As Time Goes By
the Dean Paul era
FEATURES

As Time Goes By
High points and hot spots, from the Dean Paul era and before

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This is my last dean’s letter for Quadrangle, as I will be stepping down in August to return to the faculty. I’ve enjoyed these opportunities to talk about Emory arts and sciences with so many alumni, parents, and friends of the College, and I appreciate your willingness to listen to my thoughts on such things as sustainability, rankings, financial aid, intellectual habits of mind and—first, last and always—the importance of the liberal arts.

With your indulgence I’d like to look back a bit, to see where Emory College stands today in comparison with the beginning of the decade just past. In June I will have been dean of the College for nine years, and it is a markedly different place than it was in 2001. The best elements, of course, have remained constant: an accomplished and dedicated faculty, an unusually strong emphasis on teaching for an institution renowned for high-level research, and an undergraduate experience second to none. But many of the details have changed.

Some of these are visible and quantifiable. With the help of a comprehensive strategic planning process, for instance, the College faculty has grown from 455 in 2001 to today’s 542. That growth has extended to all divisions: sciences, social sciences, humanities, the arts. The absolute number of faculty is a bit misleading as a measure of growth, actually, since some faculty leave or retire as others are hired. We are nearly 2/3 more than we were a decade ago. The Emory College faculty is now 67% men and 33% women. We have 13% of the faculty in the 30s, 28% in the 40s, 28% in the 50s, 13% in the 60s, and 12% in the 70s. Abroad we have strengthened many programs and added some new ones. I am proud of my colleagues’ work in such thriving places as the Bill & Carol Fox Center for Humane Inquiry, the Center for Creativity & the Arts, the Emory-Tibet program, and the Tam Institute for Jewish Studies. More news about some of these can be found later in this issue.

We’ve progressed in equally important but less visible ways as well. In financial aid, career planning, admissions and development my colleagues in the administration have made great strides. The College has also greatly expanded research funding—more than doubling grants in just nine years. Emory has enjoyed almost unimpeached growth since the historic Woodruff gift in 1979, and even during this present economic downturn—the worst since the 1929 crash—it seems to me that our overall trajectory is still up. We have paid as much as we need to in order to maintain our financial health, but I think we have done well to get back to a balanced budget and a rejuvenated sense of possibility on campus. I greatly appreciate the patience of colleagues eager to move forward during this stock-taking period, as well as (again) your own, in attending to one last report from the dean’s chair.

Thank you for all you do for Emory College;

ROBERT A. PAUL, PhD
Dean of Emory College of Arts and Sciences

The best elements, of course, have remained constant: an accomplished and dedicated faculty, an unusually strong emphasis on teaching for an institution renowned for high-level research, and an undergraduate-experience second to none.

These students now have a wider palette from which to paint their futures, including new minors in global health, sustainability, and media studies. These and other curriculum changes respond to student interest, as well as to changes in our world (and theirs). Without losing our core emphasis on the liberal arts, we must be flexible in this way, preserving the best of the past while keeping abreast of new issues and fresh ideas. As my colleague John Stuhr notes, the phrase “traditional disciplines” obscures the fact that disciplines change constantly. Philosophy—his field—and physics are not what they were in 1920 or 1950, any more than Emory College is. The pursuit of knowledge and the uses to which it is put cannot help but alter as the world does.

Other recent enhancements to the student experience include revised general education requirements and a new faculty advising system, both of which I’ve mentioned before, plus improved course evaluation forms, pre-med advising, and the latest “smart” technology in classrooms.

Most visibly of all, the campus itself has seen invigorating changes. New facilities since 2001 include the Math & Science Center, the Psychology & Interdisciplinary Sciences building, Few Hall, the renovated Candler Library, and the Schwartz Center for Performing Arts. Our returning 2000 graduate would find corners of campus that do look rather different than she recalled, but of course the glorious quadrangle continues to anchor Emory and our memories of it.

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“Compassion is a skill we can learn,” says Geshe Lobsang Negi. To illustrate his point, he gently tugs the fabric of his cotton sweater. He’s sitting in his office in the Callaway Building, just back from a weekend in Amsterdam where he led a training session on the subject of compassion meditation. His audience consisted mainly of psychiatrists and psychoanalysts who are learning to help social workers cope with the stress of living in troubled places like Kosovo and Iraq.

