Emory goes global

Can graduate students be “real” teachers?

Beyond words with Professor Stephen Nowicki

The ravine—wild at heart
<table>
<thead>
<tr>
<th>Page Range</th>
<th>Feature Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10–13</td>
<td>Q Point of View: When the Teacher Is A Student</td>
<td>Still think graduate instructors are stand-ins for “real” teachers? Two Emory graduate students make the case for energy, creativity and cutting-edge training in the classroom.</td>
</tr>
<tr>
<td>14–17</td>
<td>Poetry on the Move</td>
<td>From classrooms to Special Collections, from shuttle buses to the Schwartz Center, it’s everywhere. Emory is fast becoming one of the nation’s premier places to read, write and study poetry.</td>
</tr>
<tr>
<td>18–21</td>
<td>A World of Difference</td>
<td>Some classrooms are a long way from the quad. Find out why more and more College students study abroad for a summer or a semester. (Don’t forget your passport.)</td>
</tr>
</tbody>
</table>
DEPARTMENTS

4–7 Profiles
Graduate student Pellom McDaniels III makes a mark with children, poetry, football, jazz. . . . Stephen Nowicki is no matchmaker, but he does help people connect.

8–9 Quadrangle Corners
You may have walked past (or over) it for years without noticing – get acquainted with a local treasure.

24–25 Bookmarks
Mark Jordan’s Blessing Same-Sex Unions argues that all parties – gay, straight, religious, secular – would do well to cast a clear eye on this controversial topic; more faculty books on a wide range of ideas.

26–28 Kudos
Jim Grimsley receives the Academy Award in Literature from the American Academy of Arts and Letters; applause for other faculty and students.

29–32 Impact
Young alumni honor one of their own; humanities center brings national spotlight; his gifts are music to Emory ears

2–3 Dean’s Letter

22–23 Eagle Eye

(front cover)
Some of the rarest books by the twentieth century’s greatest writers are held within Emory’s Manuscript, Archives, and Rare Book Library. Emory is the only library in the world to have Seamus Heaney’s early student writings in Gorgon magazine. Emory’s copy of T. S. Eliot’s first book, Prufrock and Other Observations, is inscribed by Eliot to his close friend Emily Hale. The Canadian writer Margaret Atwood’s early works are extremely rare; Emory is the only library to hold a copy of her third book, published in an edition of just twenty copies.

(back cover)
As a culmination of AIDS Awareness Week, on December 1, 2005, the quadrangle displayed more than 400 panels of the AIDS Memorial Quilt, each commemorating a victim of the disease. The entire quilt, in the care of the NAMES Project Foundation, contains more than 45,000 panels and weighs fifty-four tons.
Emory made headlines this summer when it agreed to sell, for $540 million, its rights to future royalties on anti-AIDS drugs developed at the University. The College is particularly proud that our colleague Dennis Liotta, Samuel Candler Dobbs Professor of Chemistry, was one of three Emory researchers involved in developing the drug compound Emtriva in the mid-1990s. Liotta’s collaboration with two researchers from the School of Medicine speaks volumes about the great interdisciplinary climate that exists in the Emory community. This type of collaboration between basic and applied science speeds up the time it takes for a discovery at a lab bench to reach a patient and do the most good.

Although many news reports focused on the sale as the largest royalty return from intellectual property in the history of higher education, we believe the most important consequence is that the lives of HIV patients throughout the world will be improved. Emtriva offers an advance over former medications because it can be used as part of a once-a-day treatment plan by patients who formerly were resigned to taking numerous drugs throughout the day.

Additionally, because Emory University and the inventors have waived royalties on a combination AIDS drug using Emtriva, the treatment can be offered at a no-profit price in parts of the world where the AIDS epidemic has hit hardest. This plan, called the Gilead Access Program, now covers ninety-five countries, including all the nations of Africa and fifteen other UN-designated “Least Developed Nations.”

During the last few months, as I have visited different cities and alumni groups, I have repeatedly been asked what effect this half-billion-dollar transaction, as well as Emory’s large endowment, will have on the College’s growth plans. I would like to address that issue here.

What impact will the $540 million sale have on Emory College’s future?

The $540 million is being divided in a number of ways among the inventors, the University, the labs, departments and schools. Most of this is spelled out under the terms of the University’s intellectual property policy in effect at the time of the discovery. The Bayh-Dole Act (passed by Congress in 1980 to simplify the technology transfer process and encourage universities to pursue licensing arrangements with businesses) states clearly that the money must be spent for “scientific research or education”—making it difficult to put it toward scholarships, for example, since these are awarded before a student chooses a major. Due to pressing needs in chemistry and psychology for additional faculty and modern facilities, most of the College’s relatively modest portion of the proceeds will go toward a “down payment” on the construction of new buildings for these two departments. Even though the Bayh-Dole Act effectively blocks the use of Emtriva funds for direct student support, Emory College has made enhanced scholarships a strategic priority and will continue to seek ways to fund that initiative.

Many news reports also mentioned Emory’s endowment, which at approximately $4.5 billion is the eleventh largest of its kind in the U.S. Why, then, does the College need to raise money?

Our endowment, while certainly impressive, is actually made up of a large number of different investment accounts, many of them earmarked for specific purposes. Of the endowment portion that is available for general University spending, the Emory Board of Trustees has set a policy that no more than 4.375 percent of its market value can be spent annually, thus ensuring the
University’s future stability. In 2004, the College received slightly more than 7 percent of its total operating budget from the endowment; tuition and fees covered 89 percent. Clearly, we must look elsewhere for additional resources that will allow us to reach our strategic goals.

**How can Emory College alumni make a difference?**

The College is trying to make a difference in the lives of its students and, by extension, the greater community. Alumni can make a lasting impact by contributing to the College’s annual fund, which will allow even more top-quality students to attend Emory than would otherwise be able to.

It is vital to our democratic society that we provide a high-quality education to a truly diverse group of students from a variety of economic backgrounds, geographical locations and cultures. For centuries, the U.S. system of higher education has been a world leader in accepting students based on their abilities, not their social class. By bringing these talented young men and women here and educating them in the arts, sciences and humanities, we can prepare them for successful lives and careers while providing the world with future leaders who have the skills necessary to make the world a better, more humane place.

Unfortunately, today’s rising costs are placing a high-quality college education beyond the reach of many middle- and low-income families. Some exceptional high school students simply don’t apply to Emory for this reason. Others apply but accept offers elsewhere because of more generous financial aid packages. When Emory-quality students decide to go to Palo Alto or Princeton, we miss out on young people with the potential to make a genuine difference in our community.

By making a larger investment in our students, including hiring 100 additional faculty to lower class size and increase student-faculty interaction, we will see a transformation of Emory College that can resonate throughout the U.S. and beyond.

As dean, I am proud to be representing the College during a time of such a widely recognized achievement with profound societal impact. Dennis Liotta’s work and dedication provide a shining example of the contributions that Emory faculty are making throughout the arts and sciences, and throughout the world. ☸

**ROBERT A. PAUL, PHD**  
Dean of Emory College
Nowicki has studied aspects of all these, plus other relationships that might not come as quickly to mind. In an undergraduate seminar he has taught for twenty years, for example, Nowicki asks second-semester seniors to contemplate their connections not only to people they’ve met at Emory but to the place itself and to their time here.

“These are a very important four years for most people,” Nowicki said recently in an office filled with the books, papers and mementos of a thirty-six-year career at Emory. “I ask them to think about their time here, to be intentional about what they’ll do to mark it off. I want them to end well.” The class has a standard analytical component—students read the latest research—but also “an experiential one,” he says.

Students walk through College buildings and grounds, for example, contemplating the implicit relationships imposed by architectural features and layouts (welcoming? cold?). And Nowicki urges his students to “tell people what they’ve meant to you before you leave.” This includes friends, of course, but also “faculty, staff members, that person behind the counter you’ve talked to every day for four years. Students always object, ‘Oh, she knows how I feel’ or ‘Prof. X wouldn’t remember me anyway.’ I say ‘You want to know a secret? Every faculty member I know has a file, or a drawer somewhere, with cards, letters and emails from former students. Every one.’ ”

Nowicki’s own file is out in the open. Walk around his office and you’ll spy framed cards, poems and even a sculpture from students and classes who have taken his advice to heart. Since coming to Emory in 1969 after graduate work at Marquette and Purdue and a clinical internship at Duke Medical Center, Nowicki has seen nine full four-year cohorts and hundreds of graduate students pass through, and he’s clearly made a deep impression on many. Graduate student Ginger Wickline remarks that Nowicki “doesn’t just teach about the discipline of psychology; he teaches the art of living, mostly by example.” He regularly advises her, she says, to “keep my priorities straight, to make time for life outside of school as well as in it.”

“I study relationships,” says Stephen Nowicki, Candler Professor of Psychology. That may sound simple but isn’t, as anyone can attest who’s been in one. And we all have—as parents, children, friends, lovers, teachers, students, coworkers.

“Only connect . . .”
E. M. Forster
Wickline’s specialty, the study of ethnic and cultural differences in nonverbal communication, makes her a perfect fit with Nowicki’s Laboratory for the Study of Interpersonal Processes. Though he has published on an exceedingly broad range of topics (including psychology and religion, social class and mental illness, facial memory, domestic violence, and even the personality characteristics of policemen), Nowicki has for years been interested in nonverbal behavior: gestures, facial expressions, body language and the like.

Another category is “paralanguage,” he says, or “everything about speech except the words. You can pick up the phone and say ‘Hello’ and a loved one might say ‘What’s wrong?’ That response depends on paralingual cues.” This kind of behavior is continuous, he points out, and mostly out of our awareness, and largely learned. “How close you stand to someone, the tone and volume and rhythm of speech, reactions in the face or posture—some people are very good at interpreting these signs, and others are very bad.”

Nowicki and his colleagues have coined a term, dyssemia, for the difficulty some people have in expressing or receiving such nonverbal messages. This condition can “sabotage their attempts to relate to others,” as Nowicki writes in a 2002 book with Marshall Duke, Will I Ever Fit In? The condition can be particularly distressing when the sufferer is a child, a problem Nowicki has addressed in the books Teaching Your Child the Language of Social Success (1996) and Helping the Child Who Doesn’t Fit In (1992).

