Traditions in a New Time

Gateway to Emory

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How We Talk

Martine Brownley’s
Governor’s Award

Music for a changing world
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Switch on virtually any public affairs program featuring more than one viewpoint and you’re greeted with shouting. It isn’t just the volume but the content—or lack of it—that’s disturbing. At some point we seem to have agreed, as a nation, to retreat into intellectual armed camps and lob grenades rather than try to persuade anyone that our position, whatever that might be, is best.

Commentators with substantial audiences compare public figures whose opinions they can’t abide to Hitler and the Nazis. Even in Congress, where deliberations ought to be both deeper and more decorous than your average radio call-in show, the obligatory “My distinguished colleague” is too often followed by strident character assaults and sloganeering.

Employed as I am by an institution of higher education, I find this troubling. At the same time my position gives me more reason than most to hope. That’s because colleges and universities are precisely the place where real debate happens and, more important, where it is taught. Emory has a very fine debate team, winner of more than twenty national team or individual championships. But we should look beyond tournaments for a moment.

Yes, debate means squads of bright students testing the truth of a provocative statement. More broadly, though, it means the art of disagreeing productively: of publicly, openly working through the complexities of some thorny question. And this means accepting that some of the thorns will scratch you. A question that holds difficulties only for your opponent isn’t worth debating at all.

In this larger sense, our faculty and students fill every minute of the school year and every square foot of Emory with debate. In classes and conference rooms, offices and labs all over campus, debate is constantly afoot. A good liberal arts college is the world’s greatest debate team.

In the classroom, faculty go out of their way to present multiple theories and ideas. They do the same at conferences, at faculty governance meetings, in articles and books. Critical thinking requires this and follows from it: proposing, sorting, weighing, considering. The point is to examine all truths, new or received, and reach an informed judgment on their merits.

We are all here to think, in other words, not to take sides and defend them at any cost. “Thinking,” as Robert Frost once noted, “is not agreeing or disagreeing. That is voting.”
It might be useful to put a few more words on the witness stand. "Persuade," for example, does mean "to win someone over," but the word shares a root with "sweet." We persuade by sweet reason, not verbal barrage, and the people we persuade are not prisoners of war but new allies.

Likewise "compromise," which in current discourse sounds more like "capitulation." It's worth remembering that the first part of the word means "together." Compromise is something we do intentionally, with a common goal; it is not grudgingly ceding territory to a hated foe.

Finally, "argument." Epithets are not arguments. The word's roots include one meaning "to make clear," and the real article is on view all over Emory: in our State of Race dialogues and Mideast debates, for instance, and in a recent Ethics Center panel featuring Presidents Wagner, Elizabeth Kiss and Robert Franklin (of Agnes Scott and Morehouse College) on "The Role of the Ethically Engaged University."

What substitutes for this meeting of minds elsewhere in the public realm can sometimes seem like a bad remake of Who's Afraid of Virginia Woolf, with all the hurled stemware and insults but none of the wit.

We can do better. And a liberal arts college is one of the best places to learn.

In our fast, fractured media environment, few of us could make it through the 1858 Lincoln-Douglas debates, each of which lasted three hours. But College faculty still teach, and exemplify, the same rigorous approach to complicated problems. We ought to be reasoning, not bellowing, our way to solutions, which means entertaining more than one idea at a time and listening to other voices than our own.

An uncomfortable corollary of this is the certainty that we'll sometimes be wrong. But if we can't admit this possibility, whether the subject is history, biology or public policy, then we're not really arguing. We're just talking, fingers firmly in ears. And if you've ever seen a child do this, perhaps you'll agree that at such times we might be called many things, but not (arguably) adults.

ROBERT A. PAUL, PhD
Dean of Emory College of Arts and Sciences
If you’ve ever wondered what (or if) your kids are thinking, or been struck speechless by the way they latch onto language, you’re guaranteed to get a lot out of an hour in Laura Namy’s office or classroom.

Namy, who joined Emory’s psychology department in 1998 and is now an associate professor, studies early word learning and conceptual development. At the Language and Learning Lab just off campus, Namy and colleagues watch, listen and record children’s responses to language. She’s trying to learn just how humans do it.

How do we, as babies, sort through the noisy mysterious stuff that makes meaning? Think of the swirl of it: sounds we don’t know yet as words, objects they might (or might not) refer to, facial expressions and body language that should be ambiguous, if not downright unintelligible. Yet we learn to make sense of it all.

“It’s fascinating,” says Namy, the editor of Journal of Cognition and Development and author of more than twenty articles in the field. “Humans have evolved with some general capacities to do things like remember, pay attention, recognize patterns. One of the things I’m interested in is when these ‘domain-general’ learning mechanisms get tailored to language.”

She cautions that however common it may be to speak of brains as computers, “It isn’t so much a matter of being ‘wired’ for this or that specific ability. Pattern recognition, for example, can help you see a tiger in the grass, which would have helped early humans, but that same cognitive capacity can lend itself to lots of other skills—including the trick of discovering how language works. I’m interested in the point where these targeted cognitive systems adapt from more general ones.”

Comparison is one tool that infants and toddlers use to bring order to their world, and Namy uses it to study their progress. “Being able to look at two things, whether it’s objects, situations, or memories, and identify what’s common between them, despite many differences—that process of comparing and aligning is going to lead to generalization and insight.”

“Let’s say you have”—Namy rummages in a drawer and comes up with a plastic figurine—“an owl. What is the ‘owlness’ of this? Size, shape, color? But if you give children two owls, they’ll spontaneously try to figure out what they have in common. They’ll hone in on category-relevant properties: this particular kind of head, wing, beak and so on.

“One of the neat things about comparison is you see it at work in infants recognizing faces, children recognizing owls, and business students recognizing appropriate negotiating strategies. The same mechanism plays out in all these different scenarios.”

As Namy works mainly with kids aged one to four, naturally she’s interested in what their parents bring to these learning situations. That involves watching and filming them together, and fortunately, she says, “You don’t have to have a camera in the room any more. I have an observation window in my lab in the new Psychology Building [Quadrangle Fall 2007], which keeps the sessions as naturalistic as possible.”

One thing she’s found: “Early on, children use gestures spontaneously. They might make one hand motion for more, another for juice, or up. Then as verbal vocabulary develops, the gestures sort of fall by the wayside. While it’s not anything we teach our kids, we wanted to learn what parents do to encourage this, either with their own gestures or by their responses.”

Asked whether studying this makes her acutely conscious of gestures outside the lab (faculty meetings perhaps?), she laughs. “It’s funny, there’s a community of us who study gesture, and almost to a person we tend to be very flamboyant gesturers ourselves. But really everyone is remarkably sensitive to this. If I communicate something verbally, adding a gesture that provides more information, and then you’re asked to retell what I said, you’ll integrate that information without even being aware the gesture occurred.”

As Namy points out, our sensitivity to prosody (tone of voice) can be remarkable, too. “When we stress words in certain ways, for instance by saying eNORmous
or teeny-weeny, we’re doing with our voice what we would call an iconic gesture with our hands. And kids get that. Even with made-up words, pre-schoolers can reliably infer from these cues whether a word should mean big or small, hot or cold. We can even filter speech so that content is gone and all that’s left is tone of voice. Remember Charlie Brown’s teacher in those TV specials? It sounds a bit like that. And even then, people can guess. Now we’re studying 15-month-olds. It would be really exciting if kids that age were able to do that.”

