

Living the Liberal Arts

“The world today is different even from when you entered here four years ago.”

As I prepared to speak these words to the Class of 2006 at this year’s Baccalaureate Service, it occurred to me that the unavoidable fact of change is the driving force and principal validation of the liberal arts. After all, if stasis were the norm, we’d all master a single field or skill and be set for the rest of our (not terribly interesting or useful) lives.

But the norm is change, ever increasingly so. As Pulitzer Prize-winning journalist and *New York Times* columnist Tom Friedman remarked in a recent campus visit, our newly “flattened” world brings with it both extraordinary uncertainty and opportunity. Members of my own generation will on average switch employers several times over our careers. Members of the rising generation may switch *careers* several times.

The real world is an excellent—and demanding—teacher. Keeping pace with rapid changes in technology, diminishing trade barriers and colliding cultures puts a premium on learning how to learn, on becoming intellectually agile. Far beyond merely imparting facts, a liberal arts education develops students who think in ways that enable them to incorporate new knowledge and skills as they encounter them throughout their lives. Williams has long prepared students to cultivate independent thought, expand their capacity to cope with new ideas and outlooks, grow comfortable with differences—in short, to transcend their respective parochial points of view and join in a larger understanding.

Williams’ 11th president, Jack Sawyer, defined the liberal arts as educating people to “solve problems whose shape we cannot yet define.” Precisely such problems define the world we live in now. To prepare Williams students for the demands of leadership, the College has embraced a strategic plan that will strengthen all that we value most in a Williams education.

In teaching writing, speaking and critical thinking skills as well as crossing the disciplinary thresholds of knowledge, bringing real-world fieldwork into the classroom and helping students to educate one another, Williams also strives to

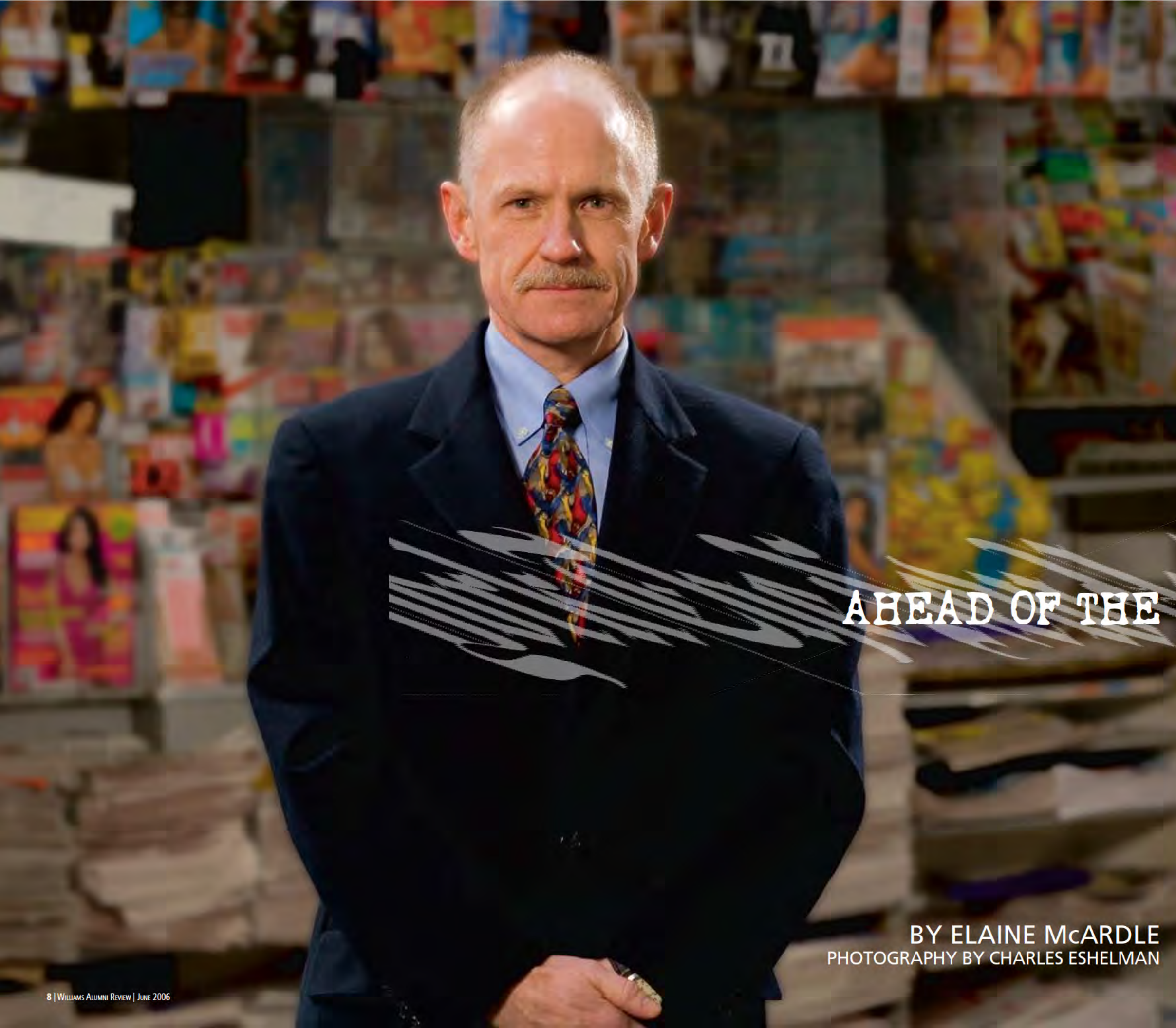
instill an eagerness to continue learning. I don’t mean simply going on to graduate or professional school (as important as that can be) but also taking advantage of the myriad opportunities for informal education—reading great fiction, attending concerts, discussing politics, traveling the world. All of these activities help keep Williams graduates valuable in a rapidly changing labor market. More important, they enrich our whole lives.

When I travel to alumni gatherings, I’m encouraged by evidence that our graduates have become lifelong learners and how readily they give credit for that to their Williams experience. Wherever Williams people meet I hear about someone who still avidly listens to music because of Irwin Shainman or appreciates art because of Lane Faison ’29 or Eva Grudin or follows the intricacies of international politics because of Fred Greene, and on and on.

Faculty impart these lessons most powerfully through their own example. Williams professors are dogged lifelong learners. Their passion is largely what drove them to the profession. That fact probably doesn’t surprise you. You might be startled, though, to hear that faculty learn as much from students as the reverse. I’m certainly grateful for our students’ contributions to my own ongoing education. Generous with support, honest with criticism, they’ve helped me become a better educator and a better person.

And I trust that when members of the Class of 2006 reflect on this place years in the future, they’ll be most grateful that they left here with a desire to keep learning throughout their lives and with the habits of mind and heart that make that possible.

—Morty Schapiro



AHEAD OF THE

BY ELAINE McARDLE
PHOTOGRAPHY BY CHARLES ESHELMAN

There's a long-standing joke at *The New York Times*: You have time either to work at the newspaper or to read it. You can't do both.

