

# THE FACULTY SPEAKS

Volume 1, Issue 6

Monday, November 29, 2010

## Headliners

### Special points of interest:

- The Legacy of African American Theatre
- The Faculty Manual
- HBCU Identity and Purpose
- *At the Dark End of the Street* book review.
- The Senate on Parking and Transportation
- From the Editor
- Call for Submissions

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*African American Theatre: The Legacy Continues*  
**Thomas Meloncon**  
 Associate Professor  
 Dept. of Fine Arts: Theatre/  
 Dance

The History of African American Theatre is one of a continuous battle to deconstruct the African minstrel and to construct on stage a Black Cultural paradigm that validates our story. That comic image of the unfortunate slave interloper has been the stuff of American novels, theatre, film, and scientific journals. Yet, with these mountains of literary distortions, African American Theater has remained vigilant in its effort to present great theatrical performances throughout the world.

The birth of African American Theatre was an indirect result of a forced political

intercourse between Europe and its insatiable appetite for Black Human Cargo. The African Slave Trade which eventually give birth to its native son "Jim Crow" and his caricatured descendants offered minstrelsy as therapeutic entertainment for the New World. It was the perfect antidote for those who might become ill from being participants in the ultimate human tragedy. The centerpiece of that tragi-comedy of gross misrepresentation was the *mask*. The "Blackened Face," with its gargantuan white lips, woolly-matted hair, and tattered clothes became the face of African Civilization and one of the most popular and lucrative forms of theater entertainment in the United States. One can surely ask the question, where would the American narrative be without its quintessential *Tom, Topsy, the*

*tragic Mulatto, Sapphire, and Mammy?* These disfigured images presented the horror of slavery as comic relief.

Scraping away that dreaded face paint made of burnt cork and grease and unveiling the true human character of African Americans has not been easy. No matter how hard African American Theater tries to wipe clean that paint... and enter the human stage as skilled thespians, capable of portraying their own image, as well as any of the Greek classics, unfortunately, the *M factor* (Minstrelsy) resurfaces again and again, as either a new Character(s) or a new format.

History reveals that African American Theatre has always waged an artistic battle to be legitimate. The chains

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## On The Table

*It's the Faculty's Faculty Manual*  
 Carroll G. Robinson\*

Over the past eighteen months the Faculty Manual Committee, a committee jointly appointed by the Faculty Assembly and President Rudley

has been working with Provost Ohia and Associate Provost Brown-Guillory to reorganize and update the Faculty Manual for the Faculty Assembly's consideration and, ultimately, that of the Board of Regents.

The members of the

Faculty Manual Committee are: Drs. Daniel Adams, Claudette Ligons, Sarah Trotty, Edieth Wu, Betty Cox (resigned when she was appointed Interim Dean of CO-LABS), Thurman Robins, Carroll G. Robinson and George

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## Town and Gown

### HBCUs

#### *The Continuing Struggle for Identity and Purpose*

—Presented at a Symposium On HBCUs at TSU On November 5, 2010

Cleveland Gite -- Representing The Vision Group\*

We gather here today to deliberate and reflect upon an issue that will not go away. Once again, we are confronted with the task of defending the very existence of HBCUs. The nature of this exercise has to do with the ever changing world, and presumably, the unchanging character of HBCUs.

The September 28, article in the Wall Street Journal by Jason Riley, is the most recent manifestation of what has been an ongoing battle for a number of years.

Immediately after this Op-Ed piece appeared, other critics, in unison, soon followed, and referred to the existence of HBCUs as “disturbing,” as “inferior,” and even as, “retarding Black progress.”

This chorus of post-racial propagandists sings a similar tune. Each hits a flat note which clamors that while HBCUs were essential in the past, now, in our post-racial America, they have become “cumbersome, embarrassing, and inferior,” and should be “defunded and not kept afloat.”

As we reflect upon this so called HBCU controversy, what it really amounts to is this: That from a collection of minor data, which reveals a few shortcomings of some HBCUs, what is being fashioned is a major argument for the dissolution of all HBCUs. Our detractors seek to compare and thereby condemn. The opponents of HBCUs like to compare us with institutions that have dominated the educational landscapes for generations before our existence.