Another part of the puzzle is sound symbolism. In English, for example, “sl” words often refer to slippery or slimy things, and “sn” words to nasal things” (think sniffle and snort). “And while that’s not true for all words in every language, there is something about certain sound clusters that makes them common carriers of meaning across languages. If you play an Urdu word to native English speakers who’ve never heard Urdu and ask them to say if it means tall or short, they guess right more often than chance would allow.

“We’d love to extend that research, from objects to actions to abstract concepts, like joy. How far does it go?”

As you might expect after that hour in her office, Namy also loves to teach. She recently coauthored an introductory textbook and developed a course around it this year. “I’m excited about that. I also teach a 300-level cognitive development course and a small writing-intensive seminar on language acquisition. In all of them I want to help students reason about evidence. I think the best thing we can do in our classrooms is give people those tools.

“That’s the thing I love most about teaching undergraduates. I’ll say here’s the question, here’s how they administered the study—what’s the logic? And sometimes they’ll discover: Wait a minute, that doesn’t make sense. I love when that happens. I just think that’s so valuable.”

For more information about the Child Study Center, or to find out how to participate in child development studies at Emory, go to http://www.psychology.emory.edu/childstudycen
She crosses Asbury Circle from hospital to campus, looking both ways—a traffic accident is all she needs—and settles on a bench near Candler Library. In pink paisley pajamas, cardigan and crocs, sipping a quadruple-shot café Americano, she’s indistinguishable from other undergraduates lounging and walking nearby, discussing this week’s readings or last night’s social highlights. But the short walk covers more distance for Morgan Amanda Fritzlen than for most.

When she started at the College, Morgan Amanda knew she eventually wanted to study adolescent medicine; she just didn’t realize which side she’d be studying it from. In her 2003 Emory application she hopes for “an outstanding pre-medical education,” possibly with “the opportunity to participate in research at one of the university’s facilities such as the Winship Cancer Institute . . . gaining more experience for my future profession.”

She has certainly become a student of medical issues, but the experience has come largely as a patient. A cascading series of health problems, including genetic and acquired joint, vascular and connective-tissue disorders, has kept Morgan Amanda on more intimate terms than she ever would have guessed with physicians, nurses, interns and aides. To manage some twenty overlapping conditions, in addition to dozens of allergies, she takes a bewildering variety of medications and has undergone twenty-two surgeries—twelve just since writing that application essay.

And she has kept writing.

Derailed from a pre-med track after missing five weeks as a sophomore due to illness, Morgan Amanda has since fashioned a double major in linguistics and interdisciplinary studies with a triple concentration: linguistics, literature and medicine. Her senior honors thesis began as a semester-long assignment in a course called “Creative Writing and the Health Sciences” describing her medical and academic life. Now weighing in at over 230 pages, it has evolved into quite a different animal but retains some of its original point and purpose. This kind of shape-shifting has become something of a theme in Morgan Amanda’s life.

She is eloquent on the effects of being both student and patient, as well as on the ways that people (herself included) perceive illness. “It constantly changes,” she says. “Illness is an outside-inside experience,” one that challenges the borders that we rely upon between ourselves and the external world, and between bodies—as in the case of transfusions and transplants, both of which Morgan Amanda has experience with.
Her thesis explores all this and more, narrating with humor and absolutely no sentiment the disorienting doubleness of being enmeshed in both chronic illness and an academic career; of spending time on oncology wards although she doesn’t have cancer; of receiving treatment for some conditions as a pediatric patient, others as an adult. There’s a reason the working title is *Sphinx*.

“I often feel more a part of Emory Healthcare than Emory College,” Morgan Amanda says recently over a cup of coffee. “I probably have more friends among med students and health providers than undergraduates, simply because I’ve spent more time on that side of the street.” Her parents (“I literally owe them my life”) moved or commuted from Chicago to Atlanta to help with her care, in the process providing, as she notes, yet another irony: “I’ve virtually gone to school with my parents; most people go to school to get away from them.

“I’ve never really been a normal student,” Morgan Amanda admits. In her second semester she took midterms in her dorm room, proctored by her resident advisor, after contracting viral meningitis. A comparative literature instructor once dropped off a draft of a paper when she became too sick to leave her room. “Emory has been exceptionally supportive of my non-traditional academic experience,” she says. “I’m very grateful for that.”

The feeling appears to be mutual. Now a Phi Beta Kappa senior, Morgan Amanda is finishing her degree one course at a time, and the people she’s touched at Emory can’t say enough about her.

Wendy Newby, associate dean in the Office for Undergraduate Education, has known Morgan Amanda since freshman year and describes her as “amazing”—a word that recurs frequently—as well as “tough, bright, gentle and caring.” Her writing, Newby thinks, could mark a real step forward in helping physicians understand treatment from a patient’s perspective. “I can’t imagine anyone with a better understanding of the interaction between the science and art of healing.”

Similar accolades flow from her professors. Morgan Amanda “has surprised me with her innovative approach to language,” according to Benjamin Hary, associate professor of linguistics. But he adds that “this alone would not make her unique. I have always been amazed at her resilience, her caring toward her peers, and her deep friendships.”

Richard Levinson, Candler Professor in the Rollins School of Public Health, teaches a course on the sociology of health and illness in which, again, Morgan Amanda stood out: “She’s very bright, mature beyond her years, serious and independent. Morgan Amanda was unlike her peers.”

“Her work is amazing,” says Angelika Bammer, associate professor in the Institute of Liberal Arts and Morgan Amanda’s advisor in Interdisciplinary Studies. “I’ve virtually gone to school with my parents; most people go to school to get away from them.

Jim Grimsley, senior resident fellow in creative writing, agrees. “Writing is not her central interest,” he notes, “but it certainly could be, with talent like hers. The notion of youth hardly applies to her; she writes as if she’s already lived for centuries. Morgan Amanda is one of those students who make a professor feel humble and honored to teach.”

Cathy Caruth, Winship Distinguished Research Professor of Comparative Literature, came to the same conclusion two years ago after Morgan Amanda proved herself “one of the top students in a brilliant class. She is inspired.” Morgan Amanda, Caruth says simply, “can do anything she wants.”

She’d still like to go to medical school, Morgan Amanda says, “If I’m healthy enough. If not, I’ll go into health care administration or patient advocacy. But I want to do something meaningful with my life, and I plan to use my experience. I’d like to give rather than take all the time.

“I used to stress about the future,” she says after a pause. “About medical school and so on. But now I feel calmer. Guess I’ll cross that one when I come to it.”
It’s no surprise that the restored Haygood-Hopkins gateway at the front entrance to campus invokes strong feelings among people who care deeply about Emory’s history and traditions. After all, the restoration of the gateway, one of the University’s traditional icons, to its rightful place on Dowman Drive addresses a wrong—actually a wrong turn—that had plagued the wrought iron arch over the years as large trucks repeatedly smashed into it.

