What's News @ Rhode Island College

12-2-1985

Rhode Island College

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Anthony P. Giardino was described as "very devoted to Rhode Island College," often working 12-hour days and "he rarely turned down a request for assistance." These were the comments of a colleague upon the unexpected death of the assistant professor of education and assistant director of audio-visual for television services on Thursday, Nov. 21, at his North Providence home.

Giardino, husband of Sheila M. (Clarkin) Giardino and father of three sons, Anthony F., David M., and Timothy J. Giardino, and a daughter, Julie M. Giardino, all at home, was 42 years of age.

"He was very proud of a number of his students whom he guided and taught from their freshman through their senior year," notes Roland B. Mergener, director of RIC's audio-visual department.

"He'd make them sweep the floors, take out the trash and answer telephones," says Mergener of Giardino by way of explaining his having them start from the bottom up, "but if they persisted, they were well trained and many went out and got jobs" in related fields.

"These students were very dedicated and loyal to him," assures Mergener.

Giardino, an assistant professor in the department of educational leadership, foundations and technology, came to RIC in 1964. He was a member of the American Federation of Teachers.

Born in Providence, a son of Anthony and Angelina (Feula) Giardino, he had resided in North Providence for 17 years. Since 1975, he was an active amateur radio operator, with WAIZOZ as his call letters. He was treasurer and a past president of the Hope Valley Amateur Radio Association.

Besides his wife, children and parents, he is survived by two brothers, Nicholas A. Giardino of Warwick, Robert J. Giardino of Providence, and a sister, Phyllis J. Cabral of Providence.

Funeral services were held Nov. 25 from the James J. Gallogly & Sons Funeral Home with a Mass of Christian Burial in St. Augustine's Church. Burial was in St. Ann's Cemetery, Cranston.

Characterizing himself as a scholar, not a politician, Dr. Suliman Bashear, visiting Fulbright professor at Rhode Island College, described the difference between academic life in the United States and the Israeli West Bank universities where he has taught in the past.

"It's a new experience for me (to teach in the U.S.). I'm learning a different academic and administrative approach. It's a different academic system. The atmosphere is completely different. It's a different culture," says the 38-year-old Ph.D. in Middle Eastern history.

"I like it," he observes, explaining that it is "quiet" when considered in terms of political activity.

"Middle Eastern universities are hotbeds of political activity," he points out. "Most of the semester would be occupied by strikes. People almost do not learn."

Bashear feels that coming to an American college to teach was "a good change for me." He says he finds it "almost relieving."

An associate professor of history at Nablus University on the West Bank, he also served as vice president (for academic affairs) at that institution. A

(continued on page 6)
The Bureau of Grants and Sponsored Projects will be providing information about requests for proposals (RFPs) on a regular basis in this column. Anyone interested in obtaining further information or application and guidelines need only circle the number RFP on the coupon below and send it to the Bureau in Roberts 312.

1. Research Corporation: Center for Research Grants: Supports original research in the physical sciences that will lead to significant contributions to scientific knowledge. Investigators in the early stage of their careers are urged to apply. However, since scientific significance is the prime criterion, unusual or particularly speculative proposals may be considered. If necessary, equipment and supplies, student stipends, and travel will be supported. Though proposals may be submitted at any time, deadline cited will allow for review at the advisory committee next meeting. DEADLINE: Feb. 1.

2. German Academic Exchange Service: Study Visits: Supports research projects of one to three months to be conducted in the Federal Republic of Germany. Applicants must have at least two years of teaching and/or research experience and hold the Ph.D. or its equivalent. Previous research recorded in the proposal field is required. A monthly stipend and allowance for travel within Germany is provided. DEADLINE: Jan. 31.


4. National Historical Publications and Records Commission: National Records Program: Several categories of grants are available for funding for state, regional, and national projects. The Public will support a variety of activities, from completed output to feasibility studies and to early research. Awards vary widely, from $1,500 to over $200,000. DEADLINE: Feb. 1.

5. National Science Foundation: Science Education: Materials Development and Research: Support for activities designed to strengthen science, math and technology education for high school, middle/junior high and elementary students by supporting the development of materials, technologies, and model programs. Proposals will be ac­cepted in four program areas — Instructional Materials Development; Materials and Methods for Teacher Preparation; Applications of Advanced Technologies; and Research on Teaching and Learning. Deadline cited is a target date; applications may be submitted at any time. DEADLINE: Feb. 1.