“I’d see these kids,” he recalls, “whose parents are good people, whose teachers are good teachers; they’re good kids. But they can’t relate to others; they just aren’t any good at making or keeping friends.” He points out that people with Asperger’s syndrome (high-functioning autism) and similar conditions “might be perfectly happy alone, not really need contact and relationships. But these kids do, and that’s the poignant thing about it.”

Asked about changes at Emory since his early days, Nowicki notes that the campus is “much improved, with bigger and better buildings. But the basic things I do have stayed the same. I am a teacher, and what I do is take students wherever they are and move them to the next step.” After open heart surgery three years ago, Nowicki says he wasn’t sure he’d return, but “I realized that the biggest thing I’d miss would be the students, and teaching moments with them.”

Nowicki’s empathy and dedication have earned him the College’s Cuttino Mentoring Award and Williams Distinguished Teaching Award, as well as the honor of being asked by two graduating classes (1989 and 1996) to deliver their senior talk. Students unanimously praise his support for their intellectual endeavors—but as Ginger Wickline puts it, Nowicki “cares even more about his students as people than as students. I would not be who I am today without his influence.” Most teachers would agree there is no greater accolade.
Pellom McDaniels Tackles ART, CHARITY, BOOKS WITH EQUAL ENERGY
by David Raney

The acronyms “NFL” and PhD” don’t generally appear in the same sentence. Our stereotypes insist that the athletically and intellectually gifted inhabit different worlds: some rush the pass, some rush to class.

Pellom McDaniels III wrecks stereotypes like a defensive end plowing through a quarterback’s line. At 6’3” and 280 pounds, a ten-year professional football veteran, he hardly calls to mind stock images of the library-dwelling intellectual. But as a poet, artist, teacher and doctoral candidate in the Graduate Institute of Liberal Arts, he’s a far cry from the cartoon dumb jock—all brawn, no brain.

In fact, much of his work at Emory is directed at just such divisive illusions. McDaniels is a scholar of the role of African American bodies in society: as athletes but also as symbols and screens onto which we project various cultural assumptions. His dissertation investigates the influence of race, class and sports participation in African American masculine identity.

Having made his living with his body for a decade, McDaniels can speak with some authority on these questions. He has a quiet voice but strong opinions. In reviewing a recent book of photographs of black athletes, for example, he suggests that such “fetishized” black bodies, while seeming to offer images of beauty and power, actually “do more harm than good” by opening an uncrossable “chasm” for African American boys and men.

In 1999 he published a book called So You Want to Be a Pro? to help young people understand not only the odds against reaching the level of their sports heroes (roughly 10,000 to 1) but the value of shaping athletic skills into job skills. As McDaniels puts it, “I tell kids, ‘I’m not going to say don’t try to reach your dream. But let’s say you make it. Then what?’ ”

McDaniels’s scholarship, like his life, looks past football. He has written and lectured on jazz, art and film. A recently published essay, “We’re American Too: The Negro Leagues and the Philosophy of Resistance,” typically ranges from baseball to Nietzsche, from movies to the blues, from novelist Ralph Ellison to poet Sterling Brown. Brown, one of the leaders of the Harlem Renaissance, is an especially apt reference: McDaniels’s first book, a volume of poetry called My Own Harlem, explores memory, music and culture in the historic 18th and Vine district of his adopted Kansas City.

McDaniels arrived in Atlanta via San Jose, where he grew up, and Oregon State University, where he studied fine arts, political science and finally communications. (“I learned that I like to talk,” he says. “A lot — about everything.”) He decided to give the pro game a try and spent two seasons with the Birmingham Fire of the World League of American Football, six more with the NFL Kansas City Chiefs, and two as an Atlanta Falcon before hanging up his pads in 2000 after an injury.

Even amid the physical rigors of professional sport and the various temptations of fame, McDaniels had his eye on bigger things. He “wove himself into the fabric of Kansas City,” in the words of Chiefs teammate Marcus Allen, hosting a television show and devoting countless hours to charitable activities. Higher education was definitely part of the plan. “It was always evident that Pellom was going to go for another degree,” says Will Shields, who played next to McDaniels in Kansas City for six years. “He believes that education is the key to success, and he was always so animated in whatever he did, on and off the field. If I had to describe him in one word, it might be ‘determined.’ ”

“I tell kids, ‘I’m not going to say don’t try to reach your dream.
That determination plus a passion for the arts led McDaniels to make his mark in another field: philanthropy. When two Kansas City public schools dropped their arts programming, McDaniels approached a local community foundation about starting a nonprofit. The result was Arts for Smarts, designed to help disadvantaged children of all ages “cultivate a voice” through art and community involvement. Elementary school kids, for instance, have painted a mural at Crispus Attucks School, helped out by college students from the nearby Art Institute. Older children meet at city libraries for reading groups and creative writing, and high school kids visit job sites (law offices, hospitals, businesses) to begin visualizing life after school. “The arts are important in helping children grow emotionally and learn about themselves,” McDaniels says. “I always ask kids, ‘What makes you feel free?’ Then we work toward finding that.”

For this and other projects, McDaniels was named by USA Today one of the nation’s “Most Caring Athletes” in 2000. And despite their move to Atlanta, he and his wife, Navvab, who holds an MPH from the Rollins School of Public Health, remain active in Arts for Smarts—which in 1998 won recognition from the President’s Committee for the Arts and Humanities as a national model. “Pellom is a treasure,” said Executive Director Harriet Mayor Fulbright. “He thinks about how to make the world a better place for children with the same energy and discipline he brought to football.”

McDaniels now has two children of his own, Ellington (four) and Sophie (one), and if this weren’t enough to keep one person busy he plays a bit of piano, dabbles in art and even holds a patent. An uncomfortable trip to the dentist one day yielded an idea for a lubricant to make both patients’ and dentists’ experience smoother. (It goes by the brand name Dr. Brizzly.)

However long his list of hobbies and interests, though, McDaniels is at Emory to earn a PhD in the arts and sciences. (He’ll be the first ex-NFL player since the 1960s to do so.) His scholarship continues to flow—this year he’ll publish biographical sketches of photographer Gordon Parks, poet James Weldon Johnson and Joe Louis, among others—and so does the praise from his professors and students.

Irene Browne, who taught McDaniels sociological methods, lauds his “great enthusiasm and love of learning” and “professionalism and poise.” Says ILA director Kevin Corrigan, “Pellom has the kind of academic vision you’d want in any department—plus enough human warmth for several departments.” Dana White, one of McDaniels’s dissertation advisers, calls him one of the hardest workers he’s known and “an incredibly fast learner.”

Student Monique Ducille says McDaniels is “one of the top three instructors I have ever had—friendly, engaging, with an extensive knowledge of his subject. I really can’t say enough about him.” Chaim Nelson agrees, adding, “He challenged my ways of thinking. He knows how to keep class discussions vibrant, open to controversy, but still on topic.”

This kind of praise tends to embarrass McDaniels, who is as self-effacing as it’s possible to be for a man of his stature. But it seems part of his nature to make an imprint wherever he goes. “There’s nobody like Pellom,” Kevin Corrigan sums up, offering a words-fail-me smile. “He’s larger than life.”

But let’s say you make it. Then what?”

spring 2006
If Emory's quadrangle serves as an open forum and public crossroads teeming with people, ideas and movement (including Frisbees), then what should we make of Woolford B. Baker Woodlands, only a stone's throw away, on the other side of Carlos Hall and Kilgo Circle?

This isolated grove of 200-year-old trees and stream, this little pocket of a once-vast forest that stretched hundreds of miles to the foothills of the southern Appalachian Mountains, is well suited to the Greek concept of a sacred precinct (hieros temenos). Its steep ravine walls create a natural barrier from ordinary spaces such as public buildings, roads and sidewalks. In its stillness, people find an escape from the buzz of technology and crowded coffee shops. Amid towering beech and oak trees and undisturbed earth, people talk about feeling a presence of spirit and natural rhythm they find nowhere else on campus.

At a water conference held on campus last spring, Bobbi Patterson, senior lecturer in religion, presented a moving testimony inspired by the sight of a fallen tree, its branch tips reaching into Antoinette Candler Creek, a stream that once nourished life but now mostly drains water off roads and parking lots. She wrote: “There is promise in living and ravishing water, destructive and sacred resilience that replenishes. . . . These communications, these cycles are sacred flows. . . . But now we face them gone stubbonly frail and empty at Emory—with Lullwater pond filling in, Hornstobel Creek cringing amid runoff, and Antoinette lying stillborn embraced by a new equally dead partner—one tree.”

Just as Patterson has found a special connection to this site, individuals throughout Emory's history have lingered here and discovered other meanings and relationships.

Where other architects might have seen a gulch that needed to be filled in, Henry Hornbostel, designing his campus master plan in 1915, saw the ravine as a unique feature that would embellish his overall site design. In fact, he chose the Mizell bridge spanning this natural threshold as his approach to the heart of campus, via the Haygood-Hopkins Gate and Fishburne Drive before Dowman Drive was built.

Within the next decade, Hornbostel’s rustic grace note received a landscaping makeover from an avid gardener and horticulturist. Antoinette “Nettie” Candler, wife of Bishop Warren Candler (Emory's tenth president and first chancellor), oversaw the creation of a formal garden and outdoor stage. These elements, impossible to detect now, were located toward the Administration Building end. In a photo of a commencement ceremony taken in either 1924 or 1925, we see the trunks of tall trees and a backdrop of greenery, as well as hundreds of family members and students (in particular, a striking bunch of nursing school graduates topped off with white caps). In that pre-air-conditioning era, the shady gulch with its healthy flowing stream must have offered great respite on a June day in Georgia.

It was also around this time that biology professor Woolford Baker began a one-man campaign to preserve Emory’s natural beauty. Arriving in 1919 and working at the Carlos Museum long after his official retirement in 1961 (he died in 1993 a few days shy of his 101st birthday), Baker—the namesake of the woodlands and the native azalea bakerae planted in his honor—was an environmentalist before it was cool. And in a 1980 talk to the Campus Development Committee, he reminded everyone of one very special place.

“I have no idea what the future will hold for the campus, and I doubt seriously if we can hope to save very much of it in native condition other than the ravine, but I do want us to save that,” he
said. “That’s the only untouched area that we have left. It’s a natural beech forest, and really represents the culmination of the growth of materials, undercover plants as well as the tall plants. You can’t build a beech forest like that in under a hundred years.”