A few years ago, Marshall Duke, Candler Professor of Psychology, devoted part of his commencement speech to the Oxford College class of 2006 to describing the cultural significance of the gateway. A gift from Linton B. Robeson 1886C, the monument was intended to deepen the connection between “Old Emory,” the original campus at Oxford, and the new Druid Hills campus by honoring the two College presidents during Robeson’s undergraduate years: Atticus Greene Haygood (1875–1884) and Isaac Stiles Hopkins (1884–1888).

Duke enjoined the Oxford graduates to honor this connection by entering the Emory campus for the first time by walking through the Haygood-Hopkins gates. While doing so, he asked them to pause and read aloud the words on the left pillar honoring Haygood: “Let us stand by what is good and try to make it better.”

You might say the inscription fits the restoration project itself. The work began as a result of a proposal to build a traffic roundabout for Emory Village that first gained momentum in 1999. According to University architect Jen Fabrick, Emory then negotiated with DeKalb County and the Alliance to Improve Emory Village to redesign the intersections of Oxford Road and Dowman Drive with North Decatur Road, creating a one-way entrance into Emory
through the historic gateway. (Emory’s Board of Trustees approved construction in 2006; work began in 2008 when the roundabout project began moving forward.)

This time around, to make it possible for fire trucks and school buses to pass safely under the iron work and lantern, the gateway itself was raised slightly and the newly bricked roadway surface was lowered. Also, in a nod to the original entrance, the road curves to the right after the gates so that a visitor first looks into Baker Woodlands [Quadrangle Spring 2006] before passing Fishburne Drive and heading through a canopy of trees (the hardwoods are young now, but just wait 20 years) over the Woodland ravine toward the Administration building.

The additional marble columns on either side and the granite walls (including one faced with marble and inscribed with the Emory name and insignia) were designed to enhance the grandeur of the entrance. “The community has told us it’s the best thing we’ve done,” Fabrick says. “They love that it adds to the prestige and the whole environment here.”

Gary Hauk, vice president and deputy to the president, says that one of the attractive things about the gateway in its current incarnation is that it lends itself to certain kinds of traditions or legacies. “We are still considering ways to use it as a rite of passage for students coming into Emory,” he says.

On a summer afternoon, visitors can already be seen stopping in front of the gates to take photos of a friend or family member. And for people heading back and forth to the Village, it’s become a nice spot to pause a few minutes and talk.

Duke believes the restored gateway ranks right up with the renovation of the Matheson Reading Room in Candler Library. “There’s an invisible force at Emory that seems to drive us to correct those things that violate in some way the essence of this place—its history and traditions,” he says.

For a YouTube video about the Haygood-Hopkins gate, see http://www.youtube.com/watch?v=6lm9qk8rfI8. Do you know the soldier in the opposite photograph? If so, write us at draney@emory.edu.
It hardly seems possible that we started surfing the World Wide Web in 1992. Or that ten short years ago, wireless networks started showing up in our homes and universities. Indeed, the degree of transformation wrought by the “networked revolution” has been so quick and so complete as to render the idea of an unconnected student almost unimaginable.

It is against this rush of technological change that Emory College has had to develop its online philosophy, which could be briefly stated as: Technology exists to enhance the in-class, residential experience at Emory College, not to replace it.

The resulting projects span College disciplines and activities, and they provide a glimpse at how comprehensively the College has gone online. Here are just a few examples.

**SOUTHERN SPACES**

Emory is home to one of the first peer-reviewed online journals in the nation, *Southern Spaces*. Focusing on “real and imagined spaces and places of the U.S. South,” *Southern Spaces* takes advantage of the web’s capability to deliver audio, video and interactive imagery, in addition to text, and explores new ways of organizing and updating research using these multiple media.

*Southern Spaces* launched in February 2004, a partnership between a loose group of faculty, graduate students, and staff from Robert W. Woodruff Library and Academic Technology Services who had an interest in exploring the new scholarly possibilities of the web. “I think what we recognized was the real potential to combine these media elements into one new format,” says Allen Tullos, professor of American studies. “It just seemed like an exciting new way to present things that you couldn’t do any other way.”

In the early days, the group frequently had to work with existing pieces, largely text, and would have to collaborate with contributors to find materials to accompany it. Five years later, *Southern Spaces* routinely receives submissions with accompanying multimedia files, often with permissions for use already obtained. “We’re really getting a whole new group of scholars who compose pieces in multimedia formats,” says Tullos.

A piece like Scott Matthews’ essay on musicologist John Cohen’s documentation of Appalachian musician Roscoe Halcomb embodies the possibilities of the new genre. Matthews combines his own textual analysis of Cohen’s journey into eastern Kentucky in the late 1950s and early 1960s with period maps, audio music clips, and both still and moving images of Halcomb and the musicians he influenced. The result is a rich “reading” experience that leaves you with a deep, broad understanding of the topic.

Multimedia pieces like Matthews’ require an array of resources to produce. The journal relies on a cadre of graduate students who have learned to create web pages, to format images correctly, and to digitize and store audio and video files in multiple formats. Emory’s Woodruff Library also played an instrumental role, hiring technical staff and developing the necessary server infrastructure, supported by a grant from the Andrew Mellon Foundation.

**ITUNES U**

Emory is showing up online in other arenas as well, most notably via participation in Apple’s iTunes University. Emory’s iTunes U site went live in October 2008 with both a public site and an internal, Emory-only site for distributing lectures and teaching materials to registered members of a class. The public site features...
content from campus visits by His Holiness the Dalai Lama, Alice Walker, Edward Albee, and Umberto Eco. In addition, College faculty have created short videos ranging from Carol Herron on why students should study French at Emory to Deborah Lipstadt on Holocaust denial to Salman Rushdie on creativity.

iTunes U serves up podcasts or “vodcasts” (video podcasts) via the Apple iTunes store, which allows anyone with the iTunes software—freely available for Macs and PCs—to downloads tracks of interest for playback at their convenience. Emory on iTunes U averages 30,000 downloads a week, and at this printing has reached more than one million total downloads. Audio and video from Emory College have been featured on Apple’s iTunes U homepage, with Chemistry Professor David Lynn’s lecture on “The Origins of Evolution” ranked as high as #20 for all of iTunes U.

Podcasts from College language departments have been among the most downloaded, in particular short tracks demonstrating how to form letters in non-Western languages like Mandarin, Kanji, and Armenian. iTunes U provides a particularly compelling means of instruction in languages that are less commonly taught, like Cherokee, Kannada, Armenian and Twi. These language collections have been consistently featured by Apple on their iTunes U homepage. Other Apple features from Emory have included the Life of the Mind series, the King Tutankhamen exhibit, Cartooning for Peace, and last fall’s Evolution Revolution conference with E.O. Wilson.

ECIT & DIGITAL STORYTELLING

As anyone who has worked with a computer knows, there always comes that critical time when you need technical support: someone to fix, advise, orient, and explain the mysteries and possibilities of the digital world. For help with things like making podcasts for iTunes U, the place College faculty go is Emory’s Center for Interactive Teaching (ECIT), a part of University Technology Services.

At ECIT, faculty, staff, and students can access specialized hardware and software and get help from trained instructional technologists on everything from putting classes into Emory’s course management system, Blackboard, to preserving lectures with Camtasia screen-capture software. Workshops are held throughout the year, and each summer ECIT hosts “Emory College Online,” featuring week-long teaching sessions on particular topics—using blogs, creating and editing audio files, or participating in Emory’s online community, LearnLink [Quadrangle Spring 2008].