In an era when most newspapers are hemorrhaging revenues, keeping *The New York Times* financially vibrant is a full-time mission for Scott Heekin-Canedy '74, president and general manager, who makes time to scour the paper each day while overseeing all of its business operations. Under his low-key leadership, the country's best-known newspaper has bucked industry trends and increased circulation by breaking into the national market and going head-

to-head with *USA Today* and *The Wall Street Journal*. And while the advertising market continues to be very difficult, ad revenues for the *Times* have topped \$1 billion for the eighth straight year.

For those who know Heekin-Canedy well, his success at the newspaper is no surprise.

Arthur O. Sulzberger Jr., chairman of The New York Times Co. and publisher of the newspaper, promoted Heekin-Canedy to the top business spot in 2004. "Under Scott's quiet, determined leadership, The New York Times continues to grow and prosper," Sulzberger says. "Scott has helped us achieve significant success, and he has done so with great grace. He's a consummate professional and respected colleague. We're damn lucky to have him."

"He's a very competitive man, both athletically and in business," adds Toby Usnik, the company's director of public relations. "He's very soft-spoken, but he's a very forceful man in that he has his eye on the game."

As a teenager in North Adams, Mass., Heekin-Canedy loved nothing more than competitive skiing. In fact, his passion for the sport led him to Williams. Today, he relies on that focus and

competitive spirit to keep the *Times* thriving. With print sites added around the country in recent years, the newspaper now is available for home delivery in 338 markets and can be purchased at about 60,000 retail markets in the U.S. For that reason, circulation outside New York has grown dramatically in the last five years, primarily at the expense of *The Wall Street Journal*. The *Times* now claims 1.1 million daily readers and 1.7 million on Sundays.

Meanwhile, the paper has redesigned a number of its sections and moved aggressively into the college market. It has broadened its brand through initiatives including NYTimes.com, which, with 1.5 million hits a day, is the world's most popular newspaper-owned Web site; the Discovery Times Channel, a digital TV outlet whose ad revenues grew 50 percent in 2004; and the New York Times Travel Show. The company's acquisition of About.com in March 2005 also has proven to be an enormous success, with strong—and growing—ad revenues.

"These are all forms of business innovation to better serve our customers," says Heekin-Canedy, who also holds a law degree from Northeastern and an M.B.A. from Columbia. "We are building out the business, if you will, through the brand."

It's a savvy strategy, industry analysts note. "I think there's a tendency on the part of the naysayers to think somebody is about ready to blow taps on the industry and we have moments to live," says John Kimball, chief marketing officer for the Newspaper Association of America. But newspapers like the *Times* that expand their appeal through different media and other products are witnessing "significant" growth, he adds. "It's just that it's growing over a broad product line as opposed to single product line, the paid newspaper circulation."

Despite these achievements, Heekin-Canedy is a quiet and humble leader, his colleagues say, reluctant to take credit for the company's successes. His recognition of his own contributions is characteristically understated. "To achieve these newspaper results—at the same time we've built a tremendous Web presence—is a testimony to the strength of our brand, but I think also to the strength of the strategy," he says. "I'm proud to say I was part of it."

As a high school student, Heekin-Canedy (his name at that time was Scott Canedy) was a competitive cross-country and downhill skier—"passionate about it," he says—as well as a runner. He wanted to go to a small

liberal arts college and ski, but the Middlebury team was out of the question. "I wasn't that good," he recalls with a laugh.

And so he chose Williams, in the heart of ski country and 10 minutes from home. "The punch line is that, after I got there, I decided not to compete [as a skier]," he says. "When I got to college, it was a whole new world. There were so many things to do."

Williams, he says, "was definitely one of the best decisions in my life. I loved it. I loved it. I was surrounded by such a collection of richly talented people in such a beautiful locale."

He majored in political science and in his senior year fell in love with a first-year religion major, Anne Heekin. After graduating in 1974, he spent a year in Washington, D.C., working for Ralph Nader and helping to organize public interest research groups, including MassPIRG. In 1975, he and Anne married

and hyphenated their names. Scott Heekin-Canedy then enrolled at Northeastern University School of Law, and Anne transferred to and later graduated from Wellesley.

After receiving his law degree in 1979, Heekin-Canedy spent several years as a hearings examiner for the state welfare office in Boston but never intended to practice law as a career. He wanted to get into the business end of media, a highly competitive field in the early 1980s. At the age of 32, he enrolled in the M.B.A. program at Columbia University, where he was one of a group of older students known as "the gray panthers." After completing his degree he went to work for the Dow Jones Co. and has spent almost his entire career since in the newspaper business.

In 1987 he joined the *Times* as a circulation market planning analyst. He then went to the *Los Angeles Times* but in 1992

returned to the New York newspaper as an assistant manager of financial planning. Today, as president and manager of the newspaper and its related ancillary businesses, he oversees circulation, marketing, production and distribution, human resources, finance, labor relations and advertising sales.

Heekin-Canedy is quick to emphasize that he has no oversight of the editorial side of the newspaper. "We are structured in a way to the fullest extent possible to separate and insulate the news and editorial departments from the commercial part," he says. His peers Bill Keller, executive editor, and Gail Collins, editorial page editor, report directly to Sulzberger, who can be called upon "to mediate those frictions and collisions" that may arise, Heekin-Canedy says.

These days, Heekin-Canedy's rare free time is spent with his family, and he no longer skis. "My body couldn't take it anymore," he says with a smile, although he remains trim and athletic-looking. At the *Times* offices by 6 a.m., he makes it a point to leave by around 5:30 p.m. in order to be back at his Connecticut home with Anne and their 13-year-old daughter. Those who work for him say he puts a strong emphasis on family time and work-life balance.

And not all is rosy at the company. Despite the success of its aggressive business strategy, the company last year announced significant job cuts at the New York newspaper and several other papers it owns. Ad revenues in the Times-owned New England Media Group, including at *The Boston Globe*, have continued a steady and significant downward path.

As Usnik explains, "The Times Co. and the newspaper industry in general have faced a challenging advertising environment for the past six years, and we've taken a number of steps in order to improve efficiency and ensure the long-term success of the *Times*," including staff reductions.

The result? "With each passing year," Heekin-Canedy says, "we see the pent-up demand for what we do." ■

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Imagination is more important than knowledge.
—Albert Einstein

... creativity has become the sine qua non of a successful America. Nurturing it is seen as an important public good, not only benefiting individuals, but contributing to the economic health and well-being of the country at large. In spite of that, creativity remains an undervalued policy goal for colleges and universities. ...
—Steven J. Tepper, "The Creative Campus: Who's No. 1?"
The Chronicle of Higher Education, October 2004

Can Creativity Be Taught?

... wherever creativity goes—and, by extension, wherever talent goes—innovation & economic growth are sure to follow.
—Richard Florida, "America's Looming Creativity Crisis,"
Harvard Business Review, October 2004

By **Zelda Stern**
Illustrations by **Michael Hagelberg**

Considering the high regard Americans have for creativity and the fact that U.S. institutions of higher learning (along with corporations) long have been incubators of innovation for the world, it is interesting that creative thinking is rarely mentioned as an educational goal. Critical thinking is. And so are analytical skills. But many college campuses seem to avoid the word "creativity."