It was under Baker’s ecological watch (and, one presumes, his collegial spirit) that George Trakas, a world-renowned artist of environmental sculptures, chose the ravine to install a specially commissioned piece, Source Route, in 1979.

As Clark Poling, an art history professor, explained on an afternoon in late September, Trakas built two narrow walkways (routes) to the creek, with the bridge as the third side of the triangle. The artist—best known for sculptures taking the form of bridges, pathways and docks—wanted people to enter into this natural space slowly, turning walker and sculpture into a performance piece. The piece is still walkable, though it has fallen into disrepair in one place and the creek banks have eroded considerably since the sculpture was installed.

Anthropology professor Peggy Barlett, whose research focuses on sustainable development, worked in a windowless office nearby as Trakas labored on his piece, but she wasn’t really an environmentalist at the time. While enjoying the trees, she doesn’t remember feeling a strong connection to the place. It wasn’t until about seven years ago that a major shift in her awareness toward the little woods occurred.

She credits a “woods walk” led by Bill Murdy, professor emeritus of biology and former dean of Oxford College, with making her realize how precious this intact piece of Piedmont forest was. Murdy, answering Baker’s call to save the ravine, had seen the need to save the woodlands from marauding species such as the invasive English ivy that threatened the sixty natural species found there. (Some ten ivy pulls later, the woods can breathe easier—wildflowers and ferns are returning.)

Barlett learned a powerful lesson from teaming up with others in Baker Woodlands. “After working and watching what galvanizes people toward concerns about sustainability, I saw that an attachment to a particular place and other species could be very powerful.”

Researching these ideas further, Barlett found that connections to a place in nature can lead to important consequences for society and individuals—building community and political action, and creating medical and psychological benefits. In other words, pulling ivy and walking through Baker Woods can inspire civic action while offering relief from mental fatigue and stress. It has led her to help organize Emory’s Piedmont Project (a series of cross-disciplinary workshops and courses dealing with the environment) and to two recent publications:

**That’s the only untouched area that we have left....**

**You can’t build a beech forest like that in under a hundred years.**

She is editor of Urban Place: Reconnecting with the Natural World (2005) and coeditor of Sustainability on Campus: Stories and Strategies for Change (2004).

John Wegner, senior lecturer in environmental studies and campus environmental officer, seeks out Baker Woodlands, only minutes from his office, when he doesn’t have time to walk down to the 132-acre Lullwater Forest. “I feel most comfortable in a forest—not the quadrangle,” he says. He shares two present concerns for the ravine: the space cannot support too much human use (he tries to steer classes away for this reason), and at least a dozen mature trees have died in the last year.

As we build new classrooms, laboratories and offices, the value of Baker Woodlands will rise even higher. The ravine is a sacred site to some; to others a place for meditation, poetry and art; to still others a reference point for geology, biology and community awareness. Baker Woodlands is also a perfect metaphor for the College in that it brings together individuals from across the community to engage more fully in the human condition, share their understanding with others, and protect resources for future generations. ∞
When the Teacher Is a Student —
Graduate Instructors and Undergraduate Education

“Your faculty’s research sounds first-rate, but do they actually teach? And, more important, will they teach my kid or will she be stuck with a graduate student instructor?”

Few college tours finish these days, according to Emory’s Dean of Admission Dan Walls, without at least one parent asking how often their child will be taught by graduate students as opposed to faculty members. The assumption is that graduate student instructors are at best a consolation prize and at worse a detriment to undergraduate education. And how we got here is by no means a mystery.

After all, national rankings often penalize schools for using graduate students to teach undergraduate courses. When a higher percentage rate of graduate student instructors results in a lower national ranking, the message is clear: graduate students are anything but an asset in the classroom. Consider too that some schools—Yale and NYU included—have been battling graduate student instructors over the possibility of unionizing for better pay and benefits. The politics of this debate are such that schools cannot afford the credibility gap that comes with publicizing the impressive teaching skills of graduate students on the one hand, and downplaying their demands for better treatment on the other. Given this climate, it is easy to see why more schools aren’t lining up to set the record straight about graduate student instructors.

But the public needs to know, parents and prospective students especially, what Emory faculty and undergraduates already understand: that graduate students are very good teachers and that undergraduate education is often better because of them—not in spite of them.

As we detail below, graduate student instructors have an energy and ingenuity all their own. They are eager, approachable, creative and famously overprepared for class. And the greenness they bring to the classroom can spur very effective teaching strategies like mid-course corrections and sustained self-reflection. Finally, when they find themselves part of a campus community that values teaching as much as research and that actually delivers on the promise of sound pedagogical training, graduate students come into their own as competent, confident professionals.

At Emory, graduate students are treated as able teachers, while the mix of training, mentoring and experience here ranks second to none. For starters, all Emory graduate students complete the Teaching Assistant Training and Teaching Opportunity (TATTO) program administered by the Graduate School, in close collaboration with the College. TATTO teaches everything from how to create a syllabus and prepare a lecture to the basics of grading, leading discussion and using new technologies. TATTO also requires that every advanced graduate student teach at least one undergraduate course (typically with fewer than twenty students) with a faculty mentor who provides continual guidance and evaluation.

More structure doesn’t always mean better results, to be sure, and TATTO’s storied success is clearly not about perfecting requirements but about connecting to the prevailing culture on campus—a culture in which teaching truly matters down the line, from the deans to the individual departments. As Robert A. Paul, dean of Emory College, acknowledges, “Teaching is the lifeline of any great institution. At Emory, we expect every faculty member to teach—and to do so with great skill. Our tenure and promotion guidelines reflect this deep-seated commitment to teaching, as do our innovative programs and our diverse resources.”

Two obvious examples come to mind here: ECIT and the CTC. Emory’s Center for Interactive Teaching (ECIT) trains teachers to incorporate technology into the classroom. In addition to providing individualized support, ECIT hosts a series of discussions,
Graduate students are closely connected to the newest scholarship and research. We share with our students not only a deepening knowledge of our fields but also the intrigue and enthusiasm that comes with that expansion and exploration.

presentations and workshops on technology and teaching that are designed for graduate students as well as faculty members. The Center for Teaching and Curriculum (CTC), meanwhile, provides material support for the development of new courses and methods of instruction. The CTC’s Video Partners Project, for example, enables graduate students to videotape each other’s classes and develop collaborative solutions for common teaching challenges.

Watching ourselves teach on tape provides insights that are simply not available from self-reflection alone. We become aware of how often we rely on verbal fillers such as “um,” “like” or “okay” and what types of questions are invariably met with weary, blank stares. We also can track positive habits in the classroom, including the use of eye contact and direct attention to students’ statements. The CTC even provides graduate student instructors with the opportunity to get feedback from seasoned faculty members who will sit in on their classes and provide confidential evaluations.

Perhaps it should come as no surprise that an institution taking teaching so seriously would be home to some of the best educators we have encountered. But let’s be honest: being surrounded by superb teachers is one thing; having them take a vested interest in your own success as an instructor is quite another. At Emory, such mentoring happens most often at the departmental level. Several departments enroll graduate students in a semester-long pedagogy course that addresses, among other things, learning styles and teaching strategies from a discipline-specific perspective. Other departments sponsor more informal opportunities for graduate students to meet with designated faculty mentors and discuss issues that arise during a teaching semester. That’s what makes it so incongruous to ask: who’s the better teacher, a faculty member or a graduate student? Graduate students mimic the best teaching habits of their faculty mentors, who model the way day in day out; we’re not better or worse, only different.

Sound training and trusted mentors are essential when you’re teaching some of the most highly charged issues in the curriculum. Graduate students typically teach small survey courses, which means that foundational concepts such as race and racism, gender and sexuality, nationalism, colonization, poverty, power, criminalization, and cross-cultural relations rarely escape discussion or debate. We’ve found that translating these complex ideas into concrete examples is all the more challenging because many undergraduates are actively engaging them for the first time in their academic careers. This dynamic makes our teaching experience something of a trial by fire, but it is hard to imagine anyone more up to the task.

Let’s not forget that graduate students are just that—students. Some of us are still doing coursework when we teach, while others have only recently finished comprehensive exams. This proximity to the learning process and to the latest literature in the field breathes a certain sensitivity and humility into our handling of controversy in the classroom.

Being students ourselves, for instance, we identify with undergraduates’ appetite for honest answers, open dialogue and the freedom to draw one’s own conclusions about controversial issues. So we were hardly surprised to learn that graduate student instructors tend to design their courses accordingly, placing a premium on group discussions, respectful debate, balanced readings, and the active learning that comes from research-based assignments.

It’s a sensitivity that is not lost on our students: “I thought the [graduate student] teacher was able to clearly convey his ideas to the class through the discussion-oriented class structure,” reports one undergraduate. “Rather than write on the board and have students copy down his notes, he motivated issues via class discussion and then interjected his own knowledge.” Another undergraduate “loved” the course because the graduate student instructor “did not try to intimidate us with threats of failing papers and tests, but instead seemed to genuinely want us to learn.” Graduate student teachers are “careful to let everyone speak their part” because still fresh in our minds are memories of our best classes in school, those in which a variety of voices were heard.

In addition, graduate students are closely connected to the newest scholarship and research. We share with our students not only a deepening knowledge of our fields but also the intrigue and enthusiasm that comes with that expansion and exploration. Taking our doctoral exams is, in many ways, an exercise in modesty: by demonstrating what we do know, we become acutely aware of all that we don’t. This humility comes in quite handy when you are teaching controversial issues to a group of undergraduates who can sense ersatz answers a building away. But these are certainly not the only advantages that graduate student instructors bring to undergraduate education.

What made a lasting impression on the undergraduates we consulted is the approachability of their graduate student instructors. Some explain this by the simple fact that graduate students are generally closer in age and life experiences to undergraduates. The logic runs: since we don’t have a doctorate, tenure, or a long list of publications to our name, we are somehow less intimidating. True, but we need not underestimate the extent to which graduate students work to remove traditional barriers between teacher and student.
For instance, because we are still mastering our teaching techniques, graduate student instructors are more than willing to meet with students outside scheduled office hours to learn if and how the class is working for them. In fact, since many of us don’t have offices of our own, we end up meeting students on more neutral grounds—the library, the quad, coffee shops, etc.—which can allow for a less formal, more comfortable atmosphere.