This past summer ECIT branched out with a new addition to Emory College Online, a workshop on “Digital Storytelling.” Six faculty participated from departments across the College, including environmental studies, music and English, plus the Institute of Liberal Arts and the Office for Undergraduate Education. The workshop was conducted by ECIT director Wayne Morse and coordinator Chris Fearrington.

So what makes digital stories different? Typically, a digital story—a three-to-five-minute movie using images, voice and music to deliver a narrative—distinguishes itself from other pod- or vodcasts by its personal nature. “The session on digital storytelling provided faculty a new way to engage their students,” explains Morse. “The goal was to use the sharing of the
As a composer and faculty member in music, Gary Motley came to digital storytelling with experience in translating an idea or emotion into a different form. For Motley, the workshop was less about learning new software, as he was familiar with most of the tools used, than about exploring new possibilities for composition. "I wanted to find out more about the whole concept," he says. "How to put these things together—audio, video, music—into an effective story."

Motley had planned to create a piece to encourage interest in his jazz improvisation class, but as he learned more about the personal nature of digital stories, he took another direction. "As I got into the digital storytelling thing," he says, the ECIT staff "talked about making something personal, as it was really your story that you’re trying to tell. And I thought, Maybe I can motivate students by showing them what motivated me to want to play this music."

Motley saw a new opportunity in working with visual images. He originally thought to accompany his voiceover with photographs of famous jazz artists: Miles Davis, John Coltrane, Ella Fitzgerald. As he explored his own feelings about jazz, though, he realized that artwork could get to the essence of jazz in ways that eluded words and that photographs did not capture. "There’s a certain part of jazz that is based around improvisation, and a lot of the artwork that I chose was very impressionistic, more suggestive than anything," he says. "There were a couple things in there that were really abstract, and if you looked at them I think they said more than I could put into words. And that was the biggest thing that I was looking for."

Motley plans to tell more digital stories: about music department courses, about his new jazz studio, about the jazz program itself. He sees creative possibilities in the merging of technology with what is typically a conservative musical genre. "Now I say that jazz is the thing I love to do, but I’m going to show you a different way to deal with jazz," he says. "Still traditional, but traditional in a new time. You can push the envelope here without abandoning the values. If we can keep the values, we’ve got it."

This could be the story of Emory College, too, as it develops a technological approach that is "traditional in a new time." It's a lesson worth recalling during our generation's race with change. By focusing on enhancing the in-class experience with online content, the College is expanding its reach while remembering its roots.

The different technological options available today are as diverse as the spectrum of study at Emory College and limited only by individual imagination. To see some online stories in action, check out the following URLs:

http://www.southernspaces.org/
http://cet.emory.edu/ecit/
http://itunes.emory.edu/

"The session on digital storytelling provided faculty a new way to engage their students," explains Wayne Morse.
By all accounts, one of the main reasons behind this transformation was the 2003 opening of the Donna and Marvin Schwartz Center for Performing Arts, which has “upped the department’s profile considerably,” according to Steven Crist, chair of the music department and associate professor of music history.

While the facility has delivered world-class acoustics and concert space, it has also elevated the visibility of all types of music at Emory, says Rosemary Magee, vice president and secretary of the university. She points to performances that range from classical composer Osvaldo Golijov to French composer Olivier Messiaen, ensembles ranging from Bang on a Can to the New York Philharmonic, performers from classical violinist Joshua Bell to jazz pianist Gary Motley, and “the pleasures of hearing the gamelan for the first time in the concert hall.”

Students have responded enthusiastically to the new cultural vibe. Since the Schwartz Center arrived on the scene, the number of music majors (most of them co-majoring in another area) has nearly doubled from about 80 to 140. Along with the influx of new students has come a new attitude about engaging music—an openness to other cultures and an eagerness to make music of their own. This generation of students who grew up with Guitar Hero on their Xbox can now find music classes where they can begin playing together and writing music after a few weeks, not the long years of rigorous training required to play classical music.

In addition to continuing a strong focus on European classical music, the department offers an eclectic mix of jazz, Korean drumming, the music of India (South and North), Javanese gamelan (Western and Central), tango, electronic synthesizers and cutting-edge music composition software, and more. Over the last decade, the department has transformed itself into a place where the study and performance of music across cultures shares equal billing with the masters of European classicism.

As Emory welcomes one of its most diverse freshmen classes ever to campus this fall, students will find a music department that reflects many of their own rich cultures and new approaches to making music.
Steve Everett, professor of composition, electronic and computer music, embraces the change. “We’re going back to a folk culture where everyone has tools and can participate,” he says.

Everett speaks from personal experience. As a college student, he never strayed far from the chords and harmonies of classical music on his way to becoming a trumpet player in the Atlanta Symphony. By chance, he attended a music workshop led by composer and conductor Peter Maxwell Davies at Dartington Hall in Devon, England. There he was exposed for the first time to the gamelan, an intricate set of percussion instruments from Indonesia. “The class opened my eyes to the idea of creating music and seeing music from all over the world equally,” he says. “Suddenly music had more meaning, more power, than I’d ever been taught.”

Over the next several years, Everett began to study ethnomusicology and traveled to India, Indonesia, Singapore, Hong Kong and other places, trying to understand music from other cultures. In 1991 he joined the Emory faculty and introduced courses in ethnomusicology; five years later he started a gamelan ensemble at Emory that continues now under ethnomusicologist Tong Soon Lee.

drums and gongs

A big turning point for the study and performance of world music at Emory came in fall 2001 with the arrival of Lee, associate professor of ethnomusicology. Like Everett, Lee had his own road to Damascus moment involving classical and non-Western music. Trained in classical music throughout his childhood years in Singapore, Lee was attending college in England when—he still remembers the day—his teacher brought a Korean drum into class and started drumming and dancing.

“I never knew that there was this whole other world of music that was so exciting,” he says, adding that he felt ashamed that he was at a university studying music and knew nothing about Korean percussion. The experience spurred him to study ethnomusicology in graduate school at the University of Pittsburgh, where he wrote a master’s thesis on the Islamic call for prayer. For his doctoral studies he focused on Chinese street opera in Singapore; his book on the subject was published by the University of Illinois Press earlier this year.

At Emory he’s now responsible for a world music program that is still in growth mode. In 2006, Emory was one of five universities in the U.S. that received a set of West Javanese gamelan from a donor interested in spreading the
“There’s a Beethoven symphony next to a tango next to a jazz tune. It all gets mixed up together in a student’s mind about their interest in music.”

use of the instruments in college classrooms. Currently, five ensembles (with about 30 students in all) play music from Korea, China, India and Indonesia. Lee has tapped into Atlanta’s huge immigrant community to bring in guest artists, as well as standing-room-only audiences to concerts. (To see students performing the Emory gamelan at a March 2009 concert, go to YouTube and enter the search phrase “Emory Sekar manis.”)

Lee is aware that the gamelan and Korean drums can be enticing to students because of their exotic nature. “Some students think, ‘Wow, this is cool,’ so they want to learn more,” he says. “The excitement of teaching ethnomusicology is taking that moment of unfamiliarity and seeing what I can do with it.”