6. National Science Foundation: Ethics and Values in Science and Technology: Supports studies that focus on the roles of science and technology in areas of current social or professional concern, and are meant to clarify the ethical implications or value assumptions of those roles. Also supported are studies showing the role of social and professional values in setting research priorities. Awards are made for collaborative research projects (up to $150,000) individual professional development activities (up to $20,000), and dissertation support. Deadlines: Nov. 1 and Jan. 1—proposals only; Feb. 1 and May 1—final proposals.

7. National Institutes of Health: NIH Small Grants Awards; One year, non-renewable awards of up to $15,000, intended to provide support for pilot projects, to test new techniques, or for feasibility studies of innovative and high-visibility research that would provide a basis for more extended research. NEXT DEADLINE: Feb. 1.

SEND ME INFORMATION ON THE FOLLOWING PROGRAMS (CIRCLE PROGRAMS OF INTEREST TO YOU):

1. 2. 3. 4. 5. 6. 7.

NAME ____________________________
AFFILIATION ______________________
ADDRESS __________________________

DEADLINE: Feb. 1.

What’s News at Rhode Island College What’s News Deadline Tuesday 4:30 p.m.

ACTUALLY, WE LIED ABOUT THE AMNESY ON OVERDUE BOOKS. YOU’RE UNDER ARREST!
3rd grader finds time capsule dig ‘most exciting day’

Text and Photos by Gordon E. Rowley

When Henry Barnard School third grade teacher Gert Toher wanted to find the "time capsule" she and a class had buried in 1981, she called on experts — the Introduction to Archaeology class, taught by RIC’s Carol Barnes.

The school yard had changed considerably since the capsule had been buried. Part of it had been paved. Several large planters had been taken away. And a maple tree had been planted over, or near, the spot where the capsule, a large tin can containing contemporary maps, school papers and photos of the class, had been buried.

Not wanting to dig more than necessary and disturb the roots of the tree, the archaeology students and third graders first divided the area into a grid of one-meter squares.

Steel rods were driven into the soil at precise intervals on the chance that something hard might be struck. Then a college student went over the ground with a metal detector. The detector registered four “anomalies” or places containing metal.

Finally, using the information from the probes, the searchers made an educated guess which anomaly was most likely to be the capsule. They began digging and... Eureka!

The first — and only — hole dug yielded the capsule.

The college students had experienced an on-site “dig.” The third graders — and their teacher — had learned a little about archaeology. “I never realized how precise it all is,” said Toher.

But perhaps the best assessment of the project was that of the third grader who told Mrs. Toher: “This has been the most exciting day of my whole life.”

Negotiations at impasse

As What’s News at Rhode Island College was going to press John S. Foley, vice president for college advancement and support, reported that an impasse was declared in the collective bargaining negotiations between the Board of Governors for Higher Education and Local 1819 of the American Federation of Teachers. “It is expected that the matter will be subjected to mediation,” Foley said.

WHAT’S THIS all about Anthony Mendillo, a continuing education student seems to be asking, as he views display by art students. RIC’s art club sponsored a contest featuring art having to do with radioactivity. Facsimiles of nuclear missiles were exhibited on campus mall during the morning of Nov. 21. (What’s News Photo by Laurence J. Sasso, Jr.)

TALK WAS PLENTIFUL but not cheap on Nov. 21 when Rhode Island College hosted the history department’s 21st annual symposium and the English department had as a guest speaker Harvard University professor Helen Vendler (above). Vendler is speaking on the Byzantium poems of William Butler Yeats. Donald Bell (at right) appears at the history symposium which this year focused on terrorism. Bell, a Tufts University professor, had as his topic political terrorism in historical perspective. (What’s News photos by Kathryn M. Sasso).
“The Glass Menagerie” went to Block Island recently on an unusually mild, though breezy, November weekday in the personages of David H. Burr, director, and Sean P. Reilly, Joan E. Garfinkel, Paul Pacheco and Dina Piccoli, students from Rhode Island College who are members of a class (Theatre 477) called Touring Theatre.