Furthermore, we recognize and respect how much our students value the chance to communicate electronically whenever and wherever they want. Training through department courses and ECIT makes it possible for us to create online conferences for the group; and we know how important responding speedily to email can be for the student who needs immediate assistance. In both cases, graduate student instructors deliberately decrease the social distance between teacher and student.

Clearly, approachability has plenty to do with accessibility. Most graduate students teach only one course per semester, and we have yet to feel the crunch that comes with career obligations and publishing contracts. In short, we simply have the flexibility in our schedules to meet with students on a one-to-one basis, not to mention the flexibility to devote even more time to preparing for class, posting comments and questions online, reading multiple drafts of papers, giving ample feedback on assignments, tracking down secondary literature, and systematically reflecting on our courses in general and our teaching strategies in particular.

Another important advantage that graduate student instructors bring to undergraduate education is a commitment to creativity. Graduate students are always searching out novel ways to pose questions, parse arguments, integrate ideas, disprove old theories and develop new ones—not least because we know that’s what it will take to make a name for ourselves in the scholarly world. And so we’re always delighted to learn just how contagious intellectual creativity can be. As one undergraduate told us, graduate student teachers are “creative and willing to think outside of the lines. This allows the class to be more than just the class description.”

Graduate students are innovative in their teaching techniques, too. Teaching in technology-smart classrooms—and having the instructional training to do so—allows graduate student instructors to draw from print media, television, film and the web to illustrate concepts addressed in readings and lectures. And just because graduate student instructors are deeply committed to transmitting knowledge in fresh and fun ways doesn’t mean that learning suffers. On the contrary, undergraduates respond best to classes that feed their creativity rather than fetter it. Finally, there is something to be said for the greenness graduate students bring to the classroom. The routine insecurities that come with relative inexperience mean that graduate student instructors are never too sure of themselves. On a practical level, this self-doubt engenders a constant questioning. Are the assignments worthwhile? Are the readings accessible? Are students simply memorizing concepts or are they learning connections? How can we move from anecdote to evidence, from knowledge to understanding? As we ask these questions on a regular basis, we end up adapting our teaching strategies to the changing conditions of the class. In a somewhat roundabout way, then, graduate student instructors happen upon an invaluable trick of the teaching trade: namely, that the best courses are the ones that correct themselves as they go, addressing student needs and concerns promptly and purposefully. This requires a willingness to change, to adapt on the fly.

On a personal level, self-doubt leads to sustained self-reflection. How can I better relate to my students? How do I motivate the unmotivated? What will success look like at the end of the semester? How can I better myself and my methods from one class session to the next? The best teachers never stop asking such questions, and at Emory we have the resources and mentors to help us find the answers.

Truth be told, higher education would be hard pressed to balance its twin allegiances to market success and mission fulfillment without leaning on graduate students to teach undergraduate courses. Nor can we forget that graduate schools are charged with preparing individuals to enter the professoriate as both competent researchers and skilled teachers. Thus, we ought to be wary of any school that treats graduate student instructors as problems to be strong-armed or statistically concealed. They are assets to be valued and supported. Doing so is not only inherently worthwhile; it is also decidedly better for undergraduate education. We only hope that others in higher education will follow Emory’s lead and realize that everybody wins when graduate students are integrated into the teaching mission of the institution.

Ryan Hays is a graduate student in the Graduate Institute of Liberal Arts. Kathryn A. Sweeney is a graduate student in the Department of Sociology.
It's an early fall evening in Woodruff Library, and the Joseph A. Jones Room is crowded. Not just crowded—packed. Like, Department of Motor Vehicles packed. Blues joint on Friday night packed. Folks sitting on windowsills, standing against walls.

What's turned the masses out? Not a famous musician or actor, not a Nobel Peace Prize winner or a sitting head of state. No, the standing-room crowd is here for . . . a poetry reading. A youthful, soft-spoken poet named Kevin Young is giving his first reading on campus as Atticus Haygood Professor of English and Creative Writing, and on this night Young may as well be a rock star, given the reception he's enjoying.

Verse is hot on the Emory campus these days, and the tipping point came well before Young's appearance, though the two events are related: in addition to his teaching duties, Young will curate the Raymond Danowski Poetry Library, named for the man who in fall 2004 donated to Emory what many called the largest private poetry collection ever assembled—some 70,000 volumes, along with thousands of journals, manuscripts, correspondence pieces and other artifacts. Indeed, the collection made such an impact that its home needed a new name: the Danowski Library now resides in what's known as the Manuscript, Archives and Rare Book Library (MARBL), formerly “Special Collections” and still housed on the tenth floor of Woodruff Library.

According to Dana Gioia, chair of the National Endowment for the Arts and an accomplished poet and critic himself, the Danowski acquisition lifts Emory's
poetry holdings to a plateau shared with the very finest collections in the world. Gioia spoke of this status in September 2004, when he gave a reading in the Michael C. Carlos Museum to help the University officially accept the gift. There is Harvard, Gioia said. There's Yale. The University of Texas, The Huntington Library in California, the New York Public Library—and now Emory. Not bad for a University that didn’t even start building its literary collections in earnest until the late 1970s.

“Now, Emory is not all the way there,” Gioia says, twelve months after his appearance on campus. “But twenty years ago, an outside observer would have said it’s absolutely impossible for Emory to approach this elite coterie. Now it seems probable. If things continue at this pace, Emory may end up being the great literary special collection in the Southeast.”

“It’s just a terrific collection,” says an eager-to-curate Young. “It’s so big and has such breadth and depth. Mainly we’ll try to shape the collection and stake out a vision for the future, and also make both the collection central to Emory and Emory central to poetry in general.”

Papers of Lions

Three years ago, Nobel Prize–winning Irish poet Seamus Heaney stood at a lectern in the Schwartz Center for Performing Arts and entranced a capacity crowd with a reading that spanned much of his career. The event celebrated Heaney’s decision to lodge a substantial portion of his own literary archive at Emory.

In doing so, Heaney joined a list of writers whose papers make the University the premier center for the study of Irish poetry outside the Emerald Isle’s shores, names such as W. B. Yeats, Lady Gregory, Michael Longley, Paul Muldoon, and Medbh McCuckian. And the collection goes far beyond Ireland. Emory stewards the papers of American poet and novelist James Dickey, and of playwright Alfred Uhry, along with a strong collection of Flannery O’Connor materials. Then there are the holdings in African American literature, now featuring the likes of Langston Hughes and growing steadily ever since the arrival of African American studies bibliographer Randall Burkett in 1997.

“One of the things Emory did as a young institution was focus very sharply on an area in which it was going to excel,” says MARBL Director Steve Enniss. “When we began collecting contemporary Irish literature in the early 1990s, nobody else was really doing it in a systematic way. We rapidly put in place the major archive, and that became its own logic for the Heaney papers; when a collection is significant enough, it has a way of opening up other opportunities.”

Since 1992, Enniss has helped Emory add to its literary holdings by patiently cultivating relationships. Acquiring a writer’s papers is much more than negotiating a price; these are the major figures, even the giants, of contemporary letters, and they are deciding where their life’s work will be preserved as primary research material for posterity. They want to be assured the transaction will involve more than sealing the archives in a vault and hiding the key. And when they witness a critical mass of their peers choosing the same institution with which to do business, they take notice.

“It’s nice when Ted Hughes contacts Emory first,” Enniss admits, “but that doesn’t mean it’s easy. That’s just the beginning of the work. There’s an enormous amount of effort that goes into negotiating a position. It’s the gaining of the writers’ trust, even if they’ve approached you.”

Helping Enniss gain that trust has been Ron Schuchard, Goodrich C. White Professor of English, who has been an informal adviser to MARBL since he came to Emory in the 1970s. A self-confessed bibliophile, he follows the market perhaps as closely as Enniss. In fact, Schuchard often is the first contact for writers whose papers Emory is eying; he will often invite the writer to campus to deliver a reading and a lecture or two, sit in on his literature classes and perhaps attend a gathering of faculty and students at his house.

Schuchard and Enniss also are both keenly tuned into the research value of Emory’s collections. The two collaborated to plan the fifth international conference on the late British poet laureate Ted Hughes, titled “Fixed Stars Govern a Life” and held on campus October 5 to 7, 2005. Some seventy scholars from all corners of the globe converged on Woodruff Library, and none

(left) Periodicals are an important component of the Raymond Danowski Poetry Library. Pictured are issues from the first volume of Poetry magazine together with Blast, published from 1914 to 1915 and coedited by Ezra Pound and Wyndham Lewis.

(below) A reflective Kevin Young, professor of English and creative writing and curator of the Danowski Poetry Library.

(left to right) Steve Enniss MARBL director, shares a laugh with Raymond Danowski at a ceremony marking the collection’s arrival.

Three years ago, Nobel Prize–winning Irish poet Seamus Heaney stood at a lectern in the Schwartz Center for Performing Arts and entranced a capacity crowd with a reading that spanned much of his career. The event celebrated Heaney's decision to lodge a substantial portion of his own literary archive at Emory.

In doing so, Heaney joined a list of writers whose papers make the University the premier center for the study of Irish poetry outside the Emerald Isle's shores, names such as W. B. Yeats, Lady Gregory, Michael Longley, Paul Muldoon, and Medbh McCuckian. And the collection goes far beyond Ireland. Emory stewards the papers of American poet and novelist James Dickey, and of playwright Alfred Uhry, along with a strong collection of Flannery O'Connor materials. Then there are the holdings in African American literature, now featuring the likes of Langston Hughes and growing steadily ever since the arrival of African American studies bibliographer Randall Burkett in 1997.

“One of the things Emory did as a young institution was focus very sharply on an area in which it was going to excel,” says MARBL Director Steve Enniss. “When we began collecting contemporary Irish literature in the early 1990s, nobody else was really doing it in a systematic way. We rapidly put in place the major archive, and that became its own logic for the Heaney papers; when a collection is significant enough, it has a way of opening up other opportunities.”

Since 1992, Enniss has helped Emory add to its literary holdings by patiently cultivating relationships. Acquiring a writer's papers is much more than negotiating a price; these are the major figures, even the giants, of contemporary letters, and they are deciding where their life's work will be preserved as primary research material for posterity. They want to be assured the transaction will involve more than sealing the archives in a vault and hiding the key. And when they witness a critical mass of their peers choosing the same institution with which to do business, they take notice.