Perhaps it's the common use of the term to mean simply "self-expression." "I suspect what people fear is that what's done in the name of creativity is sloppy or less rigorous—less disciplined—than what we try to do in academe," says Williams political science professor Mark Reinhardt.

Mike Glier '75, an associate professor of art, offers another explanation: "When I came to mostly male Williams in 1971, creativity was a little suspect. Conventionally, women are to hold emotions and men are the keepers of rationality, so the emotional component of creativity makes some men a little nervous. With coeducation, things have changed somewhat, but I think creativity is a gendered idea at Williams."

Another reason may be that, in contrast to critical or analytical thinking, which involve identifiable, teachable skill sets, creativity requires imagination, a characteristic that resists parsing. "Everyone would love to be more

creative," says Reinhardt. "But I'm not sure anybody is quite sure how. It's much less clear what our methodologies are."

Others maintain that creativity is not a skill that can be acquired: You either have it or you don't.

Yet creativity—defined for this article as the ability to solve problems or express ideas in new or original ways that advance a branch of human endeavor or add to our fund of knowledge—is clearly flourishing on most liberal arts campuses. And Williams is no exception. A new center for theater and dance, a superb studio art building and excellent music facilities visibly attest to the College's strong commitment to the creative arts.

But what about creativity inside the classroom—in biology, math and political science as well as in theater and studio art? What is being done to nurture creative thinking to, in the words of developmental psychologist Jean Piaget (describing the principal goal of education), "create men who are capable of doing new things, not simply of repeating what other generations have done—men who are creative, inventive and discoverers?" (Presumably, Piaget meant women too.)

With the College's ample opportunities for collaboration and for cross-cultural and interdisciplinary exchange, its diverse and talented professors and students and its generous resources for research, performances and experiments, Williams undoubtedly would rank high on any campus creativity scale.

To get a sense of what is being done at Williams to create men and women who are "creative, inventive and discoverers," the *Review* asked about a dozen professors representing each academic division these questions: "Can creativity be taught? If so, how?" And, "How do you encourage creative risk-taking in the courses you teach?"

What follows is an informal sampling of their responses.

Joan Edwards, Biology

It was Louis Pasteur who said, "Chance favors the prepared mind." I would say the same about creativity. If you can get students' minds working in the right way, if you can give them the tools, they are more likely to come up with creative ideas.

In botany, it's really important to train students how to notice patterns: why things are the way they are, how plants are related from an evolutionary standpoint. Most [students] are not used to using their eyes like that. They need to be trained to see.

At that age, you don't think you can make an original contribution to the world. So at the same time that you're giving students the tools, you need to let them know all the things we don't know. Vines, for example, grow toward the dark so they can climb up big trees, but once they reach a tree, they begin to grow toward the light. How do they make that switch? Is it a physical mechanism or physiological? We don't know. You have to let students know that there's a great unknown world out there and that they can contribute.

Jim Shepard, Creative Writing

You can't provide someone with the gift, but you can really accelerate the gift's development. You can help them understand what they can and can't do with the gifts they've been blessed with and how to maximize what they can do. You might find yourself saying, for example, "If you're going to attempt multiple points of view, you may find that that diminishes the reader's ability to maintain the illusion of a strong connection to the main character. Did you want that effect?" You help them examine their decisions, which are almost always made intuitively.

It is a truism about most creative people that they have to develop individually. That would suggest that really talented and determined people will do it anyway whether they get help or not. But probably they wouldn't do it at the same rate. Nearly all creative people apprentice themselves to mentors of one sort or another.

Nothing important can be taught, only learned.
— Dale Dauten



Steve Gerrard, Philosophy

I think that in high school, students are taught a superficial form of creativity in which it's good to be creative, to express oneself, to "go with the flow." What I try to teach is a sophisticated form of creativity that involves knowing what the rules are and then breaking the rules for a reason. There's nothing wrong with self-expression, but it doesn't allow students to confront somebody else: Plato, for example, or their roommate. We're taught to be too selfish; we think our view is the only perspective and our eyes the only ones worth looking through.

In my intro courses, my assignments are precisely defined, down to the last comma. In my more advanced courses, I assign an open-ended project. Some kids come in with marvelous creative projects, but that's unusual. Many students tell me their ideas and sort of want to write another paper, just as they've done 500 times before. They don't know how to put together what they love to do or are really interested in with what they've learned in the course. So I try to talk to each of them individually. Before we even talk about the topic, it's a matter of listening. If I have a skill as a teacher, it's being a listener. I try to find out what they are really interested in—not what I'm assuming they would be interested in or what I want them to be interested in—and then find a way to relate that to the work we're doing. I try to help them find a project they truly can be excited about. Encouraging risk-taking is extremely delicate: If you let them know there is no risk to risk-taking, the risk disappears. You have to have standards; otherwise, there is no risk. One way is to give people a second chance. If they turn in a paper and get a bad grade, you give them the option of doing it over. The point is for them to learn, not to fail.

Bill Wootters, Physics

If you're in the habit of asking questions because you're curious about the way nature works, you're more likely to hit upon a really interesting question. And, in physics, asking the right question is the hardest part. You have to have a certain amount of knowledge in order to frame the question. In the beginning, therefore, it may not be so important for students to exhibit creativity. At that stage, it's more important to nurture their curiosity.

You can also raise questions that no one knows the answer to, let them know that science is not finished: There is room for new discovery.

Mike Glier '75, Studio Art

Eventually, you want to give a student a problem that doesn't have a certain outcome. For example, when you're teaching the essay style, you first want the student to create a simple thesis and then prove it in a very logical way. But then there's a point, when they get the form down, that you ask them to venture a thesis that is unexpected and unproven. At this moment you want them to use that form to come up with a new idea, a new point of view, a synthesis of information that hasn't been made before. That's a real switch. At one moment you're teaching the form, but then, when they get it, you want them to use the form to be creative in their investigation.

Edward Burger, Mathematics

In every single course I teach, creativity is one of the cornerstones. Take calculus, the most canonical class: 90 percent of the students aren't going to use it as adults in their everyday lives. Only those going into science or engineering will use it. Then what is the point to my teaching it at college? The answer is creativity and the thinking process involved in cracking open difficult questions and answering them. The process can transcend mathematics and enter their everyday lives.

There are ways of training people to think about things in certain ways and look at things in certain ways that will foster a more creative way of thinking. I offer challenging questions for which the solution is by no means apparent—not just a variation of previous questions I've given them, but a completely different type of challenge, so that the students can't mimic what was done before. They need to bring something of themselves to the question.

In all my courses, I emphasize the power of failure: learning from failed attempts and taking risks. Five percent of students' final grades are based on their narrative of failure: how they learned from their failed attempts. I judge the quality of their failure by the size of the risk they've taken and the amount of insight they have generated from their mistakes. I do that as an invitation to the student to take risks, to try ideas without fear of failure.