Not only did these institutions have a huge head start, but, from the very beginning, HBCUs were forced into a subordinate position. We have been deprived of resources and have been meagerly funded from the very start. Such mistreatment has resulted in malnourished and underdeveloped universities. This arrested development and stunted growth are the fruit of a multi-generational maldistribution of state and federal resources. And this, quite frankly, is a direct result of the larger and more established educational institutions being able to demand unequal resources -- and -- receive them.

Now, let me return to the comments made by those who attack HBCUs. I think that it would be a terrible mistake to attribute their remarks to a few ill-informed academics and misguided journalists. These comments are the natural outpourings of the ideological defenders of a status quo. These are the scoundrels who toil in laying

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*(Headliner, Continued from page 1)*

assigned by earlier critics have been that African American Theatre can not break from its race plots and therefore is not universal. I submit that the African American experience is inexorably tied to the American experience, and therefore, it is solidly universal in all of its character, subtext, dialogue, discourse and rhythms. As early as 1827, in New York City, only 187 years after A Dutch ship landed in Jamestown, Virginia with 20 slaves, William Brown, a West Indian merchant, opened The African Grove Theater in the back of his house.

William Brown saw no need for continuing slave plantation images. The Grove Theater lasted three years before angry Whites burned it down. During that time Brown managed to produce Shakespeare's *Richard the III*, and *Othello*, as well as scenes from *MacBeth* and *Julius Caesar*.

Throughout turbulent times, with lynching as common as Sunday picnics, African American Theatre, with meager funds and many struggling writers, actors, dancers, and composers produced quality musicals and dramas from playwrights locally and abroad. The Peking Theater in

Chicago, The Karamu House in Cleveland, The New Federal Theater of New York, The Langston Hughes New Negro Theater in Los Angeles, The New Lafayette Theater in New York, The Free Southern Theater in New Orleans, and many others realized the importance of providing a means of theatrical expression and entertainment for people of color.

Contrary to public perception, Houston, Texas has a rich theatre legacy. In its 1934-1935 season The Houston Negro Little Theater performed “The Savage” by

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## Book Review

Danielle L. McGuire, *At the Dark End of the Street: Black Women, Rape, and Resistance—A New History of the Civil Rights Movement from Rosa Parks to the Rise of Black Power*. New York: Knopf, 2010. Hardcover/ electronic, illustrations.

ISBN 978-0307269065

Responding to such perspective-trailblazing African American women leaders as the novelist pen-named Hannah

Crafts, the memoirist Harriet Jacobs pen-named Linda Brent, the Negro Women's Clubs of the early twentieth century, social activist Audre Lorde, Civil Rights autobiographer Anne Moody, historian Paula Giddings, sociologist Patricia Hill Collins, and poet Toi Derricotte, Danielle L. McGuire places the sexual subjugation of African American women squarely at the center of racial repression in her groundbreaking reappraisal of the Civil Rights Movement: *At the Dark End of the Street*.

In re-visioning Rosa Parks as an aggressive anti-rape activist long before the Montgomery bus boycott, and in reconfiguring the bus boycott, itself, to reflect the danger of rape that African American women faced either riding the bus or walking to work, church and school, McGuire sharpens the focus of United States racial politics on the dirty historical secret that keeps getting whited-out: the crucial role that sexual humiliation and intimidation play in the strengthening and upkeep of

*(Continued on page 3)*

## Updates from the Senate

### REPORT ON THE UNIVERSITY PARKING & TRANSPORTATION ADVISORY COMMITTEE

The Parking and Transportation Advisory Committee developed a resolution regarding the current parking policy for faculty and staff last spring but did not vote on it before the end of the semester. That resolution was scheduled for a vote during the first fall meeting of the committee, but the vote was not held because of a lack of a quorum. The committee chair, Mr. Tim Moss, has subsequently dismissed most members of the committee and is seeking new members for a meeting in October.

The resolution as it now stands includes the following provisions:

- **Restricted eligibility** (no more than 30% of spaces) for **individually** reserved parking spaces in central-campus lots, e.g., lots A, B & B1; those eligible include the President and Vice-Presidents, deans, department heads, program directors, Faculty Senate officers, and senior faculty (both years of service and rank); associate and assistant V.P.'s and deans are not included; reservations last from **8-5 weekdays**, after which there is usually sufficient room for those staying later.