“It's nice when Ted Hughes contacts Emory first,” Enniss admits, “but that doesn't mean it's easy. That's just the beginning of the work. There's an enormous amount of effort that goes into negotiating a position. It's the gaining of the writers' trust, even if they've approached you.”

Helping Enniss gain that trust has been Ron Schuchard, Goodrich C. White Professor of English, who has been an informal adviser to MARBL since he came to Emory in the 1970s. A self-confessed bibliophile, he follows the market perhaps as closely as Enniss. In fact, Schuchard often is the first contact for writers whose papers Emory is eying; he will often invite the writer to campus to deliver a reading and a lecture or two, sit in on his literature classes and perhaps attend a gathering of faculty and students at his house.

Schuchard and Enniss also are both keenly tuned into the research value of Emory's collections. The two collaborated to plan the fifth international conference on the late British poet laureate Ted Hughes, titled “Fixed Stars Govern a Life” and held on campus October 5 to 7, 2005. Some seventy scholars from all corners of the globe converged on Woodruff Library, and none
Poetry for the people

Of course, it takes more than an impressive archive of special collections to make poetry vital to Emory’s intellectual community. As accessible as those holdings are (and MARBL makes them available to nearly any faculty member or student who asks; Schuchard and other professors routinely bring classes to the top of Woodruff Library to view the collections firsthand), they are still ultimately research materials. They are not by themselves evidence of widespread passion for poetry.

But there is plenty of that evidence elsewhere. College students continue to flock toward the Creative Writing Program; though Director Jim Grimsley says fiction workshops still are in greatest demand, the program hired Young as its second full-time poetry professor along with Natasha Trethewey, who joined Emory in 2001. All creative writing majors are required to take two English classes devoted to poetry, and Grimsley eventually would like to build the program to seven or eight full-time faculty from its current four.

And there is proof other than class enrollment. Indeed, every year since 2000 and twice a year since 2003, the proof has been climbing the big steps near the Cox Hall Bell Tower at midday. Reciting verse from both script and memory is the essence of Poetry Matters, an open-air, open-mike event that invites anyone—faculty, student, staff, even patients or visitors from nearby Emory Hospital—to take the stage. Attendance at Poetry Matters has been mostly strong, with many people simply stopping on their way to class to hear a few minutes of verse.

In fact, the arts overall have been flourishing on campus for some time, and poetry is no exception. The surge in interest is all the more surprising considering there are few extracurricular structures on campus to encourage interest from students—as Theater Emory, for example, or musical performance groups do for other arts.

That’s where the Poetry Council comes in. Launched in September 2000 by then-Emory College Dean Steve Sanderson, the council started simply as an advocacy and support group for verse. Sanderson departed Emory soon after it was created, and Bruce Covey, liaison for the University Bookstore and a published poet himself, took over.

“At the beginning, [the council members] had to define ourselves,” says Covey, who is also an adjunct faculty member in creative writing. “It sort of mirrored what was happening with poetry itself on campus: there was a lot happening, but it hadn’t really cohered. The council tried to pull all that interest together.”

From the beginning, the Poetry Council took up the banner for poetry of the proletariat; the Creative Writing Program had done a fine job for years of bringing in accomplished, big-name poets. So the council decided to focus on younger writers, nontraditional poets just beginning to publish. “We went from having
about one reading per year to maybe ten this year,” Covey says of 2005–2006. The council also organized Poetry Matters and recently has lobbied successfully to place placards with snippets of verse (often from poets the council brings to campus) on Emory shuttle buses, in a program called Poetry on the Move. All in all, the Poetry Council has complemented the ongoing efforts of the Creative Writing Program and the scholarly activity related to MARBL. And it has drawn the interest of some key people.

“I credit the Emory atmosphere with helping me get started [writing poetry] again,” says Susan Whitlock, wife of Provost Earl Lewis and one of the council’s newer members. Whitlock confesses to being a relative novice at writing poetry, but she brings an important voice to the council’s efforts. She says the council plays an important role by making poetry more accessible. “If you want to read or write poetry, but all you’re exposed to are the masters, it looks like something you can’t do—there are too many steps in between,” says Whitlock, who recited from memory Lewis Carroll’s “Jabberwocky” (translated into German, no less) at her first Poetry Matters. “Bringing in people who are just starting out works for me, and I think it works for the students.”

“What we’ve been seeing in the past five years has been an amazing convergence of resources and possibilities—poetry is bursting out all over,” says University Secretary Rosemary Magee, an integral player in arts-related activities on campus both in her current position and formerly as senior associate dean of the College. “In many ways, poetry is a more immediate artistic experience than others might be,” says Magee, a published fiction writer. “Most of us would never think about writing a piece of music, but even children write poetry. There seems to be an innate human drive to find meaning and put it into words.”

Perhaps the urge doesn’t stop there. Perhaps something innate drove Raymond Danowski to assemble all those thousands upon thousands of poetry volumes, and something intrinsic to Emory is spurring the University toward becoming the next great center for the study of poetry. Or perhaps something within the larger community has driven people to “take back” poetry from the literary and critical walls in which it was imprisoned for much of the twentieth century. Gioia says higher education is largely to blame. “A lot of the people most involved in the revival of poetry have been outside the university,” Gioia says. “People like poetry, but they feel intimidated by the way it’s been discussed.”

To judge from the crowds turning out for public readings like the one Kevin Young delivered in Woodruff Library, fewer and fewer people are intimidated by poetry at Emory. “Poetry is considered to be something valuable here,” Trethewey says. “It feels nice to walk around the campus and people aren’t looking at you like you have horns, but rather they see, perhaps, something like a halo.”

Natasha Trethewey, associate professor of creative writing, in the recently renovated William L. Matheson Reading Room.
A WORLD OF DIFFERENCE
TAKING EMMORY OVERSEAS

"There’s nothing like it," says professor Judy Raggi-Moore, who has worked with the Italian Studies program in Rome every year since 1987. (Her department also has programs in Siena and Milan.) "I’ve had students from the early days, now in their late thirties, tell me it’s still one of the formative experiences of their lives." The summer session is hard work, she says, both physically and intellectually: "We’re up at 6:30 every day for six weeks, walking, studying, taking tests, walking some more. But the students love it." And what brings her back year after year? Raggi-Moore was raised and educated in Rome, but really, she says, "It’s the adrenaline. The joy in students’ faces when they suddenly see differently, the chance to watch them become more understanding, compassionate, mature. You can’t be an educator and not be ine-briated by that."

French professor Carol Herron must feel something similar; she has missed, by her count, only one year of the Paris summer program since 1979. "I love doing it," she says, nodding and smiling. "I love seeing France new each time through students’ eyes." Her students may lodge in a pension but most stay with families, several of which have hosted Emory students for years. Classroom instruction is centered at Reid Hall, an eighteenth-century

Undergraduates often travel a long way to get to Emory – they hail from about sixty countries – and many can’t wait to leave. Temporarily, that is. By the time they graduate, some forty percent of College students will have scattered across the globe to study familiar topics under foreign skies.

Is it a spirit of adventure that prompts Emory students to cart books, passports, and curiosity overseas, with Emory faculty accompanying them? A need for fresh perspectives? The desire to know the word for pastry in several languages? All of this and more, according to those who go.
building near the Luxembourg Gardens that was once a school for young American girls in Paris. A handful of students, Herron says, have attended twice, either two summer sessions or a summer and a semester. And in all those years, she says, "I've never had a student say it wasn't as great as she thought it would be. . . . Paris never disappoints."

French students in summer 2006 can take classes in French history, language, and theater but also in international business, suggesting one strictly practical reason for studying abroad: faculty and alumni of such programs claim the experience can aid in job searches. A letter of application or reference can, they say, rightly point to the adaptability, resilience and ingenuity required of all travelers. A summer, semester or year abroad suggests "openness to new experiences," one student says, and can "help you stand out from the pack."

A 1999 survey of study-abroad alumni who had traveled ten years before supports this anecdotal notion. Most reported that the experience had not only enhanced their "awareness of international cultures and issues" but influenced their career selection. In a similar 1988 study by the American Institute for Foreign Study, 86 percent considered study abroad a worthwhile investment in their future and 100 percent felt they had matured because of the experience. One in three held jobs requiring some international travel.

One needn't be pondering an international career, though, to view study abroad as a valuable entrée to a complex world. And as the world has become more connected by technology and commerce in the last decade, study abroad at Emory has shifted from peripheral to prominent. In 1994 students could count their Emory-sponsored travel choices on one hand. Today, the number stands at 100. Student participation has risen in parallel: ten students went on Emory semester programs in 1993–1994, 256 in 2002–2003. In the decade after 1993–1994, Emory student travel in programs of all lengths (summer to full year) jumped 75 percent.

The biggest factor in this expanding universe of foreign study was the establishment in 1995 of the Center for International Programs Abroad (CIPA). The center develops, promotes and administers programs to encourage "both intellectual and personal growth" in undergraduates. And growth is the word. "In the mid-90s," says CIPA director Philip Wainwright, "there was one summer program outside western Europe, and none outside Europe or in the sciences." Now Emory students go abroad to study a wide spectrum of disciplines, in dozens of countries on five continents.

A handful of Emory programs predate CIPA: British Studies at Oxford, French and Italian and German Studies in Paris and Rome and Vienna, sociology in London, art history in several locations. What CIPA added to the mix, says Wainwright, was organization and "quality control." Until 1994 the College's role in study abroad was simply to approve applications for transfer credit. "We had very little idea what students were getting," says classics professor David Bright, who was dean of the College at the time. And there was another problem: "We were losing some good students." By ceding most overseas programming to other schools, Emory ran the risk of a junior or senior liking a host university's offerings and transferring there to finish the degree.

The difference in just ten years is striking. Even discounting noncredit study trips, College students go abroad at a rate that puts Emory in the top 15 percent of major research institutions. And due to the "careful network of planning and approvals" set in place in 1995, Bright says, "almost all traveling students now register with Emory." Perhaps most important, students receive Emory (rather than transfer) credit and have access to financial aid. As a result, Bright continues, the experience is "more accessible and much more fully integrated into what you get for Emory tuition." He considers CIPA's founding during his tenure as dean "one of the handful of most significant things that happened on my watch."