Mark Reinhardt, Political Science

It's a little like being a parent. You simultaneously recognize the obduracy of people, that they are who they are, and, at the same time, you do everything you can to nudge them in certain ways.

One of our jobs as professors is to model or perform for our students a certain kind of relationship to knowledge. One of the really important things to me as a student was having these slightly over-the-top people being impassioned at the front of the room. There was something almost aberrant about the intensity of their interest in the particular topic that they were teaching. What they were most passionate about was calling into question things you had hitherto taken for granted.

Tolerating failure is a great way to encourage creativity. We could grow a little on that one. Everyone here is so successful that failure is really fraught. I had a conversation with a student last week. I had written a comment on his paper saying, "This is an inspired failure." It was such an imaginative idea, but it was all over the place. I told him, "Your task over the next two years is to figure out, and have us help you figure out, how to more effectively execute this." I don't want him to do something more conventional or safe. I was so much happier reading this paper than one that might be tightly done but less ambitious. His confusion was due to the extent of his reach; he was trying to compare an apparently unrelated problem in economics with a problem in politics, arguing that there are actually parallels between the two due to a common underlying cause. I want him to hang onto the really huge and inspired underlying idea that he couldn't develop adequately, because he's still growing, he still doesn't have all the tools.

As professors, we are supposed to be specialists in one thing. But we also need to be in touch with the freedom of undergraduate life. They are taking physics, politics, music, economics—they're able to think about all of these things and see how one thing connects to another in a supposedly unrelated area.

Staying in touch with that experience can help us teach; it might even help us in our scholarly work.

Susan Engel, Psychology

I think it's a mistake to think that you can give students fact, fact, fact and have them learn what others have said and then, only later, ask them to be creative and critical. By the time they're supposedly ready to be creative, they're not. They need to see how these strands are connected in other people's work, and they need to engage in those aspects of the work themselves right from the beginning. When I assign essays, I'm not interested in whether students can repeat facts from a book; I know they can. In my Psychology of Education course, I have them read theories of child development early in the course and then do observations of a real child. For their mid-term, they have to look at that child through the eyes of two of the theorists, a task that encourages them to think both critically and creatively; they may have to account for some behavior they didn't read about in the theory.

The culminating assignment in the class is to design a school. It's very creative, but they must support it with evidence from all the research they've read.

Thomas Kohut, History

The way I teach history is to try to get the students to develop historical empathy: to be able to imagine themselves living in a different place and a different time under different circumstances and with a different past. They need to be able to imagine their way, think their way, inside the experience of the people of the past in order to understand why those people thought and acted and felt as they did. Historical understanding requires creativity and imagination. Often in my classes I'll have students engage in debates where they have to take positions that people in the past took, even positions we might find repellent. In order to understand racism you have to think your way, imagine your way, inside the world view of a racist. So imagination and fantasy are an important part of historical thinking. You need imagination and fantasy to be able to understand and come up with your own interpretation of the people of the past. So, for me, imagination and fantasy are at least as important as the ability to think critically. You need to be able to come up with ideas in order to be able to critique them. But even there imagination is required. You have to be able to imagine how others might critique your ideas in order to protect yourself from those critiques.

By asking students to critique others' ideas, we help them develop the ability to challenge received wisdom and the dominant paradigms. By asking students to imagine themselves inside the experience of people of the past, we develop their ability to come up with their own original ideas about the past.



Sandra Burton, Dance

Everybody has creativity. Some people are more aware of their own ability to tap into it, or they're more called to activate it. Whatever cultural life there is in their community or in their home life either celebrates that creativity or draws tight parameters around it, imposes social constraints.

At Williams, you get students who've always taken ballet or piano because these are the trappings of culture. You get students who haven't had these opportunities at all, and this is their first chance to jump in the pool. And you get students who have lived in their heads, who are uncomfortable in their bodies and, sometimes, uncomfortable with other people. We get a lot of young people who've never danced before who come into the studio because they want to get involved in dance or because they're working through a barrier. Either way, we strive to help them.

Talent is a wonderful companion to creativity, but sometimes talented people are not creative. Some people may not be the best dancers, but, my God, can they choreograph! The more you learn the more it can help you fire up your own creativity. Learning the dance fundamentals provides a way to learn the potential of your own body. The dance program is a safe place for the novice and the experienced person to learn more, go deeper and to do this in the company of other people looking to challenge themselves and to connect with creativity.



What is Creativity? *Two Views*

Mike Glier '75, Studio Art

Creativity is about establishing a situation in which you have an unclear outcome; you make a problem and engage it without knowing where it will lead; you are excited about getting lost in the problem even though you know you run the risk of getting truly lost and becoming desperate, but you are willing to take the risk because you love the adventure so much. To me, improvisation is a key component of creativity. To improvise, you establish a set of variables and then run through all the permutations to find the best solution to the problem. That's the experience I have in the studio. I set my variables fairly narrowly—choosing materials, a thesis and an emotional attitude. Then I go through the likely permutations until I find a satisfying solution.

Being creative in the studio requires a kind of mental state that is sometimes referred to as right-brain thinking. Some call it intuition, but I don't like that word because it makes it sound as if a creative state of mind is mysterious, as if it's sent to you from above. That's total baloney. Being creative in the studio is an intellectual process that's not verbal. It's a very synthetic process wherein your brain is constantly comparing your sensory awareness of the moment to your memory of similar moments in the past. It's not a verbal comparison; it's happening at a nonverbal level. And you're able to react to the problem of the moment very spontaneously, without a verbal engagement. Then later, you go back to language. You switch back to the left brain and do a critical analysis of what you've done.

Edward Burger, Mathematics

Creativity is a means of making new discoveries or creating new ideas or objects—a means to an end, where the end is originality. Mathematicians are both artists and explorers: artists, because they use original thinking and creativity to make new discoveries; explorers, because, unlike artists, what we create is either true or false given the axioms mathematics has as its pillars. Someone might have a result that they deem "beautiful," but if it's not true, the mathematics community will not care.

You can hear Mozart and hear his imagination at work, you can look at a painting by da Vinci and see his imagination at work, but in math, one has to remove the symbols and language, and that which remains—that cloudlike structure that leads to the conclusion—that's where the art is. There is aesthetics within the notion of creativity. There are beautiful proofs and ugly proofs. Beautiful proofs tend to be ones that are simple; they fit together like a jigsaw puzzle; they're elegant. And then there's proof by exhaustion, which is not nearly as elegant. The aesthetically pleasing proof is often wonderfully simple; it's an idea that makes everything clear and natural. Once you see it, you say, "Of course that's true."



HerStory

A Q&A with Nancy McIntire

Portrait by Kevin Kennefick

A citation for Nancy McIntire read at her retirement luncheon probably says it best: She “is a part of Williams’ history.” During her 36 years here, as Williams has doubled in size and broadened its community, McIntire has been central to guiding the College in its efforts to more fully seek out and support students, faculty and staff from previously marginalized groups. It’s hard to talk about McIntire without using words like “pioneer” and “visionary,” and countless members of the Williams community describe her as “the conscience of the College.”

