

Faculty @Work PRESENTATIONS 2017 – 2018

MONDAY, SEPTEMBER 18, 2017

EDWARD J. MCKENNA
Professor of Economics

WEDNESDAY, OCTOBER 4, 2017

MARC ZIMMER
Jean C. Tempel '65 Professor of Chemistry

WEDNESDAY, NOVEMBER 1, 2017

WENDY K. MOY
*Assistant Professor of Music,
Director of Choral Activities,
Head of Music Education*

THURSDAY, DECEMBER 7, 2017

PHILLIP BARNES
Associate Professor of Biology

MONDAY, FEBRUARY 26, 2018

MICHELLE NEELY
Assistant Professor of English

MONDAY, APRIL 30, 2018

TOBIAS MYERS
Assistant Professor of Classics

*Presentations will take place
from 11:30 a.m. to 1 p.m. in
Hood Dining Room
with lunch.*

Cover image of Wendy K. Moy

*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, OCTOBER 4, 2017
MARC ZIMMER

Chemistry

*Trying to Turn on the Lights
Around the World*



During the last academic year I was on a Semester at Sea voyage and on SATA South Africa. My talk will explain how a fascination with light has led to a new course "Diseases without Borders," a young adult book "Lighting Up the Brain:

The Science of Optogenetics," and attempts to computationally redesign the function of a protein. I will explore how this reflects a struggle to find academic focus.

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 I curate musical scores and prepare the music for collaboration with the composers; and as I rehearse, perform, record, and edit the music in post-production.

THURSDAY, DECEMBER 7, 2017

PHILLIP BARNES
Biology

*The Tao of the Fruitfly: From
Compost Bins to Laboratory Sex*



What makes organisms what they are? Why are there different, but closely related, species? What is the consequence of genetic variation within a species? I will explore these questions through the use of the scientific method

by presenting results of studies on various species of fruitflies (*Drosophila* sp.). One species, *Drosophila melanogaster*, will be used to demonstrate the initial dissection of genetically determined variation in a complex behavioral trait, mating propensity, into some component parts to try to understand how the components interact to cause the complex behavior.

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.

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 forms of community made possible by each. Through detailed readings of writers such as Walt Whitman, Henry David Thoreau, Emily

MONDAY, APRIL 30, 2018

TOBIAS MYERS
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.



Marc Zimmer's Semester at Sea "Diseases Without Borders" field trip to the University of Cheikh Anta Diop (UCAD) in Dakar, Senegal