- **Unreserved** eligibility in those preferred lots for regular (not adjunct) faculty and senior staff (60/40 ratio) for those who pay an **intermediate** fee; access to these unreserved spaces shall not be oversold to the extent that cardholders do not have a reasonably high probability of actually finding spaces when they need them (ratio to be determined).

Access of all card-purchasing faculty to parking garages and more remote lots

Comments and suggestions are welcome.

Thorpe Butler

(Book Review, Continued from page 2)

skewed American political and financial power hierarchies.

*McGuire sharpens the focus of United States racial politics on the dirty historical secret that keeps getting whited-out*

McGuire's study never flinches or veers from describing, in searchlight-bright detail, the incidents of racist rape that constituted American entertainment closely following upon the second world war, and the brave African American women and men who confronted racist laws and courts to fight for victims' rights to humanity and dignity, in the face of such spiritually debilitating crimes. Beginning by remembering

Recy Taylor and the six-man gang rape she suffered on her way home from church in Abbeville, Alabama, McGuire shatters the offensive whitewashed image of Rosa Parks as a tired, a-political bus-riding seamstress and reveals her, instead, to be the "best investigator" that NAACP president E.D. Nixon could put on Recy Taylor's case.

Confronted with the formidable obstacles to justice inherent in Mrs. Taylor's rape, Rosa Parks "helped organize what the *Chicago Defender* called 'the strongest campaign for equal justice to be seen in a decade.'" McGuire goes on to explain that "this group of homegrown leaders would become better known as the Montgomery Improvement Association," which, she argues, though "often heralded as the opening scene of the civil rights movement," eleven years later was, instead, "in many ways the last act of a decades-long struggle to protect black women, like Taylor, from sexualized violence and rape" (xvii). And all this is just

in McGuire's Prologue.

In the ceaseless effort to "rip" the "veil," as Toni Morrison asked in "The Site of Memory," drawn across the American tradition of the sexual subjugation of African American women as a tool of racial privileging and disempowerment, McGuire's detailed, visually hard-hitting, and incontrovertible marshalling of facts, dates, names, races, and outcomes of resistance, serves to position the rape of African American women where two hundred years of African American women writers have demanded that it be: at the heart of the United States' racial politics of repression. *At the Dark End of the Street* is a bold, easily readable, fact-filled recounting of the struggle to make the rape of African American women a crime that no conscientious educator or student of history, politics or law can any longer allow to remain overshadowed or obscured.

## EDITOR'S CHOICE

### *Open Records Requests for the Board of Regents' Minutes*

During the August 2010 Faculty Assembly, the current workload policy was clarified as 2/2 for faculty in some graduate-level only programs, 3/2 for graduate faculty teaching at least one graduate course per year, 3/3 for graduate faculty teaching all undergraduate courses (even the freshman courses that upper administration has particularly requested that senior faculty teach), and 4/4 for non-graduate faculty.

This information had been provided during the 2009-2010 academic year by Faculty Senate Vice-Chair Dr. Lalita Sen and published in the second edition of the *TSU Faculty Speaks*; therefore, despite problems securing the electronic circulation of the faculty newsletter, the current legal workload may have been familiar to some of the assembled faculty members.

However, what seemed to be completely new information to some if not all members of the Faculty Assembly was the policy and procedure for compensation of a course overload: a faculty member is to be asked to assume an overload—not assigned extra courses without one's prior knowledge or consent—and compensated at the rate of \$11,000.00 per extra course. I found this information to be of significant interest and wished to corroborate it and print it in the *TSU Faculty Speaks* for faculty members who might need it. I began what would become a semester-long attempt to secure public records documenting the information that I thought needed to be emphasized: not only the present binding workload but, moreover, the compensation due for teaching a course overload.