Yayoi Uno Everett, associate professor of music theory, is also involved in teaching and researching music through a multicultural lens. Originally from Yokohama, Japan (she has lived in the U.S. for more than 30 years and arrived at Emory in 2000), she is currently teaching an upper-division seminar titled Beyond Orientalism that examines musical identity and cultural representation in art forms ranging from nineteenth-century Western opera to Noh drama, Balinese kecak (monkey chant) and global hip hop.

from jazz to tango

In October 2007, when His Holiness the Dalai Lama gave a public talk on educating the heart and mind in Atlanta’s Centennial Olympic Park, it seemed perfectly fitting that Gary Motley, lecturer and director of jazz studies, and his trio would play in front of the large gathering. “Jazz is about the human experience, so it was appropriate that we were a part of that,” says Motley.

The visibility of the jazz program has been steadily rising since Motley first arrived in 1996 to teach an improvisation class. Prior to that he was playing on the road as a jazz pianist and making connections with leading musicians, which has led, over the last decade, to national recognition and even a feature appearance on Piano Jazz with NPR’s Marian McPartland. Over the same period, his one Emory class turned into two, one ensemble became two, then the big band fell under his purview, then the entire jazz program. The number of students in the program and the quality of music have increased exponentially, says department chair Steven Crist.

Motley now has a dedicated space for jazz in the Burlington Road Building featuring an interactive white board that allows him to stand in front of the class, touch a single note on the charts with his finger, move it up or down, then play back the music so everyone can hear the changes (see the YouTube video at http://www.youtube.com/emoryuniversity#p/u/6/RSEfKVUCOJql).

“The technology is exciting,” says Motley, “but what I’m really excited about is promoting jazz as an art form and the involvement of Emory students in learning about jazz and performing jazz.”

To keep jazz on the front burner, Motley is bringing in guest artists—this fall, 23-year-old bass sensation Esperanza Spalding will perform and teach a master class, as will “elder statesman of the bass” John Clayton—and in February he’ll present a new lineup for the annual jazz festival at Emory.

He credits the faculty in the music department for creating an environment that allows music across cultures to flourish. “There’s a very healthy respect in this faculty for each other and what we bring to the table,” he says. The respect allows for some exciting collaborations: in the last couple of years alone, he’s collaborated with the Vega String Quartet and the Emory Tango Ensemble.

Kristin Wendland, senior lecturer and director of the Tango Ensemble, credits the music department faculty for placing popular music and world music on an equal footing with the standard European canon. As the only faculty member in the department who teaches Latin American music, her classes and ensembles reach out to a growing number of Latina and Latino students. (She is also quick to point out that tango, like jazz, is truly international.)

Since she began organizing tango events at Emory in 2001, she has seen an explosion of interest beyond classical music. She believes that today’s students are more comfortable with choosing music from a range of cultures and genres. In fact, she’s joined a team of authors developing a new online music appreciation project for just this generation (“Music iAppreciation,” due out in 2010 by Pearson Prentice Hall) that will give students the tools to analyze and enjoy classical, world music, jazz and popular music.

“Students mix everything together,” she says. “I like to use the metaphor of what’s on a student’s iPod. There’s a Beethoven symphony next to a tango next to a jazz tune. It all gets mixed up together in a student’s mind about their interest in music. I think that’s what we’re doing in our department. We still keep channels clear historically, but we’ve also become broader to reach this generation of students.”

Perhaps no musical entity at Emory embodies the iPod metaphor better than the Vega String Quartet, which has dazzled audiences with both classical and boundary-bending performances. William Ransom, Mary Emerson Professor of Piano, developed the residency as artistic director of the Emory Chamber Music Society. “In addition to performing Mozart and Beethoven,” Ransom says, “Vega has played traditional Chinese music, tango with Kristen Wendland’s group, and a new opera by Steve Everett. For the Vega, there is no division between classical, world, popular, folk, and traditional—there is only good or bad music.”

In addition to jazz and world music, the music department offers a full range of classical music programming for Emory students.

**university chorus.** Large mixed choir of 150 singers that welcomes students, faculty and staff. *(Eric Nelson, Director)*

**symphony orchestra.** 100-member orchestra draws its membership not only from the Department of Music but from all disciplines across the campus. *(Richard Prior, Conductor)*

**wind ensemble.** Performs four concerts each year on the Emory campus. *(Scott Stewart, Conductor)*

**concert choir.** Considered one of the finest collegiate choirs in the country. *(Eric Nelson, Director)*

**chamber ensemble.** May include Brass Ensemble, Jazz Combos, Tango Ensemble, Guitar Ensemble, Percussion Ensemble, Piano Duo/Trio, Saxophone Quintet, String Quartet, and Woodwind Quintet. *(Richard Prior, Director)*

**collaborative piano.** For pianists interested in performing chamber music literature with another instrument. *(Deborah Thoreson, Director)*

**guitar ensemble.** Classical guitar ensemble that studies and performs music for guitar duos, trios and quartets. *(Brian Luckett, Director)*

**big band and jazz combo.** Four jazz chamber groups and an eighteen-piece big band. *(Gary Motley, Director)*

**world music ensemble.** Ensembles include South Indian classical music, North Indian classical music, Central Javanese gamelan, West Javanese gamelan, Chinese classical music, and Korean percussion. *(Tong Soon Lee, Director)*
A student finds a quiet—but colorful—spot in the new Psychology and Interdisciplinary Sciences Building.
Clifton Crais is professor of history with a specialty in African history. Pamela Scully is professor of women’s studies, focusing on comparative and women’s gender history. Both joined the Emory faculty in 2004.

**Excerpt:**

Sara Baartman and the Hottentot Venus have had mysterious careers. Sara Baartman was born on the South African frontier in the 1770s. She lived nearly three decades in South Africa. She then spent some five years in Europe before dying in Paris at the end of 1815. Sara Baartman loved, and was loved, and for many years before she went to Europe she was a mother and a working woman in the Cape. Yet she has come down to us in history captured by the icon of the Hottentot Venus, a supposedly paradoxical freak of race and sexuality, both alluring and primitive, the very embodiment of desire and the importance of conquering the instincts. Writings on Sara Baartman have subsumed the life of this beautiful woman almost totally in those brief, if momen-
tous, years she spent in Europe displayed as the Hottentot Venus. A short period at the end of her life has come to stand for all that passed before.

In Cape Town, and then in England and in Paris, Sara Baartman as the Hottentot Venus fancied and troubled the minds of people who, in their often quotidian ways, helped fashion the modern world. It was, by all accounts, an extraordinary epoch. During her lifetime American colonists declared their independence and quashed Native American cultures. In Saint Domingue, slaves revolted and created Haiti, a new society free of the plantation master but still full of sorrow. Across Europe revolutions came and went, in France by the stamp of feet and the guillotine's percussive thump. Napoleon's armies marched and perished. The masses moved in and out of the factories of Manchester, Liverpool, Birmingham, or worked on the docks of the great city of London. The Luddites rioted against the factory system. Gas lighting came to Soho. King George III went insane. The Romantics imagined the beauties of nature, the emotions and the transcendent, the monstrous and the exotic. Scientists measured and classified the world.