The Tennessee Williams’ classic — or, more specifically, three scenes from it — was acted out before a score of students at the Block Island School who reacted just as the RIC troubadours had hoped.

“In one scene you could have heard a pin drop,” exclaimed Nancy Greenaway, a part-time English teacher at the school who served as hostess for the RIC entourage which spent the day on the island.

After an hour-and-fifteen-minute ferry ride from Galilee upon seas flecked with whitecaps, the RIC group, garbed in sweaters and coats, alighted on the island dock to be greeted by their hostess.

“I’m so glad you’ve got the guts to come out here this time of year. Not many people would (have come),” she said to the wind-blown visitors, none of whom, apparently, suffered any sea sickness.

After a compact automobile had made two trips to deposit the visitors at the school, some furniture was rearranged, street clothes exchanged for costumes, and the students ushered in to folding chairs to await an introduction to Professor Burr and his introduction, in turn, to the scenes that were about to be enacted.

What the junior and senior high school students thought they’d see is anyone’s guess. They chatted and giggled, perhaps more in gratification with the break from their daily class routine than in anticipation of the performance.

But, from the moment Pacheco, a junior from Pawtucket, strode out “on stage” (which was the classroom floor and barely arm’s-length away from his audience), his characterization of “Tom,” sporting a black leather jacket and hands manipulating a pack of cigarettes, captivated them.

Pacheco, Piccoli, a senior from Johnston, playing “Laura”; Reilly, a junior from Riverside, playing “the gentleman caller;” and Garfinkel, a part-time student from East Greenwich, playing “Amanda,” gave emotion-charged performances in the scenes that blended expertly, giving both a glimpse of life in “The Great Depression” and of sensitive and professional-quality acting.

The actors, actresses and director, after the students’ applause, took seats facing their audience and answered questions by the students on what they had just seen. Mrs. Greenaway, who is apparently no stranger to the theatre, occasionally prompted a shy student whom she thought may have wanted to ask something.

A give-and-take discussion followed for about a half hour, after which the performers and their director were given lunch and a tour of the island. They boarded the returning 5 o’clock ferry and headed back to the mainland in the late autumn darkness.

As Burr had pointed out, this is the first year the college has undertaken theatre touring trips to area high schools. Other schools, either already visited or scheduled to be visited, include Bristol, Lincoln, East Providence, Bayview and Narragansett.

Dr. P. William Hutchinson, professor of communications and theatre, explains that the department has plans also to make follow-up visits to each of these schools to meet with guidance counselors and students who have expressed an interest in coming to RIC.

Theatre scholarships are being advertised for any prospective student with an interest in theatre, either acting or the technical aspects of theatre as well as a new musical theatre major.

Interviews and auditions are planned for early spring.

Hutchinson indicates that this program of performance and follow-up recruiting visits is being considered as an on-going venture each semester.

“We’ll evaluate the program next semester,” says Burr, who adds that the “responses (by the schools and students) have been great. People are enthusiastic about it.”

In addition to giving RIC theatre majors a chance to perform on the “grass-roots” level — varying students in the Touring Theatre class perform — under conditions that are not always perfect, the Touring Theatre offers the highschoolers cultural exposure while the follow-up visits inform them of the opportunities at RIC for a theatre-oriented education.
goes to Block Island

David Burr, on the second deck of the ferry Nov. 19. From left are Joan Ave, Nancy Greenaway (to right) and Piccoli (below) looks over her lines in performance. At top right actors and director after the scenes for the ferry to depart.
graduate of the Hebrew University of Jerusalem, he also earned a master’s degree there. He received his Ph.D. at the University of London.

Bashear has full command of Hebrew, English and Arabic. He has written a number of books on issues relating to the Middle East, its culture, religions and politics.

One of them, Communism in the Middle East, was published in both English and Arabic in London in 1980. The others are in either Hebrew or Arabic.

While he is in the United States, in addition to teaching at Rhode Island College, he is working on a research project. Because RIC does first dates-William's Othello

Hutchinson of Providence, who has been a professor in the department of communications and theatre at RIC for the last 18 years.

