CSU Los Angeles, Florida A & M, the Georgia Institute of Technology, Hampton, Howard, Maryland, Michigan, Minnesota, Morehouse, Virginia Union, and Yale.

For most students, SROP is their first opportunity to sample graduate-level research. Amber York, however, presented research at Lancaster University in England following her sophomore year at the University of Maryland. Her maturity, focus, and initiative immediately impressed Z. Renee Sung, a professor in plant and microbial biology and York's SROP mentor. "She came knowing what she wanted to do here," says Sung. "By the time we first walked across the campus together, Amber had decided on her research topic."

C. Brandon Ogbunugafor, of Howard University, came to work with Fenyong Liu, a professor of public health. Under Liu's guidance, he studied therapeutic agents for combating viruses. Although he devoted most of his time to work in the lab, he also met with undergrads, graduate students, and postdocs. Ogbunugafor describes his experience as "very thought-intensive."

Jennie Catarina Alvarez Estrada, an English major at Berkeley, assisted Ethnic Studies Professor Laura E. Perez with research for a book on Chicano



Left to right, Pamela D. Jennings, Director, Graduate Opportunity Program; Josepha Baca, Outreach Coordinator, Graduate Opportunity Program; SROP participants Jennie Estrada, UC Berkeley; Annie Endozo, UC Berkeley; Amber York, University of Maryland; and C. Brandon Ogbunugafor, Howard University.

spirituality, and pursued her own research on interlingualism in Chicana poetry. She spent many hours on the computer, at the library, and becoming "best friends with the library clerk," she adds, in fun. Estrada also had the unique opportunity of seeing Perez "in her creative environment," as much of the work took place at the professor's home.

Students admitted into the program commit to a full-time schedule, discuss their work at weekly meetings, submit research papers, and present them at the SROP Research Symposium in August. In return, they receive a stipend, plus free room and board during their stay. SROP also provides classes on preparing for the Graduate Record Examination and seminars on applying to graduate school.

Pamela Jennings, Director of the Graduate Opportunity Program, reports that more than 60 percent of the SROP scholars that she's been able to track have gone on to graduate school. "Sometimes the success rate is even higher. Almost 80 percent of the students we hosted in 1995 are in graduate school, 22 percent of them at Berkeley," says Jennings. "Our goal is to leave students better equipped to make decisions about graduate school."

"SROP prepared me for graduate school in a way I didn't expect," says Dylan Rodriguez, an SROP scholar in 1994. "Although there was a lot of latitude, it taught me to be accountable, to do a solid project. It took a lot not to be distracted by the fact that it was summer and there were so many things going on in Berkeley."

Rodriguez had just finished his junior year at Cornell when he turned down a Woodrow Wilson Public Policy Fellowship to attend SROP. "I had been looking for a program where I could do independent work with some mentorship, and I was especially interested in Berkeley and its doctoral program in ethnic studies."

Rodriguez worked with Anthropology Professor John Ogbu and also took the initiative to meet with other faculty in the ethnic studies department, including Michael Omi and Sau Ling Wong. "I asked them if they thought I would be a good candidate for graduate study in the department," says Rodriguez. "This is something I encourage SROP students to do, if they're interested in attending Berkeley. Talk to faculty and tell them about yourself and your work."

See [Opportunity](#), next page

Opportunity, *continued from previous page*

In May, Rodriguez will receive his Ph.D. from Berkeley. He has accepted a tenure-track position as an assistant professor in ethnic studies at UC Riverside, but hopes to take a post-doctoral appointment before settling into his faculty role.

Annie Endozo, a third year student in physics, took part in SROP last summer through a new outreach program called UC LEADS (Leadership Excellence through Advanced Degrees). As a UC LEADS scholar, she will complete two summer research experiences—the first at Berkeley, the second at another UC campus.

Endoza will receive a generous summer stipend and plenty of academic enrichment year round, such as preparation for graduate entrance exams, scientific writing and academic presentations, academic career planning, and training in specific research skills. She also will be encouraged to participate in professional organizations and scientific societies, to travel to conferences, and to take part in an annual University-wide research symposium, as the ultimate goal of UC LEADS is to prepare underrepresented students for leadership in industry, government, public service, and academia.