There is no denying that the idea of international travel gives Americans more pause today than it used to, and safety is obviously a central concern for the organizers of Emory trips abroad. The low number of even small problems over the years testifies to that concern and to the increased "quality control" that
Wainwright and others cite. Faculty report mainly minor road bumps such as a bus vanishing when students need to get to the airport, prompting hasty ad hoc arrangements; or students taking trains in the wrong direction or arriving without luggage (or with too much: one director remembers staring at an eighty-pound suitcase and wondering “just how many pairs of jeans or shoes a twenty-year-old needs for six weeks”).

One more serious moment stands out clearly for anyone who was in London last summer. When terrorists detonated bombs July 7 on three commuter trains and a bus, several Emory summer programs were going about their usual business in the city. “We were supposed to go on a field trip that morning,” recalls Karen Hegtvedt, a professor of sociology who has been connected with her department’s summer program in London since 1986. “But first one subway station was reported closed, then another, and it became clear that something was terribly wrong.” Amid the “surrealness of a London with no traffic,” faculty and staff quickly located all but one of the program’s students—most by cell phone, the last at a remote study site, oblivious to the chaos in central London.

Psychology professors Stephen Nowicki and Marshall Duke were still closer to the action—uncomfortably so. They were sitting in the train behind the one bombed at the Edgware station. “Quite a dramatic last class day,” Nowicki notes with characteristic understatement. “We spent three hours on the tube thinking there was a power outage, then had to walk five miles to University College to meet our class . . . only to find that the bus blown up was no more than 200 yards from the department.”

Most “you are there” moments afforded by study abroad are less perilous, if equally memorable. Sociology’s program offers, for instance, “social and cultural activities . . . often in connection with program themes.” Asked whether this is truly possible when one’s theme is comparative public health, Hegtvedt says, “Oh, definitely. One of the first summers I went we saw The Normal Heart.” (Set in the early AIDS crisis, Larry Kramer’s play was named one of the 100 greatest plays of the twentieth century by the Royal National Theatre.) Four years ago Blue/Orange, a play examining the politics of mental illness, was the hit of the London stage, and again Emory faculty and students were there. Other outings include dinners, museums visits, and field trips. One trip brought students to the famous Broad Street pump, where during a vicious 1854 cholera outbreak John Snow—widely considered the father of epidemiology—demonstrated that the disease was spread by contaminated water. (Doubtful city officials were convinced when Snow removed the pump’s handle and the epidemic abated.)

This healthy mix of perspectives seems to come with the territory. Area studies, of course, emphasize interdisciplinarity by their nature and structure. Programs in African, British, or Jewish Studies, for example, typically draw on faculty and perspectives from multiple disciplines. But many department-based programs do, too, once they shift overseas. Raggi-Moore sees the Rome term as “a conduit for anyone wanting to study their own field in a context of Italy. That field could be art history, or political science, or urban studies.”

At first glance the natural sciences might not seem like a natural for study abroad. At first glance, the natural sciences might not seem like a natural for study abroad. Some disciplines fit the picture easily enough: languages, certainly; history and art history, yes; economics or political science, sure; but chemistry? “Absolutely,” says Matthew Weinschenk, a lecturer in organic chemistry who traveled to Siena, Italy, in 2004 and 2005 with his department’s first two summer programs. Asked to defend studying science abroad, Weinschenk readily ticks off reasons: “Science is becoming increasingly international; plenty of important conferences are now held overseas.” And many hot-button scientific issues have “global implications,” he points out. Environmental issues, including global warming, come quickly to mind, but the list might also include cloning, robotics, nanotechnology, genetically modified foods, weather prediction, seismology, and many other fields.
Besides, Weinschenk says, studying anything in “a memorable setting or circumstances” leads to just that: strong memories. His students conduct class and lab work at the University of Siena, but they also visit art museums for a close-up view of restoration and decay; study fermentation at the Barone Ricasoli vineyards northeast of Siena; tour gold, alabaster and glass factories to watch chemical transformations unfold; and test water samples for minerals in the Tuscan hill town of San Gimignano.

“The experience was even better than I expected,” reports one of Weinschenk’s students, Laura Eskander. “The environment was very relaxed, and the classes were taught with relevance to the country we were in. I would highly recommend the program to anyone.”

A student interested in foreign study, but unsure which program to choose, would do well to look up Nathan Hartman. Now a third-year Emory law student, Hartman is a kind of one-man Emory travel office. He went on six programs during his College years, spending two summers in France, a summer and semester in Italy, and sessions at Oxford (history) and France again (art history). Asked how he became such an ambassador for study abroad, Hartman laughs. “I don’t know why more students don’t do it. It’s great. You get credit, and you get to study in amazing places. When you can take a class in Monet’s garden, or study the Mona Lisa while standing in front of it, or learn history at Napoleon’s tomb, why wouldn’t you?”

Did he encounter any problems in all those trips? He thinks a moment. “Well, a group of us got briefly lost in the Tuscan countryside once. But it didn’t last long, and anyway that’s not really something to complain about.”

Stephanie Malak, an International Studies and Spanish double major who last year spent a semester in Salamanca, Spain, loved her time there but cautions against unrealistically high expectations. “I had always been told,” she says, “that studying abroad would be the best, most memorable experience of my life.” And while it might turn out to be just that—Malak calls herself a candidate for “study-abroad poster child”—she advises students considering a trip to “realize that just like any semester at Emory, they’ll have ups and downs. Not everything will be as you expect, nor will every day be the best you’ve ever had.” Though she had traveled internationally before, she says, “no one can really explain to you what it feels like to live in a foreign place and be dependent on your mediocre language skills.” You have to be flexible and “make the effort to assimilate. You can’t plan for everything.”

It’s that very element of the unpredictable, though, that brings travelers back, faculty and students alike. Study abroad is “full immersion,” in Weinschenk’s words, and along with the occasional missed train, language impasse or other inconvenience comes the kind of moment that a lecture can’t fully convey. Weinschenk provides a raucous example in the chaotic pageantry of Siena’s palio, a horse race between contrades (districts) held for centuries in its famed piazza and accompanied by medieval costumes, blaring horns and 50,000 screaming partisans. “The jockeys are local heroes,” Weinschenk recalls, and the horses even more so. The week of the race, horses are seated at the front table at ceremonial dinners—not figuratively but literally—and blessed in church by local priests. The winning contrade gets to keep a treasured silk banner until the next race, “sort of like the Stanley Cup. It’s really something to see.”

David Bright agrees. “There are some experiences you just can’t replicate in classrooms, or texts, or websites. The unexpected, the serendipitous—that’s part of travel.” And sometimes it is the quiet moments that tell most, like coming upon a ten-year-old Italian boy playing the accordion and singing beautifully. Or the morning Stephanie Malak, feeling out of sorts in Salamanca, went to her neighborhood pharmacy for some medicine. While standing in line, she recalls, “My cell phone rang, and I began talking with an American friend. Afterward the pharmacist said to me in Spanish, ‘For a Spaniard, you really speak English well.’ I think I smiled the rest of the day.”

“The experience was even better than I expected,” reports one of Weinschenk’s students, Laura Eskander.
Students mill between classes in front of the Candler Library Building, with Woodruff Library in the background.
American Christians now live, in their various churches, a great controversy. At stake in the controversy is whether or not the churches should bless same-sex unions publicly—or, rather, should continue to bless them, since an increasing number of well-established Christian churches already do. My purpose is not to join the contenders. I want instead to think about what the great controversy portends for all involved. For the Christian churches, blessing same-sex unions might be just the opposite of an assault on Christian marriage. It might be the opportunity to find something Christian in what church-going Americans so blithely call “Christian marriage.” The challenge for the churches is not to justify blessing same-sex unions. The challenge is justifying any blessings of unions at all. . . .

Each side gets to ask the other: what comes next? The reciprocal question is the sharpest because blessing same-sex unions cannot be separated either from the future of Christian marriage or from the future of lesbian and gay “identities” (which I prefer to call “characters”). Blessing unions will determine the future of Christian marriage because it poses an unavoidable and fundamental challenge to the complacencies of churchly practice. Failure to respond to the challenge will hasten the demise of the church wedding—I mean, will hasten us toward the day when many more church weddings are excruciating parody. Unions are also the future of queer character. Not every queer will want a union, much less a blessed one, but every queer will perform a character modified by the fact that the unions of some queers are blessed by Christian churches. Character is the medium through which a certain eros passes. Character renders the specificity of that eros coherent, but also curiously vulnerable to historical change. The present repertoire of characters may not survive blessed unions. Certainly the repertoire of church weddings will not survive the refusal to bless them.

. . . No one should imagine that arguments for or against state-sanctioned domestic relationships are in America simply identical with arguments about church blessings. The more state regulation accords with church practice, whether prohibiting or approving certain unions, the more important it is to say that the two spheres are not one. Yet as soon as you begin to insist on their distinction, you fall into [a] . . . fallacy. Christian marriage has long been constructed by church and state together, even when the church in question wanted to assert exclusive jurisdiction over it. In Christendom and the societies descended from it, marriage is a topic uniquely suited to disrupt any distinction between secular and sacred. Marriage remains the great testimony to the inseparability of church and state, to their ancient commingling. So the debates can never be cut cleanly in practice, putting legal issues over here and theological issues over there. The most you can hope for is to be wary about the confusion of legal and religious issues, which will never be unconfused. The secular is a version of the religious—and (now) conversely.

Excerpt:


Let me repeat one obvious but theologically decisive fact. Requests to bless unions are not coming from outside the churches. They are made by Christians of their own leaders. Often they come from individuals or couples who have been active parishioners or congregants and long-time students of the Scriptures. Members of the vestry or the choir, directors of religious education and deacons, not to speak of priests and pastors themselves—these people come forward to ask for a blessing on their serious commitments, very often to an equally generous member of the same church. They come carrying their Bibles…. Reflecting clear-mindedly on an urgent question that disconcerts theological categories might be the most biblical practice, precisely so far as it fractures long-dominant readings and allows the scriptural text to speak outside the little boxes prepared for it in polemic.
Grimsley, who directs Emory’s creative writing program, has even smaller category of writers identifiable by last name only: Tyler, Charles Johnson, Walker Percy, August Wilson, Langston. Many have amply borne out the AAAL’s judgment— including Baldwin, Annie Dillard, Tennessee Williams, Anne Tyler, Charles Johnson, Walker Percy, August Wilson, Langston Hughes, and Toni Morrison. Other former winners are in the even smaller category of writers identifiable by last name only: Bellow, Doctorow, Mailer, Nabokov. It is generally bestowed toward the beginning rather than the end of a writer’s career.

