All presentations will take place in Hood Dining Room, Blaustein Humanities Center, from 11:30 a.m. to 1 p.m. Faculty colleagues are invited and lunch is provided.

Fall 2017

MONDAY, SEPTEMBER 18, 2017
EDWARD J. MCKENNA
Economics
Can We Ever Really Know a Person’s Contribution to Output?

We often hear statements such as “Bill Gates deserves to make billions of dollars, for his contribution to output warrants this kind of payment.” Economists claim that we can measure a person’s contribution to output through use of a concept known as the marginal physical product. But does the marginal physical product really measure a person’s contribution? And, if it does not, what can be said of capitalist economies that nevertheless pay a worker an amount equal to their marginal physical product?

WEDNESDAY, NOVEMBER 1, 2017
WENDY K. MOY
Music
Empowering Silenced Voices Through Choral Music

The Empowering Silenced Voices project, by professional choir Chorosynthesis Singers, uses the power of the choral art to give voice to those who may be silenced—perhaps by intimidation, societal norms or injustices, violence, or death. I will share my process as the music for collaboration with the composers; and as I rehearse, perform, record, and edit the music in post-production.

Spring 2018

MONDAY, FEBRUARY 26, 2018
MICHELLE NEELY
English
Unlikely Environmentalisms: 19th-Century American Literature in the Anthropocene

My book project, Unlikely Environmentalisms, examines literary, scientific, and popular representations of sustainability in the antebellum United States, and of forms of community made possible by each. Through detailed readings of writers such as Walt Whitman, Henry David Thoreau, Emily Dickinson, Hannah Crafts, and Herman Melville, each chapter asks how its different area of inquiry—recycling, anti-consumerism, multispecies community, and the preservation movement, respectively—helped form our contemporary environmental imagination, and might also provoke us to rethink our current environmental crisis.

TOBIAS MYERS
Assistant Professor of Classics
Direction: The Proem’s Promise

The idea of God as author pervades Western discourse, both as a literary conceit and as a theological proposition. Its converse—the idea of the author as godlike—is a frequent trope of self-conscious narratives. The Iliad, this talk argues, in one sense gives us both: an “authorial” Zeus complements a “godlike” singer-narrator (Homer). But the point is neither theological nor literary. Rather, it is about the Iliad as a live event that claims to connect audiences directly with their authentic past.