In the course of my repeated efforts to not only submit the formal request with its affidavit to TSU's General Counsel but receive all the requested information, I had an opportunity to spend nearly three hours in the office of Ms. Karen Griffin, the Board's executive assistant, a charmingly courteous, hardworking, and highly professional woman. Ms. Griffin explained that she had begun keeping minutes for the Board of Regents in 1999 and is still in the process of updating and organizing this information's storage. This is why, she explained, it may be time-consuming and difficult to locate a specific point of information, unless one knows the precise date when it was discussed and would have been recorded in the minutes.

To my disappointment, unable to secure the precise dates of presentations to the Board of Regents concerning faculty workload policies and compensation for overtime, and despite the great good will and effort of Ms. Griffin, those hours passed without the discovery of all the infor-

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*(Headliner, Continued from page 2)*

Hutcheson Boyd, in the Pilgrim Building in Houston's Fourth Ward. During the early '70's, the old Roxy Theater (one of many Negro movie theaters in The Fifth Ward) on Lyons Avenue was fully restored as Houston's Black Arts Center, where major cultural activities, musicals and dramas were produced to standing room only crowds. Famed actress, Loretta Devine was one of the up and coming thespians to perform there. The Black Arts Center was an extension of Hope Development Center Inc., which was under the direction of Rev. Earl Allen.

In Third Ward, a dynamic and talented actress and director by the name of Barbara Marshall, headed-up a highly acclaimed group called Urban Theatre. They performed professional dramas throughout Houston and nationally for a number of years. Down on Southmore Blvd., Bill Milligan and I established Sudan Arts Southwest. Our Theatre group presented Revolutionary Theatre, African Dances, and Poetry performances locally and nationally.

One of the finest actors and directors in Houston and the nation was the late George Hawkins founder of The Ensemble Theatre located on Main Street. The Ensemble Theatre had its early beginnings on Tuam Street. Eileen Morris is at the helm as Artistic Director and Janette Cosley, as Executive Director; they are forging a legacy. The Ensemble Theatre has emerged as one of the premier professional theatres in the nation. Houston also has Encore Theatre, located on Cullen Blvd. under the leadership of Harold Haynes. Harold is an impeccable Theatre Artist who can act, direct, write, design costumes, build sets, and choreograph. The Encore Theatre through his skilled direction produces professional performances that are first rate. Downtown Houston on Chartres Street is the Silver House Theatre under the direction of a visionary, Marie Marcel, Executive Director and Constance Washington, the Artistic Director. The Silver House provides an opportunity for playwrights, both young and old to workshop their pieces; and showcases productions by nationally known playwrights. Kuumba House Theatre, founded by South African dancer, Lindi

Yeni, and myself was one component of the Midtown Art Center. Kuumba House offered a full season of plays, children's theatre productions, creative writing workshops, and touring shows. The Midtown Art Center was one of the largest multifaceted institutions in Houston, housing an art museum, a bookstore, a dance studio, workshop space, and residential apartments for artists. Midtown continues to provide opportunities for artists.

Since its birth in 1948 as The Texas College for Negroes, Texas Southern University has been a theatrical treasure house. Ollington E. Smith (1908-1991) was the founder and director of Texas Southern University's "Little Theater", later named The Ollington Smith Playhouse in 1991. Professor Smith attended Fisk University in Nashville, Tennessee receiving the Bachelor of Arts and Master of Arts in English. From 1949 to 1972, Texas Southern University's "Little Theater" provided Houstonians with world-class professional productions. The Little Theater under the skillful hands of Professor Smith won many

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Yorke.

The proposed update of the Faculty Manual is currently posted on the TSU website under Academics.

Several substantive proposals for change have been recommended by Provost Ohia. The Provost has recommended that the current University Rank, Tenure, Promotion and Salary Committee be restructured into two committees: (1) University Promotion and Tenure Committee and (2) University Faculty Salary Review Committee.

The University Promotion and Tenure Committee would review promotion and tenure issues before the Provost with The University Grievance Committee responsible for appeals related to technical violations of the promotion and tenure rules following the Provost's review.

These are changes to the existing process where the University Rank, Tenure, Promotion, and Salary Committee's review follows the Provost's review of the process.

Provost Ohia has also proposed new review procedures to make sure that promotion and tenure requests are more objectively evaluated. He is recommending that there be an opportunity to appeal a decision at each level of the process and that each decision be supported by a six (6) pages, minimum, justification report and the vote tally and a roster of who was present at each vote. (Page 41 proposed draft of the Faculty Manual).