Where, Europeans wondered, did the Hottentot Venus fit in the order of things? What makes us human? What is intellect, feeling, love? Many believed the Hottentot Venus ... was a Homo sapiens monstrous, a kind of Frankenstein's monster scarcely capable of emotion and intelligence yet also a reminder of the primitive living deep within the self.

... On Baartman's death in December 1815, Georges Cuvier, then Europe's most revered scientist and the father of comparative anatomy, eagerly dissected her body for his investigations and remade her in a plaster cast as the Hottentot Venus. Sara Baartman disappeared from history as the identity she had performed on-stage and in Europe's halls was entombed in science and figured ever more prominently in the Western imagining of women, race, and sexuality. ... A huge illustration of the Hottentot Venus greeted the tens of thousands of visitors who crowded into the Universal Exhibition in Paris in 1889, and her plaster cast was made available to the more than thirty-one million people attending the International Exhibition of 1937, just before the outbreak of the Second World War when ideas about the supposed inferiority of the races nearly destroyed Europe. ... In 1994, apartheid ended. South Africans began demanding the return of Baartman's remains for proper burial in the place of her birth. ... Sara Baartman thus began appearing from history's shadows. But who was this person who became the Hottentot Venus?

[We] wondered if a different approach to Sara Baartman's life might be possible. What if we looked at the totality of her life and resisted the temptation of reading her history backward as a story of inevitable victimization? How might the past look then? ... Sara Baartman's life confounds conventional narrative biography. ... She was in many senses one of the "defeated and the lost" whose history, as one philosopher put it, "cries out for vengeance and calls for narrative." Yet the closer we get to the defeated and the lost, the more fragmentary the evidentiary record becomes. This is the case not simply with Sara Baartman but with the great swath of humanity, the billions of people who bequeath posterity the simple lineaments of their lives. ... And live she did. We are drawn to Sara Baartman's life and to the strange legacies of the Hottentot Venus. Therein one can find many fascinating, if disturbing, stories. But her story—or perhaps their stories—also is a cautionary tale about silence and the limits of history, and about what happens when someone, or something, comes to stand for too much, when the past can bear no more.∞

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Benjamin Hary. Translating Religion.
Harvey Klehr, John Earl Haynes and Alexander Vassiliev. Spies: The Rise and Fall of the KGB in America.
Melvin Konner. The Jewish Body.
Scott Lilienfeld, coed. Navigating the Mindfield.
----, coed. Psychological Science in the Courtroom.
----, Steven Jay Lynn, Laura Namy and Nancy J. Wolff. Psychology: A Framework for Everyday Thinking.
Don Seeman. One People, One Blood: Ethiopian-Israelis and the Return to Judaism.
Thomas Walker. Eligible for Execution.
Craig Womack. Art as Performance, Story as Criticism.
Kevin Young. Dear Darkness.∞
Martine Watson Brownley, Goodrich C. White Professor of English, took the stage at the Old Georgia Railroad Freight Depot in downtown Atlanta on May 7th to receive the 2009 Governor's Award in the Humanities.

“Dr. Brownley has made an important contribution to Georgia through sharing the importance of our stories and traditions,” said Governor Sonny Perdue in selecting Brownley for the award.

The Governor’s Awards were inaugurated in 1986 to recognize those people and organizations “working to increase the understanding and appreciation of the humanities” in the state. Brownley has certainly been doing that. The Georgia Humanities Council, which solicits public nominations for the award, chose Brownley among other “humanities heroes” for her championing of the liberal arts both as a scholar and as director of Emory’s Bill and Carol Fox Center for Humanistic Inquiry (FCHI).

A specialist in 18th-century literature, Brownley has been director of the FCHI since it opened in 2002. The Fox Center is a residential research center for humanities scholarship and interdisciplinary programming [Quadrangle Spring 2006] that made headlines in 2005 when it became the only humanities center in the nation funded by the National Endowment for the Humanities with a $500,000 challenge grant. Its terms require the Center to raise an additional two million dollars in matching funds by 2010.

Brownley “has developed the Fox Center into a nationally recognized institution,” said Robert A. Paul, dean of the Emory College of Arts & Sciences, “in addition to her work as an acclaimed scholar and teacher at Emory for many years. Thanks to her, the residency programs have been remarkably successful and resulted in a wide array of finished dissertations and published books by Emory scholars and scholars from around the country.”

Keith Anthony, FCHI associate director, calls the award “a reflection of Professor Brownley’s tireless dedication to humanities research at Emory, and all of the effort she has put into building the Fox Center.” Research by center fellows has to date yielded more than fifty books and dissertations, as well as hundreds of articles, book chapters and conference presentations.

“I am very honored to receive this award,” Brownley remarked, “but it’s important to emphasize that Emory’s Fox Center is the result of the work of many, many people across the university and beyond: staff members, faculty, administrators, students, alumni and all those who believe in the power of the humanities to shape lives. Today, when our society tends to focus on the new, the pragmatic, the technological and the marketable, upholding the value of learning for its own sake, as the humanities do, is crucial to preserve and reinterpret the best of the past to keep it available for the future to use.”

Previous recipients of the Governor’s Award include former first lady Rosalynn Carter; acclaimed Georgia writers Rosemary Daniell, Phillip Lee Williams and Eugenia Price; and some distinguished names with Emory connections: the late poet and cardiologist John Stone, director of libraries Linda Matthews, historian Dan Carter, James Flannery, Winship Professor of Performing Arts, and Delores P. Aldridge, Grace T. Hamilton Professor of Sociology.

“Today, when our society tends to focus on the new, the pragmatic, the technological and the marketable, upholding the value of learning for its own sake, as the humanities do, is crucial.”
Notable Faculty Achievements

George Armelagos, Goodrich C. White Professor of anthropology, gave the Journal of Anthropological Research Distinguished Lecture in September.

Jocelyne Bachevalier, professor of psychology, became a fellow of the American Association for the Advancement of Science.

Simon Blakey, assistant professor of chemistry, received a National Science Foundation Career Award and the Thieme Journal Award and was listed among Technology Review’s Top 35 Innovators.

Stefan Boettcher, assistant professor of physics, was named an Outstanding Referee by the American Physical Society.

Joel Bowman, professor of chemistry, will serve as visiting fellow at Oxford University as winner of the Bourke Award.

Thomas Burns, Samuel Candler Dobbs Professor of history, was awarded a Fulbright Fellowship to Hungary.

Joseph Crespino, associate professor of history, won the Lillian Smith Book Award and the Ellis Hawley Prize for his book In Search of Another Country and the Center for Teaching and Curriculum award for excellence in teaching.

Frans De Waal, Charles Howard Candler Professor of Primate Behavior, received the C.U. Ariens Kappers Award.

David Eltis, Robert W. Woodruff Professor of history, won the John T. Hubbell Prize for best article in Civil War History.

George Engelhard, professor of educational studies, was named a fellow of the American Education Research Association.

Fereydoon Family, Samuel Candler Dobbs Professor of physics, was named an Outstanding Referee by the American Physical Society.

Maisha Fisher, assistant professor of educational studies, received an Early Career Research Award from both the American Educational Research Association and the National Council of Research on Language and Literacy.