McIntire talked with **Kate Stone Lombardi** '78 in May about the College’s transformation since “co-eds” arrived on campus, the changing nature of diversity at Williams and the work still to be done.

Nancy and I used to skate together at noon. ... The rink always felt warmer when Nancy was there. Around and around we would go. Nancy's skating was always steady and strong, like her work for the College, like her leadership for Williams women. Consistency, dependability and warmth. I never saw Nancy fall. I don't think anyone at the College ever has. —Mary Schendel '73

What was your first job at Williams?

Assistant dean of the College, but I was splitting my time with admissions. The offices were both in Hopkins Hall at the time, so it was just a matter of going up and down the stairs. My first year, 1970-71, there were 90 undergraduate women—45 transfers and 45 exchange students—and about 1,200 men. There were maybe six or seven full-time women on the faculty, only a couple of whom were on the tenure track.

We agreed that I would *not* be called the dean of women, although most people frequently assumed I was and would introduce me that way. I always corrected them. I thought all of us in the dean's office ought to be working with men *and* women. I constantly reminded all of us that this was a shared responsibility, even though I was hired to make sure the transition for women was as smooth as it could be.

What had been the decision-making process concerning coeducation at Williams?

The first decision was whether to expand the student body—should the College grow so that it was more efficient in terms of space and faculty? And the second question was should those additional 600 students be men or women? One of the things that had a great impact on Williams and the other men's schools was the Patterson report (a 1968 study of the "advisability and feasibility" of enlarging Princeton's role in the education of women), which discovered that fewer high school men were interested in going to single-sex institutions. The handwriting was on the wall.

A Committee on Coordinate Education and Related Questions was formed at Williams (to study inclusion of women students). One model would have been the Radcliffe-Harvard model; that is, you set up a separate women's college. President Jack Sawyer and others talked about that in the late 1960s, but they quickly decided not to go in that direction, because the women's college would always be secondary. The "related question" was full coeducation, and in fact the committee recommended that to the faculty. The faculty voted in January of 1969 to recommend that Williams include undergraduate women in significant numbers as early as feasible. The committee and the trustees concurred.

How smooth was the transition?

The College had done a lot of planning for women. There was already a women's locker room, two gynecologists, and they had added me. One big difference was that the College had already started to expand the student body and was building dormitories. What we didn't face was crowding, as they did at Yale. Men and women were not in competition here for space.

The positive alumni response and the positive faculty response were also really significant, in contrast to other places. When I went out on the road to talk to alumni groups, even those few alums who admitted they sort of regretted that Williams no

longer had fraternities and said, "Oh gee, it's co-ed," would then have this light bulb go off—"Oh, but that means my daughter as well as my granddaughters can go to Williams."

What were some issues that weren't anticipated?

We made a couple of mistakes. In the first year or two for women students, many of them were living in small houses around campus. We divided up the women, assigning them to the "row houses" for social life, because we wanted as many residential houses to be co-ed as possible. But in any row house there were just too few women, and that was awkward, especially when there were "retro" men who were apt to say, "Co-ed, go home."

Another thing not anticipated was how similar the women would be to the men that were already at Williams. The College thought that women would enroll in undersubscribed courses and provide different cultural niceties. Williams really didn't anticipate the way in which women students were like their brothers. When we did a review of coeducation in 1974-75, we found that women were taking many of the same courses that men were, and women were also athletes.

The athletic stuff really surprised Jack Sawyer. I remember a very interesting conversation with him about women's sports, and I said, "Well, what about lacrosse?" And he had this amazed look on his face and said, "Do women play lacrosse?"

But Jack Sawyer, Steve Lewis '60 (then provost), Neil Grabois (then dean of the College), John Hyde '52 (former dean of the College) and others were extremely supportive of me and the women at Williams in the early days of coeducation. They were always accessible and willing to listen.

A 1972 *Berkshire Eagle* article described you as "the young, pretty and perky associate dean of Williams." The reporter also asked what you would do if you were married and your husband was transferred across the country. Was that kind of sexism common?

I hated that article! The vocabulary then was still very much old fashioned. Women were girls, even adult women.

There were also periodic moments of invisibility. I would go into a meeting and make a contribution, and, five minutes later, someone else would say the same thing. You began to doubt if you were even there.

The other thing that would frequently happen is that faculty or staff would turn to you and say, "What's the women's point of view?" On the one hand, you kind of like to be invited for your opinion. On the other hand, you don't want to speak for all women. But you know if you don't speak for women, no one else will, so you are caught in this bind of hating that question and feeling as though you really need to respond.

The early women faculty were significant pioneers, since there were so few of them. They had to cope with careers and family, including childbirth, when the College had no children's center

When I think of Nancy McIntire, I remember not only the good advice and direction she offered, but also the comfort she brought to a 35-year-old transfer student and others like me by gathering us together in her home. —Theresa (Slomkowski) Manning '82

or adequate maternity leave or other support mechanisms, and they were often dealing with somewhat indifferent colleagues.

At the same time there was this ferment nationally. It was the height of the civil rights movement, and it was the beginning of the contemporary feminist movement. I was in a Winter Study class about feminism. I was in a consciousness-raising group that included some of the non-working wives of new faculty and some local community women. It was a really exhilarating moment for women.



McIntire with Pam Jennings '78 (left) and Paula Moore Tabor '76 at the "Celebrating 35 Years of Women at Williams" symposium in March.

You were one of the few women in administration at Williams during the early 1970s. Did you form especially close bonds with the female students from those days?

The early days of coeducation were very special, and the closest connections I have are with all of you who were here in the '70s and '80s. One thing I think I have achieved is friendship with many, many women as well as men. I'm pleased about that.

How has the notion of diversity changed over the years at Williams?

When I came, what diversity really meant at Williams was women and black students. It was before much attention was paid to other racial or ethnic groups and certainly before any self-identification of gay and lesbian students. It was not until the '80s and early '90s that Latino students were much more recruited.

Diversity has changed over time. When I came, most of the faculty were men, and they were married to very talented women who also stayed home and raised the family. That was the primary model. Today, Williams faculty and staff are single, are single parents, are dual-career couples, are commuting couples, are gay and lesbian partners. It's just a very different place. That is so exhilarating, but it is also so challenging. That really means the institution needs to focus more on faculty retention and support as well as recruiting.

Your title is assistant to the president for affirmative action and government relations. How has your work at Williams changed?

I spend more time on issues like child care and also on a new job that was started three years ago and reports to my office—the spouse/partner employment counselor. That person is available to

talk about employment to spouses or partners who are relocating to Williams and also to people who are already here and looking to get back in the job market.

When I was in the dean's office, I did a lot of student advising, particularly focusing on issues of women in the early days of coeducation. But all the deans did multiple things, and I worked with incoming transfer students and began working more with students interested in studying away and studying abroad. I got involved with the Williams-Mystic program. When I moved into this job, though it's no longer a student-related job, it really was an extension of what I'd been doing with undergraduates—to work with faculty and staff on hiring women and minorities.