The Faculty Assembly will have to meet to approve the proposed changes to the Faculty Manual and those that are approved, if any, will then be sent on to the Board of Regents for their concurrence. This meeting of the Assembly has not yet been scheduled. Professor Edieth Wu, Chair of the Assembly, and Provost Ohia are responsible for setting the date, or ten percent (10%) of the Assembly's members can request a special meeting to vote on the changes.

**Please review the proposed draft on the TSU website so that you can decide.**

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\* Carroll G. Robinson, Esq., is Chairman of the Faculty Manual Committee. He is an Associate Professor at the Barbara Jordan-Mickey Leland School of Public Affairs.

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outstanding awards and produced dozens of Greek and Shakespearean plays. *Chinese Lantern* (1957), *Little Foxes* (1951), *Dear Ruth* (1952), *Cat and the Canary* (1954), *Death Takes A Holiday* (1955), *Second Shepherds Play* (1957), and *Three Plays to Ponder* (1959) are among the timeless classics he produced. Professor Smith retired in 1972, ending his long and illustrious career.

Following Dr. Smith's retirement, Dianne Jemison Pollard took the theatrical torch as Director of the Theatre Department and continued to illuminate the journey of her predecessor. Professor Pollard has more than answered the call by raising the artistic bar for excellence in theatre. For more than 30 years, she has trained and cultivated hundreds of students to understand, appreciate, and excel in the world of theatre. The Texas Southern University Theatre Faculty has left an indelible mark on the Theater Department, such as Professor Charles Fuller, Dr. Samuel Andrews, Professor Gladys Washington, Professors Barbara and Carlton Molette, Dr. Oscar Criner and Professor Gloria Thompson. Currently, Assistant Professors Rosarita Rodriguez-Gonzalez, Chris Beineman, and I are continuing the legacy under Professor Pollard.

It is imperative that our students know the difference between caricature and character, and the dramaturgical difference between sitcom theater and an August Wilson or Susan Lori Parks Drama. If generations walk pass our theatre doors, they will be cheated of the legacy of African American Theater... If Reality television and iphones replace *Fences*, *A Raisin in the Sun*, *The Wiz*, *Amen Corner*, *For Colored Girls Only Who Have Considered Suicide When The Rainbow is Enough*, *Westside Story*, *Medea*, *Camp Logan*, *The River Niger*, *The Drums of Sweetwater*, *Waiting for Godot*, *MacBeth*, *Fela* and so many more; then they will never know how painful the struggle was and is to remove the "Mask". Without that authentic theatre experience which engages the imagination to take risk, and discover the feeling of catharsis at the end of a long emotional journey, we will lose this critical audience. But I am both confident and optimistic about the future of African American Theater. Though there are definite challenges ahead, we will continue to tell our story and pass it on to generations yet unborn.

Thomas Meloncon  
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*(Town & Gown, Continued from page 2)*

the groundwork, however stupid and ignorant it may sound, for the political shenanigans that will follow. It will be after these ideas and viewpoints are disseminated throughout various media that more than a few politicians will then surface and seek to utilize such retrograde views and analyses, to craft a public policy and issue the legislation, which can satisfy such racist logic.

Two years ago, I made a presentation on **The Role of the University in the Urban Community**, at one of the inaugural activities for our President, Dr. John Rudley. In that presentation, I asked the question -- What is the difference between the University of Houston and TSU? Besides the obvious difference in resources and size, my question went to the very heart of the reason for the existence of TSU. The essence for the presence of TSU has to do with the history of American racial segregation -- or to describe it more provocatively -- American Apartheid. This is a fact. It cannot be erased. Today, whenever an HBCU is the subject of inquiry or study, this pertinent historical truth can not be dismissed as some trivial matter of the past. It is only from such an acknowledgment of this reality, that the origin, evolution and transformation of HCBUs can honestly be understood.

In our past, education was once declared illegal. Our ancestors lived through these periods of legally enforced ignorance to another, where schools were created to educate the newly freed slaves. HBCUs played an absolutely necessary role of providing education to a strata of the American population who had been legally and forcefully prevented from enjoying the fruits of American life.