The piece will be part of a new three-volume publication: American Theatre Companies: A Historical Perspective, edited by William B. Daven and unanimously. He believes it is one of the best performing arts companies in the country.

The theatre’s second production, Lorca’s The Death of Beatrice (opening May 8, 1964) and a double bill of Albee’s The Death of Hurricane and The American Dream (opening June 5, 1964)—were directed by Adrian Hall. Because the Hall productions were especially well received and gave receipts and favorable reviews indicated the community would support the new theatre; Hall and the members of the board of trustees began to plan for the next season with a more professional organization.

From that point on, Hutchinson traces the growth of the theatre troupe as it began to establish a permanent home for itself in Providence with a growing repertory of scripts, being one of the better performing arts companies in the country.

"From the small 1964 organization consisting of the artistic director, a managing director, several professional actors, and a production staff made up primarily of volunteers, the company by 1973 had grown to include a management and support staff of 27 full time employees, an artistic staff of 40 (including actors, directors and designers) and a full-time production staff of 15."

In addition to volunteer assistance, additional paid personnel is hired for specific large cast productions, special projects, etc., Hutchinson reports.

The Hutchinson piece also notes Trinity Rep’s creative work in theatre and the performing arts.

"Since its inception," he writes, "the company has usually included in each season revivals of European and American classics, as well as modern and contemporary plays.

The unique feature for which the company has achieved national and international renown, however, has been its production of new plays and new adaptations and translations of older works. Of 180 new works mounted during 22 seasons, the company has produced 28 world premieres and four American premieres."

Over the last 22 years, Trinity Rep has been internationally recognized for its creativity, talent and playwriting with several awards.

Trinity won its first world award in 1968 at the Edinburgh Theatre Festival in Scotland. A year later the company was given its first national award, the Eugene O'Neill Foundation Major Jones award in performing arts. And, in 1981, Trinity Rep was recognized by the peers on Broadway when it received the prestigious Tony Award.

Hutchinson himself is no stranger to Trinity. Since the late 60’s he has been involved, in a number of activities in representing Rhode Island College. On a more personal level, he has worked with the theatre as an actor and director, and has regularly written reviews on Trinity Rep plays for the Providence Journal.

Hutchinson says the most significant development throughout the history of Trinity has been "the core of people that have stayed with the company over the years."

"One of the most important things that you sense as you become involved with the company, as far as the arts are concerned, is ensemble work," he stated.

"That is the unique thing about Trinity Square," Hutchinson stated. "There has been emphasis by Adrian (Hall) on always trying to include new works, new plays, new playwrights; to encourage and nurture and produce," he said.

Many well-known actors from Broadway, Hollywood, and the West End have appeared in Trinity Rep productions.

Trinity Rep has consistently included in its repertoire the work of Rhode Island’s own John Guare, who taught theatre at Rhode Island College for more than a decade.

Other recent professional credit also includes works by Tennessee Williams, Tom Stoppard, Harold Pinter, and contemporary playwrights.

Hutchinson continues, "The final two productions of this first season—Williams’ Othello (opening May 6, 1964) and a double bill of Albee’s The Death of Beatrice and The American Dream (opening June 5, 1964)—were directed by Adrian Hall. Because the Hall productions were especially well received and gave receipts and favorable reviews indicated the community would support the new theatre; Hall and the members of the board of trustees began to plan for the next season with a more professional organization."

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The Vienna Choir Boys to perform Dec. 10

RIC's Bannister Gallery:

Rhode Island College's Bannister Gallery will mount an exhibition of works collected over the past decade by the gallery, the RIC art department and the Rhode Island College Foundation. Focal point for the show will be a painting by Edward M. Bannister, for whom the gallery is named.

The exhibit will open Thursday, Dec. 5, at 7 p.m. and will run through Dec. 23. A noted turn-of-the-century artist, Bannister, who was black, established a reputation of national scope at a time when black artists were not taken seriously by the dominant white culture.

Bannister came to Providence in 1871. He had married a Narragansett Indian woman some 15 years earlier. In Rhode Island he met with substantial success in acquiring a regional reputation.

With two white artists he founded the Providence Art Club and was one of the first Afro-Americans to acquire regional recognition in the United States. RIC named its center gallery for him in 1978, dedicating the space to the pioneering black painter.