Andrew Francis and Hugo Mialon, assistant professors of economics, won the American Law and Economics Review Distinguished Article Prize.

Thomas Gillespie, assistant professor of environmental studies, was named a Distinguished STAR fellow by the Environmental Protection Agency.

Eric Goldstein, associate professor of history, and Leslie Harris, associate professor of African American studies, were named Distinguished Lecturers by the Organization of American Historians. Goldstein was also named a fellow of the Sami Rohr Institute for Jewish Literature.

Ron Gould, Goodrich C. White Professor of Mathematics, received a Distinguished Teaching Award from the Mathematical Association of America.

Jim Grimsley, senior resident fellow in creative writing, and Natasha Trethewey, Phillips Wheatley Distinguished Chair in Poetry, became members of the Fellowship of Southern Writers. Trethewey also received the Richard Wright Award for Literary Excellence.

Craig Hill, Goodrich C. White Professor of Chemistry, won the 2009 Charles H. Herty Medal from the American Chemical Society.

Joachim Kurtz, assistant professor of Chinese, received the Center for Teaching and Curriculum award for excellence in teaching.

Wan-Li Ho, senior lecturer in Chinese, was recognized for excellence in teaching by both the Phi Beta Kappa Society and the Emory Scholars program.

John Lennon, professor of music composition, won the Third Millennium Competition and placed second in the Traynor International Competition.

Anthony Martin, senior lecturer in environmental studies, received the Paleontology Award for best paper in the field.

Judith Miller, associate professor of history, was designated a chevalier in the Palmes Academique by the French government.

Tracy Morkin, lecturer in chemistry, Randall Strahan, professor of political science, and Donald Tuten, associate professor of Spanish, received the Emory Williams Award for excellence in teaching.

Richard Prior, senior lecturer in music, received the Harvey Phillips Award for excellence in composition.

Ron Schuchard, Goodrich C. White Professor of English, won the Robert Rhodes Prize for outstanding book on Irish literature and the Jefferson Award, Emory’s highest award for teaching, scholarship and service.

Jose Soria, senior lecturer in chemistry, won Emory’s Crystal Apple Award for lecturer excellence.

Rachelle Spell, senior lecturer in biology, received a Phi Beta Kappa award for excellence in teaching.

Ken Stein, William Schatten Professor of Contemporary Middle Eastern History and Israeli Studies, received the George P. Cuttino Award for excellence in mentoring.

Sharon Strockia, associate professor of history, won the 2008 Literature Prize for best article published in Sixteenth Century Journal.

Leslie Taylor, associate professor of theater studies, won the Atlanta Journal Constitution’s Best Design award for Merchant of Venice.

Li Xiong, assistant professor of mathematics and computer science, won the best paper award at the International Conference of Computational Sciences.
Recent Faculty Grants

Eugene Agichtein, math and computer science—HP Labs, Shopping.com

Christopher Beck, math and computer science, Simon Blakey, chemistry, Clifford Carrubba, political science, Huw Davies, chemistry, Micheal Giles, political science, Eldad Haber, math and computer science, Adrienne Smith, political science—National Science Foundation

Sujata Bhattacharyy, biology, Gary Crouse, biology, Huw Davies, chemistry, Brian Dyer, chemistry, Laura Finzi, physics, Dieter Jaeger, biology, Laura Namy, psychology, James Rilling, anthropology, Todd Schlenke, biology, Yun Tao, biology, James Taylor, biology—National Institutes of Health

Patricia Brennan, psychology—National Alliance Research

Joanne Brzinski, administration—Halle Foundation

Rudolph Byrd, ILA—Mellon Foundation

Huw Davies, chemistry—Hauptman Woodward Medical Research Institute, American Chemical Society

Brooke Dodson-Lavelle, religion—Mind and Life Institute

Brian Dyer, chemistry—Albert Einstein College of Medicine

Thomas Gillespie, environmental studies—National Geographic Society

Sherryl Goodman, psychology—University of Colorado

Carole Hahn, educational studies—Spencer Foundation

Uriel Kitron, environmental studies—American Society of Tropical Medicine and Hygiene

Harvey Klehr, political science—Apgar Foundation

Bruce Knauft, anthropology—United States Institute of Peace

Gary Laderman, religion—Ford Foundation

Tianquan Lian, chemistry—Petroleum Research Fund

Joseph Manns, psychology—Georgia Tech

Andrew Mitchell, philosophy—National Endowment for the Humanities

James Nagy, math and computer science—Air Force

David Nugent, anthropology, Kenneth Stein, Jewish studies—MacArthur Foundation

Mark Ravina, REALC—Korea Foundation, Academy of Korean Studies

Michael Rich, political science—Temple University, City of Atlanta

Connie Roth, physics—American Chemical Society

Niall Slater, classics—Loeb Classical Library Foundation

Jennifer Sweeney, anthropology—Wenner-Gren Foundation

James Taylor, biology—Pennsylvania State University

Stephen White, history—American Council of Learned Societies

Carol Worthman, anthropology—UCLA
Kelly Gracia is a big fan of Emory Advantage and Questbridge. Those programs, profiled in the Fall 2007 Quadrangle [http://college.emory.edu/alumni/quad/archives/Q07F/Q07F.pdf (p. 2), brought this high-achieving sophomore to Emory from Texas last year, and she can’t say enough about them. “Questbridge helped me get a scholarship,” Kelly explains, “and that turned out to be Emory Advantage. To be honest, I would’ve gone to a local college at home—I had no means to attend any place out of state.”

Kelly is now pre-med, with an art history/visual arts joint major and a minor in global health. “I think you should take courses in the things you love,” she says, calling the Advantage program “more than amazing—it was life-changing.”

Dennis Nguyen feels the same. A sophomore from California, he arrived via Questbridge and Advantage too, and he’s thriving here. His sister graduated from Emory in 2005, so Dennis knew he wanted to be here, but he says the scholarship “took a big burden off my parents’ backs.” At the same time he received, along with Kelly and three other students, a laptop computer from a donor couple who wish to remain anonymous. “We got to meet them, though,” says Dennis, “and that was really inspiring. They graduated from Emory and got some help along the way, and they wanted to give back somehow. I’d like to do the same one day.”

To find out more about Emory Advantage and Questbridge, go to: http://www.emory.edu/ADMISSIONS/admission-aid/questbridge.htm http://www.emory.edu/FINANCIAL_AID/emory_advantage/

Curley L. Bonds 87C
President, Emory College Alumni Board

Curley Bonds is the newly elected President of the Emory College Alumni Board (ECAB). During his years at Emory College, Curley was an active contributor to the campus community as a resident advisor, member of the Freshman Council, editor of the campus literary magazine, and bass clarinet player in the Wind Ensemble. Though he lives on the West Coast now, his commitment to Emory hasn’t changed. Prior to joining the ECAB in 2006 as a founding member, he served as president of the Los Angeles chapter of the Emory Alumni Association. He volunteered for local college fairs and hosted alumni events that have built a strong Emory community in Southern California.