HBCUs took root and grew, upon the rolling fields of American Apartheid. That history stamped us with an unmistakable identity and unique mission. But the forces of history show little mercy for stability. Both societies and institutions are transformed. And in the midst of these changes HBCUs have been forced to submit themselves to critical reviews and reappraisals. Intermittently, for the last 40 years, HBCUs have been challenged as being duplicative of neighboring white institutions, and thus ripe for reconsideration about being afforded public financing. Legally, HBCUs have been challenged in courts as unconstitutional, and have been characterized as dual systems of education needing to be defunded.

The two main questions that have been asked are these: (1) Are HBCUs still necessary and (2) aren't Black colleges merely duplicating what the major white universities are already providing to the public, and therefore, isn't the public financing of these schools a waste of money?

In the early 1970s, as the clouds of these challenges were moving across the nation, here in Texas, TSU came up with a unique response to these two questions. After working closely with Texas Legislators in 1973, Texas Southern University was able to get the Texas State Legislature to designate the university as "a special purpose institution of higher education for urban programming."

This new, and improved, mission of TSU in providing "urban programming" was a signal that the university would no longer separate itself from the surrounding community. The institution's existence and reason for being, according to Dr. Granville Sawyer, the 4<sup>th</sup> President of TSU, and the major architect of UP, should be tied to the community's pursuit of improving its quality of life. According to Sawyer, it would become the responsibility of TSU to think through the challenges that beset the "urban community" in which it was located. TSU was not to just offer an education to those who wanted better jobs. Its responsibility was also to assist in an overall urban renewal and recovery, which identified the economic, health, energy, food, and other social stress points of surrounding neighborhoods, and then to organize an intellectual and institutional response to deal with it.

What Sawyer did was to provide an answer to the double dilemma in which TSU found itself, historically established because of American Apartheid, yet evolved, and becoming like most educational establishments -- a business. Sawyer met the emerging realities of the 70s by retooling the mission of TSU, and thereby countering the challenges of those who wished to kill off HBCUs. Here in our good city, there were those who compared TSU to the University of Houston, only to conclude that it was inferior. Their demands were either the two schools should be merged or public funding for TSU should be ended.

But this kind of talk lost its steam after TSU achieved its special designation as an Urban Programmer. With the new tool of UP, it now had the opportunity to proceed and create a uniquely different **educational business model**. These were the ideas of a generation ago that energized and led many to expect great things.

However, those novel ideas never had the opportunity to really mature and have a full life at TSU, mainly because the interests of the subsequent administrations contrasted with those of the newly crafted UP model. UP, which was legally sanctioned by the State of Texas, had provided a valuable tool for continuing the advancement of TSU. But as one administration replaced another, that tool quickly lost its prominence, became underutilized, and then was totally ignored.

However, here we are today, some 37 years later, and a rather unusual development has occurred. Almost every major university and college throughout the nation has come to agree with those very ideas that TSU embraced back in 1973. In some form or fashion, the concept of urban programming has been adopted and incorporated within the mission statements and business models of today's institutions of higher education. Let me repeat that. Every major institution of higher education has retooled itself to include an approach to, and a focus upon, urban programming.

Currently, there are at least two national groups dedicated to just this outlook and practice. First, there's the Coalition of Urban Serving Universities, which has a membership roll of 46 colleges and universities. The University of Houston is a member of this group. Then, there is the Coalition of Urban & Metropolitan Universities. This group has 56 member institutions, with 6 residing outside of the US, in places such as Canada, Mexico and Australia. The U of H is also a member of this group.

What does it all mean? Quite frankly, it means that TSU correctly anticipated the future. It means that in 1973, some 37 years ago, an HBCU deep in the heart of Texas saw that the nature of education and the future of HBCUs as **urban universities** had to change. Instead of recoiling from the challenges and charges made against us by attempting to reason with racists about the legitimate history of HBCUs, TSU assumed a posture of restructuring, to build a viably competitive university for the 21<sup>st</sup> century, using UP as a tool to help achieve that goal.