The guest list is appropriate, for with this award he joins an august list of writers. Among those previously honored, many have amply borne out the AAAL’s judgment—including Baldwin, Annie Dillard, Tennessee Williams, Anne Tyler, Charles Johnson, Walker Percy, August Wilson, Langston Hughes, and Toni Morrison. Other former winners are in the even smaller category of writers identifiable by last name only: Bellow, Doctorow, Mailer, Nabokov. It is generally bestowed toward the beginning rather than the end of a writer’s career.

The guest list is appropriate, for with this award he joins an august list of writers. Among those previously honored, many have amply borne out the AAAL’s judgment—including Baldwin, Annie Dillard, Tennessee Williams, Anne Tyler, Charles Johnson, Walker Percy, August Wilson, Langston Hughes, and Toni Morrison. Other former winners are in the even smaller category of writers identifiable by last name only: Bellow, Doctorow, Mailer, Nabokov. It is generally bestowed toward the beginning rather than the end of a writer’s career.

George Armelagos, professor and chair of the anthropology department, is the 2005 recipient of the Viking Fund Medal, an annual honor given to an anthropologist for outstanding achievement in the field by the Wenner-Gren Foundation for Anthropological Research. The award recognizes achievements in anthropology that have transformed the discipline through research, mentoring and service.

Alice Benston, associate professor of theater studies, was awarded the George P. Cutafo Award for Excellence in Mentoring. This award was created in 1997 to recognize one Emory professor annually for his or her contributions to students, both inside and outside the classroom.

Matthew Bernstein, associate professor of film studies, received the Katherine S. Kridel Essay Award by the Society for Cinema and Media Studies. This award recognizes original work that significantly advance scholarship and thinking in the field either by opening up new lines of inquiry or by consolidating existing ones at a high level.

Nancy Gourash Biviswe, senior lecturer in psychology; Alex Escobar, senior lecturer in biology; and James Meyer, associate professor of art history each received the Center for Teaching and Curriculum’s Award for Excellence in Teaching, instituted to honor excellence in the teaching of Emory undergraduates.

Joel Bowman, Samuel Candler Dobbs Professor of Theoretical Chemistry and chair of the chemistry department, was elected as a fellow of the American Association for the Advancement of Science (AAAS). Kristin Brustad, associate professor of Arabic and Middle Eastern Studies; Gregg Orlow, senior lecturer in biology; and Yolanda Smith, research professor in the Yerkes National Primate Research Center, were awarded Crystal Apples, a student-sponsored award for excellence in teaching.

Jim Fowler, Charles Howard Candler Professor of Theology and Human Development, was the recipient of the University Scholar/Teacher Award for 2005. The Board of Higher Education of the United Methodist Church presents this annual award to a member of the Emory faculty who has excelled as a classroom teacher, shown unusual concern for students, and made significant contributions to the scholarly life of the University.

Justin Gallivan, assistant professor of chemistry, is the recipient of the Beckman Young Investigator Award from the Arnold and Mabel Beckman Foundation. The Beckman Young Investigators Program is intended to provide research support to the most promising young faculty members in the early stages of academic careers in the chemical and life sciences.

Elizabeth Goodstein, associate professor in the Graduate Institute of the Liberal Arts, received the Modern Language Association’s twelfth annual Prize for a First Book for Experience without Qualities: Boredom and Modernity. This prize is awarded annually for a first book-length publication by a member of the association.

Jacqueline Jordan Irvine, Charles Howard Candler Professor of Urban Education, was presented with the American Educational Research Association’s Social Justice in Education Award in April 2005.

Harvey Klehr, Andrew W. Mellon Professor of Politics and History in the political science department; and Elizabeth Fox-Genovese, Elenore Raoul Professor of the Humanities and professor in the history department, have been appointed to the National Council on the Humanities, which serves as an advisory board for the National Endowment for the Humanities.

Frank Lechner, associate professor of sociology; Laurie Patton, Winship Distinguished Research Professor in the Humanities; and Barry Yudofsnick, associate professor of biology each received the Williams Award, which honors faculty for fostering participation, inquiry and creative expression in the classroom; providing a model for teaching and scholarship; and serving as a mentor to students.

Lanny Liesbenkis, Samuel Candler Dobbs Professor of Organic Chemistry and special adviser to the dean, won the Arthur C. Capo Scholar Award, which recognizes and encourages excellence in organic chemistry.

Koji Morokuma, William Hony Emerson Professor of Theoretical Chemistry, was the first recipient of the Fukui Medal, sponsored by the Asian Pacific Association of Theoretical and Computational Chemists to recognize the most outstanding theorist/computational chemist who works in, or is originally from, the Asian-Pacific region.
Notable Faculty Achievements

George Armelagos, professor and chair of the anthropology department, is the 2005 recipient of the Viking Fund Medal, an annual honor given to an anthropologist for outstanding achievement in the field by the Wenner-Gren Foundation for Anthropological Research. The award recognizes achievements in anthropology that have transformed the discipline through research, mentoring and service.

Alice Benston, associate professor of theater studies, was awarded the George P. Cuttino Award for Excellence in Mentoring. This award was created in 1997 to recognize one Emory professor annually for his or her contributions to students, both inside and outside the classroom.

Matthew Bernstein, associate professor of film studies, received the Katherine S. Kovacs Essay Award by the Society for Cinema and Media Studies. This award recognizes original works that significantly advance scholarship and thinking in the field either by opening up new lines of inquiry or by consolidating existing ones at a high level.

Nancy Gourash Bliwise, senior lecturer in psychology; Alex Escobar, senior lecturer in biology; and James Meyer, associate professor of art history each received the Center for Teaching and Curriculum’s Award for Excellence in Teaching, instituted to honor excellence in the teaching of Emory undergraduate students.

Joel Bowman, Samuel Candler Dobbs Professor of Theoretical Chemistry and chair of the chemistry department, was elected as a fellow of the American Association for the Advancement of Science (AAAS).

Kristin Brustad, associate professor of Arabic and Middle Eastern Studies; Gregg Orloff, senior lecturer in biology; and Yolanda Smith, research professor in the Yerkes National Primate Research Center, were awarded Crystal Apples, a student-sponsored award for excellence in teaching.

Jim Fowler, Charles Howard Candler Professor of Theology and Human Development, was the recipient of the University Scholar/Teacher Award for 2005. The Board of Higher Education of the United Methodist Church presents this annual award to a member of the Emory faculty who has excelled as a classroom teacher, shown unusual concern for students, and made significant contributions to the scholarly life of the University.

Justin Gallivan, assistant professor of chemistry, is the recipient of the Beckman Young Investigator Award from the Arnold and Mabel Beckman Foundation. The Beckman Young Investigators Program is intended to provide research support to the most promising young faculty members in the early stages of academic careers in the chemical and life sciences.

Elizabeth Goodstein, associate professor in the Graduate Institute of the Liberal Arts, received the Modern Language Association’s twelfth annual Prize for a First Book for Experience without Qualities: Boredom and Modernity. This prize is awarded annually for a first book-length publication by a member of the association.

Jacqueline Jordan Irvine, Charles Howard Candler Professor of Urban Education in the division of educational studies, was presented with the American Educational Research Association’s Social Justice in Education Award in April 2005.

Harvey Klehr, Andrew W. Mellon Professor of Politics and History in the political science department; and Elizabeth Fox-Genovese, Eléonore Raoul Professor of the Humanities and professor in the history department, have been appointed to the National Council on the Humanities, which serves as an advisory board for the National Endowment for the Humanities.

Frank Lechner, associate professor of sociology; Laurie Patton, Winship Distinguished Research Professor in the Humanities; and Barry Yedvobnick, associate professor of biology each received the Williams Award, which honors faculty for fostering participation, inquiry and creative expression in the classroom; providing a model for teaching and scholarship; and serving as a mentor to students.

Lanny Liebeskind, Samuel Candler Dobbs Professor of Organic Chemistry and special adviser to the dean, won the Arthur C. Cope Scholar Award, which recognizes and encourages excellence in organic chemistry.

Keiji Morokuma, William Henry Emerson Professor of Theoretical Chemistry, was the first recipient of the Fukui Medal, sponsored by the Asian Pacific Association of Theoretical and Computational Chemists to recognize the most outstanding theoretical/computational chemist who works in, or is originally from, the Asian-Pacific region.
Cynthia Patterson, associate professor of history, was awarded the F. M. Bird Fellowship to teach at the University of St. Andrew’s in spring 2005. Emory College’s Institute for Comparative and International Studies administers the Bird Fellowship Fund.

Astrid Prinz, assistant professor of biology, received a Career Award at the Scientific Interface from the Burroughs Wellcome Fund. This award is based on the candidate’s scientific excellence and innovative research proposal, the depth and quality of his or her scientific training, the strength of the scholarly environment at Emory University, and the candidate’s potential to establish an independent research career at the interface between biology and the quantitative, physical and theoretical disciplines.

Students

Patrick Ayscue was named a Luce Scholar, one of just eighteen students selected each year. The Luce Scholars program, administered by the Henry Luce Foundation, provides a job in Asia in the recipient’s field of professional interest. The program selects young Americans who have not specialized in Asian studies or had much experience in the region to improve this country’s understanding of Asia.

Adam Berry has been awarded a Marshall Scholarship, which provides for two years of graduate study in the UK. Adam plans to pursue two master’s degrees—in linguistics at Birmingham and in Middle Eastern Studies at Oxford.

Pete Clericuzio, Jimin Kim, and Laura Reinhold all have been awarded Fulbright Scholarships, which were established to foster mutual understanding among nations through educational and cultural exchanges. Fulbright Scholars lecture or conduct research in 140 countries worldwide.

Rachel Cooper received the Rockefeller Brothers Fellowship for Students of Color Entering the Teaching Profession. The fellowship assists outstanding students of color from among twenty-seven selected U.S. colleges and universities in pursuing graduate studies and then teaching in public schools. The award also provides funding for summer projects before students graduate, a summer workshop between the junior and senior year, and professional development opportunities for fellows after they have begun their teaching careers.