The other way in which my job has changed is that when Hank Payne was president, he wanted the institution to become more actively involved in the community. He asked some of us to spend some time working with local schools and working on how we can be supportive. Jim Kolesar '72 (public affairs director) is the primary outreach person. We are working with the elementary school, the high school and the regional vocational school on programming and support for teachers, professional development and financial support.

What's the next chapter for Williams?

There will be a continuing demand on Williams to be engaged with the community and on those local services that have the biggest impact on our faculty and staff. We want to say to prospective faculty and staff, "Come to Williamstown and you'll have good schools and also good medical care."

The College will also continue to think of ways of being more hospitable to under-represented staff, faculty and students and continue to think of new initiatives to diversify the student body, particularly for students who thought they might not be able to afford to come here—and then assisting that diversity and helping this place to be supportive and welcoming. The College will spend more time on support systems, perhaps rethinking the way the dean's office works and making sure a larger number of low-income students have the academic, financial and personal support they need.

What is the next chapter for Nancy McIntire?

This summer I'm going to Maine for a vacation. I'm going to Sicily in September on an alumni trip. I'm only thinking in short-term segments. I know I am going to have some kind of systematic approach to community activity. ■

Kate Stone Lombardi '78 is a freelance writer in Chappaqua, N.Y., and a frequent contributor to The New York Times. She's known McIntire since the mid-1970s and says her former dean helped her reconnect with the College in 1991, when Lombardi served on a panel about women at Williams. The quotations on pages 21 and 22 are from "The Nancy Book," presented to McIntire at a women's reunion during Williams' 1993 bicentennial.

FACULTY IN FOCUS

French Beyond Borders

Professor Kashia Pieprzak's interest in French literature and culture extends far outside the borders of France—and of her classroom. "French literature is not one big, happy family, and I like that," she says. "It's diverse, and it's constantly in conversation."

For the last two years, the assistant professor of Francophone literature and French language has continued that conversation with a French African film series at Images Cinema in Williamstown. Last winter, the theme was "Beyond the Femme Fatale: Leading Women in New French & Francophone Film," organized with French professor Brian Martin. Films included *Moolaadé*, a look at female circumcision in Burkina Faso, and *8 Femmes*, a musical comedy about gender roles, starring Catherine Deneuve. The series was sponsored in large part by the Cultural Services of the French Embassy and the French Ministry of Culture.

In 2005 the film series examined "Border Crossings," a subject Pieprzak understands from personal experience as well as her research. She was born in Poland to scientist parents whose oil industry jobs took them around the world. She spent her childhood in southern England before moving to Houston. At Rice University she majored in Slavic studies, English literature and French. She has a doctorate in comparative literature from the University of Michigan, giving her, she says, "a lot of freedom to go beyond certain borders."

This summer, Pieprzak is heading to Turkey and Greece on a Getty Summer Institute fellowship to research museum representations of the Middle East, specifically, "how the Turkish government and other institutions have faced the challenge of narrating the past in the region," she says.



Alicia Smith

Kashia Pieprzak

Other projects in the works include examining literary and artistic narratives of illegal immigration from Morocco to the Spanish coast and completing a book based on her dissertation on the institutionalization of contemporary art in Morocco.

"In Morocco, modern art is so elite and has such a limited number of spectators that it's very much a social status kind of thing, but some of the artwork is really amazing," she says. "You enter into these conversations about cultural patrimony like, 'Why is it that France has the greatest collection of Ahmed Cherkaoui work and not Morocco?'"

—Jim Mulvihill

Courses taught by Kashia Pieprzak:

"Introduction to Francophone Literature: Roots, Families, Nations" reviews important North African authors, such as Algerian Assia Djebar—recently elected to the Académie française—and Moroccan Driss Chaïbi, as well as those from West Africa, the Caribbean and Vietnam.

"Contemporary Short Stories from North Africa: Fast Cars, Movies, Money, Love and War" studies short stories alongside North African newspapers to better understand the effects of globalization.

"Writing Islands" discusses themes such as utopia, shipwreck and exile in *Robinson Crusoe* and *The Tempest* and their Caribbean and African rewritings.

Language Lessons

Imagine enrolling in a French class and needing to learn the entire language before being able to say "Bonjour." Absurd? That's how students used to learn computer programming until the advent of Java. Now, a new textbook by computer science professors Kim Bruce, Andrea Danyluk and Tom Murtagh is helping change the way this programming language is taught and learned.

Top to Bottom

Before Java, computer programming courses at Williams generally focused on Pascal, which had some limitations. Known as a "top-down" language, Pascal required programmers to plan and have a complete understanding of the task they were asking a computer to do—say, calculate a bank balance—before they could start writing any code, which meant it might be weeks

before students could test their programs to see the fruits of their labor. Then came Java, created in 1995 by Sun Microsystems, which allows programmers to make use of existing bits of code that can be strung together to perform a function (a "bottom-up" approach). That means students can start writing and testing a program right out of the gate.



Kim Bruce

Filling the Gap

As Java became the language of choice, "we found that we needed to change the very way we presented programming to our students," says Danyluk. "In order to get them to think in a way that best matched the new language, we had to teach differently." She and her colleagues began redesigning their "Introduction to

Team Work

Look at a rowing shell on the water and you'll see eight bodies moving in unison to guide the boat forward—each person duplicating the movements of the one in front of him or her. Such motion may look effortless, but determining what combination of athletes will make the fastest boat is complicated. Getting the lineup right is perhaps the biggest challenge.

So how does a coach choose eight individuals and transform them into one unit, led by the coxswain who best motivates them? In "Coaching Leadership," Justin Moore, coach of the Williams women's crew team and assistant professor of physical education, explores the question using applied leadership theory.

Moore's paper, originally written as part of his graduate study, was published in *Encyclopedia of Leadership, Vol. 1*, edited by Williams government professor emeritus James MacGregor Burns '39, a pioneer in leadership study, and Al Goethals, the Williams Dennis Meenan '54 Third



Justin Moore

Century Professor of Leadership Studies.

Moore also has examined other factors that have a bearing on the success of individual athletes and teams. He published the article "Think you are over-

trained? Perhaps you are under recovered?" on the USRowing Web site and presented his research at the December 2005 annual USRowing convention. In the article he demonstrates why some athletes are able to fully recover between workouts while others are not. An athlete who spends the day after a morning training session doing physical labor, for instance, will be much less rested than one who spent the day sitting at a desk.



Moore's work on leadership in coaching and his successes with the Williams team also have attracted notice. (The women have qualified for NCAAs four years out of five, including this year, and won the first-ever Div. III Women's Rowing Championship in 2002.) This month Moore begins a sabbatical working in Canada alongside one of his mentors, Al Morrow, coach of the Canadian national women's rowing team and a former Olympic coach.

When it comes to coaching, women's rowing captain Meaghan Rathvon '06 says Moore is equally good at his job, whether it's a rebuilding year or a championship is within reach.

He "has a way of bringing boats together," she says, "of figuring out exactly what the boat needs and executing it."

—Jennifer Grow

Computer Science" course and quickly discovered there were no textbooks written to teach beginners this new approach.