UC LEADS scholars are identified early in their undergraduate careers and matched with faculty members, who serve as their advisers and mentors. Endoza requested Physics Professor J.C. Seamus Davis as her mentor at Berkeley. Her summer project in biophysics also offered her a chance to work with graduate students. Endoza says she has definite plans for graduate school, but is keeping her options open as to the track she will follow thereafter—university teaching, working in a national lab or in industry. As an undergraduate, she's taught at the Lawrence Hall of Science, in local elementary schools, and "learned a lot about communicating science."

During the first week, Endoza was required to deliver a 5-minute talk on her project. Speaking in front of a group

of graduate students was a new experience, and Endoza says it took some time "to get my nerves under control." By the end of the summer, she was grateful that weekly talks were a required part of the program, as she no longer worries about presenting her research. "By the third week, it was great," says Endoza.

One of the indirect benefits of SROP is the friendship that often develops among the students. Ogbunugafor and Richard Blalock, of Morehouse College, became friends when they discovered each other's research interests. "I've met a colleague, someone I'm sure I will work with in the future," says Ogbunugafor.

The programs would not be possible without the faculty, postdocs, and graduate students who volunteer to serve as mentors, or without the Graduate Opportunity Program staff and Associate Dean Elaine Kim, who oversee the research placements and keep everything running smoothly. For more information on SROP and UC LEADS, contact Pamela Jennings, Director of the Graduate Opportunity Program, and Josepha Baca, Outreach Coordinator, at 643-6010, or email gop@uclink4.berkeley.edu.

Portrait, *continued from page 9*

Jackson died in 1955, she took over responsibility for the family's sheep ranch in Mendocino County, managing the property for 17 years. In 1972, she donated hundreds of acres of rolling pasture and forest to the University, and asked that the proceeds be used toward graduate fellowships for black students working on their dissertations at Berkeley.

Ida Louise Jackson died in Oakland in 1996 at age 93. Before her death, a local newspaper asked whether she considered herself "primarily a black pioneer, a woman pioneer, or an education pioneer." Jackson answered, "I really haven't classified myself. I suppose I've tried to be the best at living every day, at seeing the best in everyone, no matter who they are."

Graduate Division

Mary Ann Mason, Dean
 Joseph J. Duggan, Associate Dean for Admissions, Degrees, and Academic Appointments
 Elaine H. Kim, Associate Dean for Diversity, Fellowships, and Outreach
 Jeffrey A. Reimer, Associate Dean for Program Reviews and Information Technology
 Yoko Izumi, Acting Management Services Officer

Student Services and Support:

Academic Appointments	642-7101
Admissions	642-7405
Office of the Dean	642-5472
Degrees	642-7330
Fellowships	642-0672
Graduate Opportunity Program	643-6010
Grant Proposal Advising and Outreach	643-9392
GSI Teaching and Resource Center	642-4456
Publications and Outreach	643-7358

The Graduate

Lisa Harrington, Editor
 Elizabeth Babalis, Writer
 Arnold Yip, Publications Coordinator

The Graduate is published fall and spring semesters by the Graduate Division. We welcome comments on current articles and suggestions for future issues. Please send correspondence to:

The Graduate
 325 Sproul Hall #5900
 University of California
 Berkeley, CA 94720-5900
gradpub@uclink4.berkeley.edu

Recent issues of *The Graduate* are also available on the World Wide Web (www.grad.berkeley.edu/publications/).

Nondiscrimination Statement

The University of California, in accordance with applicable federal and state law and University policy, prohibits discrimination, including harassment, on the basis of race, color, national origin, religion, sex, physical or mental disability, medical condition (cancer-related or genetic characteristics), ancestry, marital status, age, sexual orientation, citizenship, or status as a covered veteran (special disabled veteran, Vietnam-era veteran or any other veteran who served on active duty during a war or in a campaign or expedition for which a campaign badge has been authorized). This nondiscrimination policy covers admission, access, and treatment in University programs and activities.

Inquiries may be directed as follows: Sex discrimination and sexual harassment: Carmen C. McKines, Title IX Compliance Officer, (510) 643-7985. Disability discrimination and access: Ward Newmeyer, A.D.A./504 Compliance Officer, (510) 643-5116 (voice or TTY/TDD). Age discrimination: Alan T. Kolling, Age Discrimination Act Coordinator, (510) 642-8471. Other inquiries may be directed to the Academic Compliance Office, 200 California Hall #1500, (510) 642-2795.