Hanie Elfenbein and Meaghann Guyote were both awarded Barry M. Goldwater Scholarships. This award recognizes outstanding undergraduates in their sophomore or junior years studying science, engineering and mathematics.

Matt Howard and Bryan Olsen were named recipients of the 2005 Point Foundation scholarships for gay college students. This national scholarship is awarded to university students who demonstrate financial need, academic excellence, leadership in gay issues or causes and a passion for social change.

Jimin Kim was the recipient of the 2005 McMullan Award, which honors a graduating senior who exhibits outstanding citizenship, exceptional leadership and potential for service to his or her community, the nation and the world.

Devin Murphy received a Beinecke Scholarship, one of only eighteen given nationally each year by the Sperry Fund, to pursue a PhD in the arts, humanities or social sciences.

Gabrielle Sirkin was awarded the National Art/Photography Portfolio Gold Award. Her photographs were featured at the Corcoran Gallery of Art in Washington D.C.

Victoria Suarez-Palomo won the ninth annual Taylor internship award from the Center for Strategic and International Studies (CSIS). The award provides one paid internship annually at CSIS, exclusively for a college debater, and enables the debaters to test their interest in a professional career in policymaking in international affairs.
On the edge of Emory’s main campus, in a cluster of flowering bushes and trees, stands a handsome but unassuming brick building that’s currently home to a quiet revolution in Emory humanities.

The Center for Humanistic Inquiry (CHI) is just a few years old, but it already has made quite a splash in the intellectual pool, at Emory and beyond. Founded in spring 2001 as a residential research center and College-wide focus for humanities programming, CHI stepped onto the national stage last June when the National Endowment for the Humanities (NEH) awarded the center a $500,000 challenge grant. Under its terms, an additional two million dollars in matching funds must be raised institutionally within five years to bring the total endowment to $2.5 million.

CHI is one of just ten cultural institutions nationwide—and the only humanities center—that NEH chose to fund. Keith Anthony, CHI associate director, notes with pride that to receive such a prestigious grant “on a first try, and with no revisions, when we’ve only been in full operation with fellows for a few years, is just about unheard of.”

“It’s certainly exciting,” says Martine Brownley, Goodrich C. White Professor of English and the center’s first director. Brownley gives “great credit” to Robert A. Paul, dean of the College, University Vice President and Secretary Rosemary Magee, and then-dean Steve Sanderson for recognizing Emory’s strengths in the humanities and launching CHI “at a time when many universities are cutting back on humanities research.” Now, she says, “the grant and matching funds will allow us to expand and move forward. There’s already huge interest from faculty and scholars, and now we’ll be able to do even more to bring our programs to the Emory community, the general public, and alumni. This can really put Emory humanities on the map.”

Already the CHI functions less like conventional “think tanks,” which are often both physically and philosophically removed from the sponsoring campus, and more like a running symposium with everyone invited—or the best, smartest dinner party you ever attended. “CHI has researchers in residence, like other such centers,” says Anthony, one of two Emory alumni on staff. “The difference is we add programming, for the College community and the greater one. So no matter how far afield you go, you’re part of that intellectual community.”

CHI Fellows are drawn from tenured Emory faculty, Emory graduate students completing their dissertations, and junior faculty from other universities, all of whom must pursue work that contributes to what one CHI participant after another refers to as a “conversation” about the humanities.

The conversation flows at Interdisciplinary Research Seminars and response forums on provocative topics such as “Humanities and Terror” and “Humanities and Race” (the last was attended by more than one hundred faculty), and less formally at fellows’ luncheons and dinners. Lectures and events also surround the biannual appointment of an internationally recognized Distinguished Visiting Professor; the first, Harvard’s Elaine Scarry, visited this fall.
Already the CHI functions more like
a running symposium with everyone invited—
or the best, smartest dinner party you ever attended.

The NEH grant has spawned plans for expanding the conversation into Great Works seminars and a community salon series. Steve Everett, associate professor of music, says the CHI is “really about the whole campus. It’s about finding platforms to talk about humanistic inquiry and what it means, what territory it illuminates.” Everett has a unique point of view: he serves as the center’s acting director this year and was himself a CHI fellow in 2003–2004. He can attest to the advantages of “linking thinking” in so many different ways under one roof. “Getting a year off to do a project is one thing,” he says. (His project involved large-scale compositions fusing Indonesian and Western musical forms.) “But to develop the project in an environment like this, with French and history scholars, philosophers….” He pauses. “Going into each other’s worlds—that’s really the essence of the humanities.”

Angelika Bammer, a fellow three years ago, can’t speak highly enough of the experience. The CHI provides “solitude and space for thinking and writing,” she says, “which is central to the way we work.” Just as important, though, is “energizing talk. That kind of conversation can happen on the quad, or after a faculty meeting, or in a coffee shop. But institutional acknowledgement of its importance improves the odds dramatically.”

Rosemarie Garland-Thomson, an associate professor of women’s studies and a resident fellow this year, agrees. “A place like CHI is crucial to developing the spirit of mind most beneficial to the humanities—contemplative space, collegiality, vibrant intellectual exchange.” CHI is “the most generative of settings,” she says. “It’s a place to be our best.”

“Going into each other’s worlds –
that’s really the essence of the humanities.”
Music has been Ed Scruggs’s life. He played violin with the Atlanta Symphony Orchestra for thirty-seven years, retiring in 1992; and although he did not graduate from Emory, he was enrolled in the College for several years and has fond memories. Recently he has found some creative ways to help Emory hit the high notes.

Scruggs, an Atlanta native, spent time in the Army during the Korean War after leaving the College, then finished up his degree elsewhere. (“When I was here in the early fifties, Emory didn’t have applied music.”) He began giving “small amounts” to the Annual Fund some twenty years ago, then in spring 2004 decided to sponsor an undergraduate via the Adopt-a-Scholar program. The student, a sophomore from Florida named Shreela Mishrah, played violin and piano with the College orchestra, so music was again a common thread between Emory generations. Then came another idea: to purchase a named seat in the Emerson concert hall of the Schwartz Center for Performing Arts. “It’s in the second row, on the left—so I can intimidate the violins,” Scruggs laughs.

Now Scruggs has hit on a unique way to celebrate both music and Emory. In November he finalized the donation of his violin to Emory’s music department. Built around 1870 by the Italian luthier Giuseppe Scarampella (1838–1902), “It’s the one I played the majority of my time with the ASO,” Scruggs says.

He is dedicating the gift to the memory of E. Chappell White, his faculty adviser at Emory and a beloved figure in College music and arts. This connection makes for still more links: Donna Keesler Schwartz 62C, lead donor of the Schwartz Center, was a student during White’s tenure at the College (he taught here until 1974) and has recently said, “I took as many electives with him as I could. His love and enthusiasm for music were a great influence on me.”

White, who served as chair of both the Department of Fine Arts and the Department of Music, began calling for a performing arts center in the 1960s. “At that time we took music classes in barracks while other fields had marble buildings,” Schwartz remembers. “Yes,” Ed Scruggs agrees, laughing again, “we were usually in the basement.” White was able to attend the dedication of the Schwartz Center in February 2003. (He passed away November 2, 2004.)

White was also, fittingly, a violinist and a member of the Atlanta Symphony Orchestra. So Ed Scruggs’s gifts reach back and forth among quite a number of lives in the Emory and Atlanta community, intertwining down the years in interesting ways. “It’s been a beautiful road,” he said recently by phone, “a beautiful journey in music.”
Robert Kostow 01C was one of those friends. He met Stefanie in his first year at Emory, and they began dating two years later when she was a senior. After graduation, she moved to New York, and he followed a year later. When Robert took a job in southern California, a year later she followed. One of their great passions was travel. In fall 2003, they took a “dream trip” to Italy. Afterward they began looking ahead to similar adventures in South America and Asia.

On November 10, 2004, Stefanie died in a private plane crash in the mountains near her home.

A few weeks later, around Thanksgiving, Robert approached her parents about creating a scholarship that would perpetuate Stefanie’s gifts of community service and her passions for travel and adventure.

Stefanie’s parents, Mark and Patty Canright, felt the scholarship was “a fitting and perfect way to extend not just her memory, but the principles she believed in, the things she cared about, and the things she loved to do.” Above all, they say, their daughter was completely dedicated to the relationships in her life—family, friends and community.

With her parents’ blessing and the help of Emory’s division of Development and University Relations, Robert worked out the details for the Stefanie Canright Travel Scholarship, the first of which will be awarded in summer 2006. The scholarship (see http://www.cipa.emory.edu/alternatives/service.cfm#canright) will provide exceptional students the opportunity to spend time in one or more developing countries completing a project that integrates rigorous academic inquiry with public service.

To achieve his goal, Robert pledged to raise $100,000, the minimum amount necessary to create a scholarship. He had never done anything like this before, he says, but he also had never been affected by such a tragedy.
The band vamped,
sunlight leaving—sequined,

Delilah Redbone swung
her hardships & sang—

Sporting my lucky
hundred-proof cologne

I listened hard at the bar
as the houselights dimmed—

Rich widows passed matches
with messages in the flaps

Weary husbands with ring-
worn hands sweated

Like their drinks, getting up
the nerve to ask.

I tossed a few back

The band cranked, sharp,
trumpet neath a hat—

Glasses & dance
cards empty, ladies winked

For a light so often
—Say, mister—

You’d think you were
the election-year mayor

Handing out favors.
Every joe here

Named John or Jack
or Hey You or Doe—

My answer, mostly, No.

Another round & the band
blew its medley midnight

Husbands hugged
their mistresses tighter

And she scat till the moon
catched itself

In the trees like a balloon
let go by a child, crying,

At the county fair.
My saltwater

Shotglass. My flask

Full of lighter fluid.
The piano boogied twilight

She sang & swooned & the sun
started up

An argument with what was left
of the dark—

The swingshift stumbled out

The graveyard drug in thirsty
& worse. Delilah sang on

About hearts that break like high-note
glass—or jaws—

That break more than men
in the mob-run union.

The band beat louder
passing a hat, damping

Foreheads with uh-huhs
& handkerchiefs

While Miss Redbone sang:

Lord, I’m afraid
Whoa, so afraid

I done married Mud
& took on his name.

From the book: Black Maria by Kevin Young
Copyright: ©2005 by Kevin Young
Published by arrangement with Alfred A. Knopf, a division of Random House, Inc.