This is the very course that most major institutions have been traveling since then. And as a result, of both the theoretical and practical work that has been performed on this journey, universities that employ an urban programmatic approach have been legitimized and statutorily sanctioned.

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*(Editor's Choice, Continued from page 4)*

mation I sought. However, what I did discover, in requesting and reviewing differing documents related to faculty workload and compensation for overtime, opened up a whole new dimension of the history of faculty/administrative relations at TSU that seems to need careful consideration, as TSU moves forward in this time of financial crisis.

In 2000, not only did TSU overhaul faculty salaries to arrive at an admirable parity university-wide; in addition, the administration set straight its workload discrepancies by stating that faculty overpaid for courses they had not actually taught (perhaps the classes had not made?) were to either pay the university back or work without further compensation until the salaries already paid had been earned.

As this sixth edition of the newly revitalized *TSU Faculty Speaks* goes out to the TSU community, it is to be hoped that information regarding faculty salaries and overtime compensation will become easy to access and, thereby, discuss. One becomes a professor because of one's love of learning and desire to contribute to the body of information about one's subjects of interest. However, the life of the mind turns out to be a very small part of the multiple demands upon a professor's time: faculty must also contribute to administrative effectiveness by serving actively on committees that research the issues confronting the administration and compile the findings and policy recommendations that will resolve those issues. The tremendous amount of time and work that goes into a minimally successful committee report suggesting administrative development of appropriate policy demands no small part of a professor's time, attention and effort.

As the 2010-2011 academic year goes into its second phase, it is to be hoped that discussions of faculty workload and compensation will focus not only on budgetary crises and concerns but, moreover, on who it is that enables the university, and how it is that the university is enabled, to serve its primary population: the undergraduate student body whose success or failure establishes Texas Southern University's national standing and state reputation.

Wishing the TSU community a restful holiday season and a revitalized New Year,

The Editor



*(Town & Gown, Continued from page 6)*

So much so, that in June of this year Democratic Congressman from Oregon, David Wu introduced a Bill – H.R. 5567 titled **The Urban University Renaissance Act of the 21st Century**. What this legislation will attempt to do, is to anchor and firmly establish -- new and substantial streams -- of federal funding, that will flow out of the Department of Housing and Urban Development, to those universities who have chosen to travel the path of urban programming.

Two years ago The Vision Group called upon our new administration to revisit Urban Programming, and to reconsider it as a tool to further the growth and development of TSU. That call was timely then, and remains so today.

\*The Vision Group consists of TSU Administrators, Faculty, Staff, and Students, who came together more than two years ago, to explore and enhance their understanding of Dr. Granville Sawyer's ideas in regards to the 1973, Texas State Legislature's designation of TSU as a, "special purpose institution of higher education for urban programming."

In embracing the concept and practice of Urban Programming, the group seeks to promote and disseminate these views to the university community and the general public. It also endeavors to gain the support of the Administration in upholding and formally implementing Urban Programming and Shared Governance that is consistent with the University's mission.

Previous presentations of The Vision Group on "The Role Of The University in the Urban Community" were delivered, at one of the inaugural activities for our President Dr. John Rudley, and at a monthly Faculty Forum event, both in 2008.



The RJTL Urban Learning Center of Texas Southern University is sending out a

**CALL FOR PAPERS, PANELS AND POSTER PRESENTATIONS**

**ON**

**Incarceration Patterns of African and Latino America**

**When: April 2011**

**Where: Texas Southern University, Houston, TX**

***Suggested* Topic Proposals**  
(15-minute presentations and/or 45-minute panels):

- Commercialization of the Prison Industry
- Domestic Violence, including:
  - Arrest of Women Who Defend Themselves
- Drug Policy and Incarceration
- Mass Incarceration
- Women in Prison, including:
  - Prison Pregnancies
  - Family Incarceration
- Effects of Incarceration on Other Disenfranchised or Oppressed Ethnic, Religious and Class-Defined Groups

E-mail presentation, panel and poster proposals to:  
[UrbanLearningCenter@tsu.edu](mailto:UrbanLearningCenter@tsu.edu)

**DEADLINE FOR PROPOSALS:** January 15, 2011

*The voice of the TSU  
Faculty Senate.*



TSU FACULTY SENATE NEWSLETTER