“One could reflect on how many people have contributed to this piece of cloth,” he says. “Think of the people on the farms and in the factories and stores. One can tune oneself into that reality. In that way one becomes more aware of how we benefit from others.”

While much attention has been focused on meditation practices that emphasize calming the mind, the West is just starting to learn more about practices designed specifically around compassion, which have been around for more than a thousand years in Tibetan Buddhist monasteries.

Recently, these practices are gaining more credibility in the West through the work of Negi and a handful of scientists at Emory and elsewhere. A recent article in *Psychology Today* refers to studies at Emory’s Center for Collaborative and Contemplative Studies, where test subjects showed reductions in inflammation and distress in response to stressors, leading to an effective method for controlling high blood pressure.

Negi is co-director of the center and a senior lecturer in the department of religion. He also fills several other important roles on campus and in the community as director of the Emory-Tibet Partnership, co-director of the Emory-Tibet Science Initiative, and spiritual director of the Drepung Loseling Monastery.

The story of how he came to occupy such a special position in the world—and with His Holiness the Dalai Lama—begins in a small Himalayan village located in northern India. At the age of fourteen he was chosen to study at the Institute of Buddhist Dialectics, the private school of the Dalai Lama in Dharamsala. In 1994 he received the Geshe Lharampa degree, the highest level of learning in Tibetan Buddhism (equivalent to the PhD).

He arrived at Emory a few years earlier when, at the suggestion of the Dalai Lama, he began working on a PhD while also teaching and overseeing the development of the Drepung Loseling Monastery. His dissertation examined western scientific and Tibetan Buddhist understandings of the emotions and their impact on health.

When asked how many other people in the world hold both Geshe Lharampa and PhD degrees, Negi says that he knows of two. A few days later, I share this piece of information with a colleague of his, Emory biology lecturer Arri Eisen, who has known Negi for over ten years. He shakes his head and says, “I didn’t know that, but I’m not surprised. Lobsong is a true Buddhist. He never talks about himself.”

Dean Robert A. Paul was Negi’s faculty adviser in the 1990s and has collaborated with him closely ever since. “We have worked together to realize a vision of a cultural exchange between the Tibetan world and Emory that has really exceeded our wildest dreams,” Paul says. “I never expected that we would end up with His Holiness the Dalai Lama as a Distinguished Professor on our faculty.”

Negi credits Dean Paul’s “imagination and vision” for building the Emory-Tibet Partnership and all the programs that have flowed from that union, including the Science Initiative, which involves developing a science curriculum for Tibetan monastics, a study-abroad program in Dharamsala that attracts students from other top colleges, a Tibetan exchange student program, public forums on cultural and scientific topics, and, of course, events around the Dalai Lama’s visits to Emory. (The next visit will be October 17 to 19, 2010.)

“Dean Paul had a very clear idea of the wealth of knowledge that Tibetan scholarship and contemplative traditions held,” says Negi. “He saw the potential that knowledge could bring in dialogue with the Western knowledge system, psychology and cognitive sciences. The Emory-Tibet Partnership benefited from that kind of comprehensive knowledge and at every step of this partnership Dean Paul provided the crucial guidance and leadership in developing programs. We owe him a lot.”

For a video of Geshe Lobsang Negi explaining basic concepts of compassion meditation, see youtube.com/emoryuniversity#p/u/0/ Vo7exdpFQgU.
He won’t have a college degree until May, and already his resume is as long as your arm. He served on a citizenship steering committee as a freshman, and on the dean search committee this year, and on too many to name in between. He is one of Emory’s 100 Community Builders (collectively “We Are Emory”), and he’s been active in student government all four of his College years. Now SGA president, he has devoted himself to everything from Unity Month and Emory Cares Day to a graduate-undergraduate mentoring program and a public forum for difficult issues called “Bridging Gaps.” He was on the 2009 Homecoming Court. He gives out free hugs.

Alex Kappus apparently has access to more hours in the day than the rest of us. Meeting a person this busy and accomplished, one might reasonably expect a high-energy encounter with someone confident of a rocket-launch future, perhaps a bit full of himself. But he doesn’t act the part.