In addition to the Bannister paintings (RIC has two and is in the process of acquiring a third), the college has recently installed a monumental piece of metal sculpture by Joseph Goto, a Providence artist whose work is included in the collection of national scope at a time when black artists were not taken seriously by the dominant white culture.

The college's collection has been supported in part by the Brandeis Women's Club, the Marsello Family Foundation, the RIC art department, the RIC Art Club, the RIC Foundation and the RIC President's Bannister Gallery Purchase Fund.

Gallery hours for the duration of the exhibit will be Monday through Friday 11 a.m. to 4 p.m. and Tuesday and Thursday 6 to 9 p.m.

For more information call 456-9765.

Student to offer 'Talley's Folly'

As part of her semester project for a class in special problems in theatre (acting) at RIC, Natalie Brown, a RIC junior studying with Dr. P. William Hutchinson, will present 'Talley's Folly' Dec. 5 and 6 at 8 p.m.

The Lanford Wilson play will represent the culmination of a semester's work by Brown. Hutchinson said that the public is welcome to attend at no charge.

Annual tree lighting today 6:30 p.m. Roberts Hall

D.J. McDonald brings his company to join the RIC Dance Co. for its annual winter concert Dec. 5. Lost Tribes/Age and Isolation will be the title of the dance McDonald has choreographed for the event. RIC's dancers will also offer works by Amy Zelt Elsworth and Rebecca Kelley on Dec. 5 as the first half of the bill. On Dec. 6 Lost Tribes will be repeated by itself. Both performances begin at 8 p.m. and will be followed by a symposiums funded by the Rhode Island Council on the Humanities. The symposium will consider the issues of aging and the arts, subjects raised by McDonald's use of senior citizen dancers in his production. For information call 455-9791.
Rhode Island College's Seventh Annual Holiday Gift to the Community

The Seasons
Franz Joseph Haydn
The Rhode Island College Chorus and Symphony Orchestra

Edward Markward, Conductor
Holly Outwin-Tepe, Soprano
Donald St. Jean, Tenor
William Jones, Baritone

Monday, December 9, 1985 8 PM
Roberts Auditorium
Rhode Island College
Providence, RI

The concert is free and open to the public. Because of limited seating, advance tickets are required. For tickets call 456-8022. Mon. through Fri., 9 am to 4 pm. A reception will be held in Roberts Hall foyer, following the concert.

Calendar of Events
Dec. 2 - Dec. 9

MONDAY, DEC. 2
11 a.m. Meeting for BGS students. Information on the Bachelor of General Studies program will be provided, and the needs of BGS degree candidates in the way of course work and services will be identified. Board of Governors Conference Room, Roberts Hall.

TUESDAY, DEC. 3
11 a.m. Women's Basketball. RIC vs. Brandeis University. Away.

WEDNESDAY, DEC. 4
11 a.m. Women's Basketball. RIC vs. Salve Regina University. Away.

THURSDAY, DEC. 5
11 a.m. Women's Basketball. RIC vs. UMass-Boston. Home.

FRIDAY, DEC. 6
11 a.m. Women's Basketball. RIC vs. U.S. Coast Guard Academy. Away.

SATURDAY, DEC. 7
1 p.m. Women's Basketball. RIC vs. U.S. Coast Guard Academy. Away.

SUNDAY, DEC. 8
10 a.m. Women's Basketball. RIC vs. University of Rhode Island. Away.

MONDAY, DEC. 9
11 a.m. Noon Mass. Student Union, Room 304.

Meeting for BGS students. Information on the Bachelor of General Studies program will be provided, and the needs of BGS degree candidates in the way of course work and services will be identified. Board of Governors Conference Room, Roberts Hall.

Women's Basketball. RIC vs. Salve Regina University. Away.

Women's Basketball. RIC vs. U.S. Coast Guard Academy. Away.

Women's Basketball. RIC vs. UMass-Boston. Home.

Women's Basketball. RIC vs. U.S. Coast Guard Academy. Away.

Women's Basketball. RIC vs. Brandeis University. Away.

Women's Basketball. RIC vs. Clark University. Home.

Women's Basketball. RIC vs. University of Rhode Island. Away.

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