Andrea Danyluk

Group Effort

As they set out to write what became *Java: An Eventful Approach*, Bruce, Danyluk and Murtagh hoped to transform course materials into a complete textbook. But much of what they

discussed in class never made its way into lecture notes. Moreover, "we had to write [the book] in such a way that would guide other faculty in the direction that we like to take things but give them enough flexibility to teach



Tom Murtagh

in their own way," Danyluk says. Meanwhile, different opinions on minor technical issues kept the team arguing late into the workday. "There were fights, but I can't

imagine having written a book that turned out as well as this one if I'd had to do it myself," says Bruce, who now works at Pomona College. "I learned so much from collaboration with Tom and Andrea that I hardly know what

my own contributions were when I look back at the book."

—Reported by Kipp Lynch and Jennifer Grow

To see lessons covered in *Java: An Eventful Approach* (Pearson Education Inc., 2005), visit eventfuljava.cs.williams.edu/index.html

EPH'S BOOKSHELF

A sampling of current books and other published materials received by the *Williams Alumni Review*

Annus Mirabilis. By Sally Ball '90. Barrow Street Press. Poems on the nature of art and inquiry, love and the human impulse to acquire knowledge.

A Reader's Companion to Infinite Jest. By Robert Bell, William R. Kenan Jr. Professor of English, et al. Xlibris Corp. A guide to David Foster Wallace's *Infinite Jest*, including a synopsis, a dictionary of slang and idioms and a directory of characters.

Williamstown: The First 250 Years, 1753-2003. By Robert R.R. Brooks, former economics professor, editor, et al., with Henry N. Flynt Jr. '44, former dean of financial aid, photography editor. Williamstown House of Local History and Williamstown 250th Anniversary Committee. The story of how the "Village Beautiful" came to be, with the new chapter "Culture Transforms the Town."

What to Do When You're Sad & Lonely. By Jamie Crist '83. Free Spirit Publishing Inc. Strategies and coping skills for adolescents with depression or bipolar or anxiety disorders.

George Rickey: The Early Works. By Maxwell Davidson III '61. Schiffer Publishing. A look at one of the world's most accomplished kinetic sculptors emphasizes the artist's early indoor works.

Gay Marriage, Real Life: Ten Stories of Love and Family. By Michelle Bates Deakin '87. Skinner House Books. Same-sex couples share how their decision to marry affected their lives and other relationships.

David Finley: Quiet Force for America's Arts. By David A. Doheny '53. University of Virginia Press. A biography including excerpts from Finley's private journals gives insight into American and world history between 1920 and 1960.

Bass Ackwards and Belly Up. By Sarah Fain '93 and Elizabeth Craft. Little, Brown and Co. A novel about four best friends who postpone college to pursue their dreams.

Nature, NeoColonialism, and the Spanish American Regional Writers. By Jennifer French, assistant professor of Romance languages. Dartmouth. A study of Latin America's early Spanish writers and their cultural roles, environments and criticisms.

Being There. By Barry M. Goldstein, visiting professor of art. Master Scholars Press. Photographic portraits of and interviews with NYU medical students who volunteered in NYC's Office of the Chief Medical Examiner following 9/11.

Dark Against the Sky: A Climbing Boy's Story. By Stephen B. Hauge '73. Xlibris Corp. A novel, aimed at young adult readers, about a band of London chimney sweeps in 1834.

American Students Organize: Founding the National Student Association After World War II. With Henry M. Halsted '48, contributing editor, et al. Praeger Publishers. The history (including *Williams Record* articles) of a student movement for academic freedom and social justice. Halsted and Seth Bidwell '49 were delegates to the group's 1947 founding convention.

The Lord of the Rings: A Reader's Companion. By Wayne G. Hammond, assistant Chapin librarian, et al. Houghton Mifflin Co. A discussion of literary and historical influences on *The Lord of the Rings* and Tolkien's use of arcane words in his invented languages of Middle-earth.

The Practice of Politics in Postcolonial Brazil. By Roger A. Kittleson, associate professor of history and chair of Latina/o studies. University

WRITING THE WEST

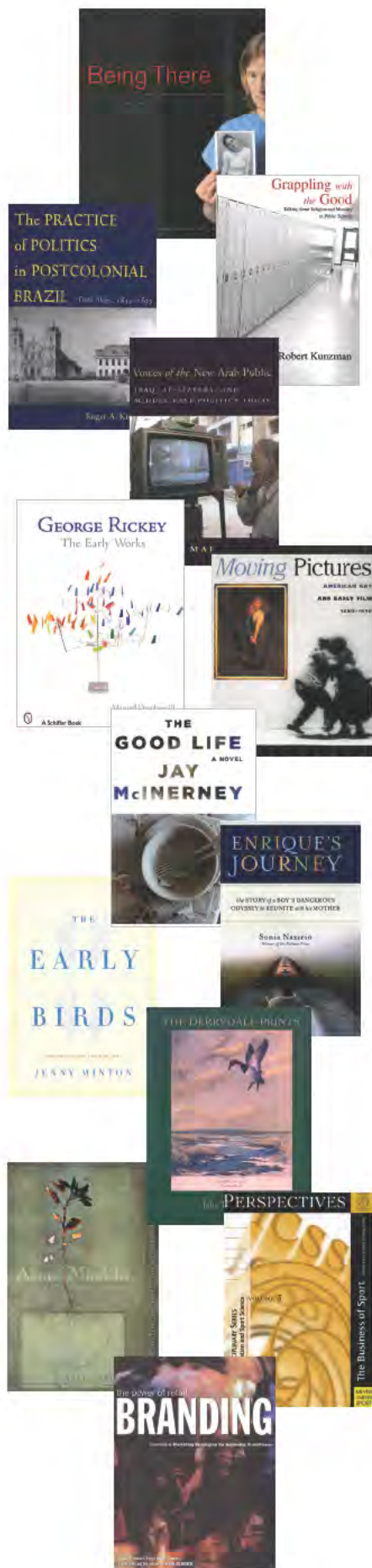
At the age of 9, Jim Pickering '59 was whisked away from the suburbs of New York to Estes Park, Colo., for a two-week summer vacation. Living

in a turn-of-the-century log cabin nestled among the lodgepole pine and aspen, he became acquainted with the legacy of Enos Mills—the "Father of the Rocky Mountain National Park."

Today, Pickering has written or edited some 20 books on Colorado and the West, many of which explore the history of Estes Park. Recent works include *Estes Park and Rocky National Park: Then and Now* (Westcliffe Publishers) and *Enos Mills' Colorado* (Johnson Books). His other collections include *Fiction 100: An Anthology of Short Fiction*, now in its 11th edition, *Literature: An Anthology, Poetry and Drama*.

Pickering, a long-time summer resident of Estes Park, is a professor of English at the University of Houston, where he also has served as dean, provost and president.





of Pittsburgh Press. A study of the changes in Brazilian political culture in the 50 years between its civil war and the Federalist revolt of 1893-95.