After graduating with a sociology degree, Curley completed medical school and a residency in psychiatry. He currently serves as a medical director for Correctional-Community Mental Health Academic Programs at the Los Angeles County Jail. Curley holds joint academic appointments as a Clinical Professor of Psychiatry at the David Geffen School of Medicine at UCLA and as Associate Professor and Chair of Psychiatry at the Charles Drew School of Medicine. The Emory Scholars Program played a pivotal role in Curley’s decision to attend Emory, where he was the recipient of the Martin Luther King Jr. Scholarship. His career in public mental health embodies the charge on every Emory College student’s diploma that their talents be “employed skillfully in a life of service to others.” An ardent supporter of Emory Advantage, Curley has directed his Campaign Emory giving to this financial incentive program that helps make Emory affordable to students from diverse backgrounds regardless of income.

Enjoy a Great Dinner and Give Students the Emory Advantage

During the fall and winter of 2009, Emory College of Arts & Sciences will launch a series of regional dinners across the country to update alumni and friends on the success of Emory Advantage and opportunities to support this important effort. Cities include: Los Angeles, San Francisco, Washington, Orlando, Tampa, Chicago, New York, Houston and Dallas.

For more information on these dinners or on other ways to support Emory Advantage, please contact Melissa Kontaridis at 404.727.6181 or mkontar@emory.edu.
We’re excited to welcome seven new Alumni Board members in 2009–2010

Ken Baron 82C graduated from the College with a BA in political science and received his MD from the University of Texas Medical Branch in Galveston. Ken specializes in Pulmonary Diseases at the NYU Medical Center. Ken and his wife Debbie have two daughters, Marni and Nicole.

Vikas Garg 02C graduated from the College with a BA in history. Since graduating Vikas has become deeply involved in community-based service including efforts to support the educational success of underserved youth grassroots education programs in India. Vikas resides in New York City.

Rachel Loftspring 04C graduated from the College with a double major in international studies and Spanish. An Emory Scholar, Rachel joined Kappa Alpha Theta as a freshman, serving as vice president of administration. She is an attorney at Jenner and Block, LLP in Chicago.

Kate McRoskey 97C graduated summa cum laude from the College with a BA in psychology, completing her thesis in collaboration with Marshall Duke and James Fowler. Kate is vice president of American Funds Web Group for The Capital Group and resides in Los Angeles.

Amelia “Amy” Toy Rudolph 88C 91L graduated from the College with a double major in economics and French and earned her JD from Emory Law School. She was a Robert W. Woodruff Scholar and a member of Phi Beta Kappa, Omicron Delta Kappa, Emory Wind Ensemble, Emory-Atlanta Symphony Orchestra, Emory Women’s Chorale, and Kappa Alpha Theta. Amy is a partner at Sutherland Asbill & Brennan LLP and resides in Atlanta.

Steven Seltzer 81C graduated from the College with a double major in political science and economics. He later earned his JD from NYU. Steven is associate general counsel for MetLife and resides in Manhasset, Long Island.

Scott Zucker 84C graduated from the College with a double major in economics and history. He participates in chapter activities within the New York tristate area and on campus. Scott is the managing director and head of origination for Natixis Real Estate Capital, Inc. and resides in Brooklyn.

The College would like to acknowledge and extend our deep appreciation to the individuals who ended their term of service on the board on August 31, 2009: Fanny Berg, Bridget Booth, Ed Booth, Irene Brown, Michele Davis, Sheryl Layne, Dean Leavitt, Marjorie Nunn, Frans van der Lee, and Lark Will. As the board advances into its fourth year of operation, we recognize that our strength and successes are the result of dedicated alumni leadership and a shared commitment to transforming the Emory experience for future generations of students and their families. We thank these members for their leadership and tremendous service to Emory.
M. Catherine McCabe has established an annual creative writing prize in honor of her mother and aunt, both award-winning writers for daytime television. The first Kiki McCabe and Agnes Nixon Prize for Screenwriting was awarded last year to Shelby Farrell, and the second went to Nicholas Surbey at an Awards Night ceremony April 20th. Surbey’s prize was presented by Ha Jin, winner of the 1999 National Book Award and two Pen/Faulkner Awards.

McCabe reflects on the background of the prize and its honorees:

My mother, Kiki McCabe, first met Agnes Nixon in the early forties when Agnes was dating my mother’s brother, Hank. Hank was a student at Notre Dame, and Agnes was attending St. Mary’s of Notre Dame. Hank brought Agnes home to “meet the family,” and from that gentle beginning a close friendship grew. By the time Hank was killed in WWII, Agnes felt a part of the family, and she considered my Mom as her sister.

Their friendship continued after each married, partly because they married men who had been close friends for years. At one point the decision was made that the McCabes would move to the same area where the Nixons were living, since my father and Aunt Agnes’s husband were going to start a business together. Then, with typical generosity, Agnes offered my mother a job as her assistant.

Agnes suggested my mother try her hand at screenwriting, and my mother’s writing talents were strengthened under her patient tutelage and gracious support. They worked together on several daytime shows, including The Guiding Light and Another World, and of course All My Children, which brought Emmy awards to both women.

One of my clearest memories as a teenager is watching the inaugural show of All My Children. However, watching TV wasn’t the only time the shows came into our lives. The McCabes and the Nixons enjoyed Easters and Thanksgivings together. The talk around our holiday dinner table included the usual news about our many aunts and uncles and cousins and grandparents, but also about the TV families Agnes Nixon created and who spoke through their scripts. In the many scripts they labored over together, these two women gave honor to their friendship and family ties.

So it was that, in an era that limited a woman’s participation in the workplace, two women forged a working relationship that spanned decades and brought many awards and much success. In my mother’s final hours, Agnes Nixon was at her bedside, so it seemed only natural to honor these two women, their friendship, and their work together by opening up opportunities for others. The Kiki McCabe and Agnes Nixon Prize for Screenwriting really comes down to three words—friendship, generosity and talent—and my hope is that these three gifts will accompany the prize recipients as they start out on their professional journey.
Friends and supporters of Emory College of Arts and Sciences enjoyed a weekend of special events in February centering on the College’s campaign to raise $110 million in support of students, faculty, programs and facilities. Highlights included a lecture by celebrated novelist Salman Rushdie, an “Evening Among the Stars” in the Math and Science Center, and an evening with the New York Philharmonic Orchestra at Emory’s Donna and Marvin Schwartz Center for Performing Arts.

Emory College of Arts and Sciences has raised nearly half of its campaign goal to date. Gifts to the College provide student financial aid, faculty and staff support, and funding for curriculum development, research and programs. Donors also are helping to fund a new psychology building and to renovate several other campus buildings. For more information go to www.campaign.emory.edu/college.
Carlos Museum staffers make final adjustments to the exhibit “Scripture for the Eyes,” at the museum from October 17 to January 24. The exhibit features some 80 engravings and woodcuts by 16th-century Dutch and Flemish masters, including five rare volumes of the Antwerp Polyglot Bible from the Pitts Theology Library. The books’ “exquisite” images, says Walter Melion, Asa Griggs Candler Professor of Art History and co-curator, offered “a clarifying lens through which the word of God was received, pondered, and interpreted” during a period of tumultuous struggles between Protestants and Catholics.
MASTER GUITARIST SHARON ISBIN WORKS WITH A STUDENT AT THE SCHWARTZ CENTER FOR PERFORMING ARTS