Grappling with the Good: Talking about Religion and Morality in Public Schools. By Robert Kunzman '90. State University of New York Press. A vision of K-12 public education in which students learn to engage respectfully with the diversity of beliefs about religion and morality.

Voices of the New Arab Public: Iraq, Al-Jazeera, and Middle East Politics Today. By Marc Lynch, associate professor of political science. Columbia University Press. An examination of the new Arab public sphere draws upon analyses of Arab satellite TV programs, op-ed pieces and public polls.

Moving Pictures: American Art and Early Film 1880-1910. By Nancy Mowll Mathews, Eugenie Prendergast Senior Curator of 19th and 20th Century Art and lecturer in art, editor, et al. With contributor Marc Simpson, associate director of the College's graduate program in art history. Hudson Hills Press. An exploration of the complex relationship between American art and the medium of film.

The Good Life. By Jay McInerney '76. Knopf. A novel of how the lives of two Manhattan couples change in the wake of the 9/11 attacks.

The Early Birds: A Mother's Story for our Times. By Jenny Minton '93. Knopf. A memoir of the premature birth of the author's twin sons.

Enrique's Journey: The Story of a Boy's Dangerous Odyssey to Reunite with his Mother. By Sonia Nazario '82. Random House. The true story of a Honduran boy who braved tremendous hardship to reach his mother in the U.S.

The Derrydale Prints. By John T. Ordeman '52. William P. Leary. Derrydale's most popular prints, with full-color images by A.B. Frost, Roland Clark, Edwin Megargee and Marguerite Kimse.

Dr. Joe's Rx for Managing Your Health. By Joe Prendergast '59. Endocrine Therapeutics Inc. An in-depth look at the latest breakthroughs in diabetes and heart care, including advice on conducting a healthy lifestyle.

The Multidisciplinary Series of Physical Education and Sport Science, Vols. 3 and 5. By Guido Schilling '59, editor, et al. International Council of Sport Science and Physical Education. Part of a six-volume series covering a range of topics from the business of sport to sport governance.

The Power of Retail Branding: Innovative Marketing Strategies for Achieving Brand Power. By Arthur A. Winters '46 et al. Visual Reference Publications. Seven significant branding strategies used by innovative retail marketers.

ON COMPACT DISC

Avenue Boulevard. By Gozadera (Andrew Brown '05, Rafael Cruz '05, Ari Crystal-Ornelas '05 and Pete Holland '05). Self-produced. The former ¡Go Kat Go! releases its second album. Available at www.myspace.com/gozadera.

How to Breathe. By David Golden '01. Self-produced. Debut album recorded live in Austin, Texas, from an up-and-coming singer/songwriter. Available at www.davegolden.com.

Heroes of Earth. By Leehom Wang '98. Homeboy Music Inc. The artist's 11th solo album features Chinese pop, Beijing opera and hip-hop. Available at iTunes music store.

My Real Williams Homecoming

If you have ever walked through an art museum asking yourself which painting you would, given the chance, take home for your living room, then you will perhaps understand how I felt walking through the neighborhoods of Williamstown in the winter of 2004. It's a feeling of being so taken by the beauty before you that you can't help but want to make it your own.

My husband, infant daughter and I were residing in Williamstown for January and the spring semester. He was a research fellow at the Clark Art Institute, and we were ensconced in a well-appointed apartment on South Street. It was largely my goading that had prompted my husband to apply for this fellowship. Sixteen years of urban living since graduation had left me dreaming—literally—of Williamstown and its rural expanses. When our plans for 2004 were finally set, I felt a sense of anticipation and excitement I had not known in years.

The return to Williamstown was everything I had hoped for. I taught a Winter Study course through the Center for Environmental Studies and found in the current crop of students—at least the 12 in my seminar—a familiar but fresh perspective on the College as well as shining talents that inspired me in my own work. When I needed advice about grading, I turned to my former adviser, English professor Bob Bell, and soon we were swapping stories and experiences over lunch. I'd forgotten how small the Williams community is and how welcoming. I found myself chatting with professors at the grocery store and meeting alums at the snack bar and the post office. I even discovered, upon bumping into coach Dick Farley, that the man has a knack for remembering the faces and stories of former athletes that rivals his prowess as a coach.

But this extended homecoming was about something more than the past and even more than

the College. It was Williamstown, the place, that really drew me in. There were winter hikes up Stone Hill, silent but for our snowshoes crunching through the icy crust. There was the fox we spotted napping in the hedgerow behind our house, and the wild turkeys fussing on the edge of Hopkins Forest. There was the din of wood frogs, spring peepers and bullfrogs adding their successive refrains as April gave way to May and June. There was the late-day glow of green fields spreading out at our feet as we descended the Hopper on a springtime hike.

I found myself wanting to make this place mine, to own a piece that would confirm my belonging. Hence I wandered through town with that wistful, possessive eye. I wondered which was the ideal neighborhood and which house I'd buy if I could. I soon settled on a brown house at the top of the Knolls that looked out over my favorite rustic field. Impossibly, the house came on the market only a few weeks later. For a few days, I took this as a sign: The house was meant for me! It was just like the final scene in *Miracle on 34th Street*. Yet the ticket price put a quick end to my delusions.

In time I realized this was for the best. I was gradually becoming more familiar with the village community—the young faculty, the conservators at the Clark, the bakers, the schoolteachers. Through them I learned that vigorous real estate sales have been something of a curse for local residents. Time and again, alums like me—well, better heeled than I—are placing bids on houses that no locals can match. "Don't even try," one real estate agent cautioned my recently tenured friend when he inquired about a house on Cole Avenue that had just come on the market. "There will be five bids from New Jersey by tomorrow." Other people told me of alums knocking on their doors and giving them their business cards. "Call me if you ever think of selling," they said.

The impacts of such buying on a community the size of Williamstown are enormous. Housing prices have soared above the reach of many faculty and most staff. Many have moved to North Adams and Adams, putting more cars on Route 2 and dissolving some of the intimacy for which Williams is known. New housing developments such as those on Pine Cobble—the only true land-use travesty I observed during my stay—threaten the rural beauty that defines the town and College. What's more, out-of-state residents who have their second homes on School Street, Meacham and Cole erode the livability of these neighborhoods in countless large and small ways. They aren't around to shovel the sidewalks after a snowstorm, forcing schoolchildren and parents with strollers to walk in the street. They don't get involved with neighborhood planning. Their houses—dark and vacant for most of the year—reduce the overall security and cohesion of the street. Imagine being an elderly person alone in your home knowing that the houses on either side of you are empty. Imagine being a child knowing that few houses around you have anyone to receive trick-or-treaters or Girl Scout cookie sellers, much less any potential playmates.

I don't know how we learn to love something without needing to possess it. I don't know how we protect the spirit of communities anywhere from the carelessness of somebody else's prosperity. But I do know this: In our four years at Williams, we students were offered rare entry into a close-knit rural community. Remarkably, this welcome remains if we return. It's there even if we have no title to these lands, and maybe especially if we do not.

Sara St. Antoine '88 is an environmental writer and editor based in Cambridge, Mass.