He has a wrestler’s build but an open face, soft voice and polite, low-key demeanor. He looks you in the eye. It’s easy to imagine Alex impressing fellow students, faculty, administrators and pretty much anyone else, and that’s evidently what he’s been doing. Since freshman year Alex has been a quiet force on campus, working to improve undergraduate life in more ways than even his closest friends are probably aware.

“Alex’s whole family is like that,” says Andy Wilson, director of residence life. “I’ve known them for a long time. His brother Matt went here too [05C], and Matt used to spend one night a week at a homeless shelter. I knew him for years before I found

that out. Alex is the same way. He honestly wants to make a difference, and he doesn’t much care who gets the credit. It’s a family trait, I think—doing things without trumpeting them.

The hugs are the one thing everybody remembers. In September 2007, Alex and about twenty other students started in Asbury Circle offering free hugs to anyone who wanted one. For hours they put their arms around the College community—those who didn’t think it was a trick or stunt—and sent them on their way feeling that much less alone. It was part of a student organization Alex had just founded called Synergy, aimed at improving Emory’s sense of community. “We wanted to make it a friendlier place,” he says simply.

“Free Hugs Day is something we’re known for, I guess,” Alex reflects now. “It was our first event, and Synergy just took off. I could never have expected that. Basically we wanted to do something visible, and that was a way to get people to stop—whether they hugged or not—and just think a minute. It’s a societal problem, really: in any fast-paced environment, and certainly here at Emory, everyone’s so focused on what they’re doing. You can get stuck in your own groups, in silos, and forget to open doors or even say hellos to each other.

“So we also started the Open Door Movement, where we stationed students at spots around campus to hold doors for people. It was the same idea. Little things can make a difference. And then we did Sit-In, which was just asking people we didn’t know in the cafeteria if we could sit down with them and eat, and have a conversation. We documented the responses, and the results were kind of amazing.

Sophomore Jacqueline Woo did some of that door opening, and she worried people might become irritated or suspicious. But, she says, “Everyone seemed genuinely appreciative. And that’s when I started thinking, maybe there’s something to this idea—doing random little acts that could impact the larger community.”

It worked. Synergy now has over 200 members, and Alex has stepped down as president. “My friend Walt Ecton took over, then Jenna Lamoreaux. I wanted to see the organization last, not come and go with them. They’re doing amazing things,” he says, for instance, the Synergyville Carnival in April 2008, which brought together more than fifty student groups. And Halloween parties for local kids, and fundraisers for the Atlanta Children’s Shelter. There was Camp Synergy, a day-camp program at local shelters, day cares and after-school programs that Alex still gets enthusiastic about. “We teach young children about the value of respect and about accepting people although they’re different from you.” He might or might not tell you that Camp Synergy was paid for with funds from the Joel Gellar Humanitarian Service Award, which he and Jenna Lamoreaux received in 2008.

“Alex is the quintessential servant leader,” remarks Marc Cordon, associate director of the Office of Multicultural Programs & Services, which hosts Unity Month. “He genuinely cares about his community. It’s been a privilege to work with him.” Santa Ono, vice provost for academic initiatives, agrees wholeheartedly. “Alex is one of the most engaged student leaders at Emory,” he says, “and he’s been since he set foot on campus. In my twenty years as a faculty member at a number of schools, I consider him one of the two or three most remarkable individuals I have ever met.”

One provided the Synergy group with jelly bracelets—along the lines of Lance Armstrong’s LiveStrong and other nonprofit groups—which members give out to anyone they witness perpetrating an act of kindness. It’s taken a few surprising turns. “This past summer,” says Alex, “a student saw my bracelet and asked where I got it. She said someone had given her one, and she’d given it to her dad who was very ill. To me it was incredible that this was reaching not just students, but people like her father.”

The summer before, Alex was on a study abroad trip to China (he’s a political science major and Chinese minor) when he and another student got lost in Shanghai. “We met a group of Chinese students from another city, and they turned out to be English majors. So we practiced our language skills on each other, and had dinner. Afterward I gave them the bracelets and we went our separate ways. But somewhere in China right now maybe somebody’s looking at one of those and asking what it means. That’s pretty neat to think about.”

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When it was time for Randy Fullerton, a lecturer in the theater studies department, to choose artwork for Emory College’s newest building, Psychology and Interdisciplinary Sciences (PAIS), two factors weighed heavily on him. One, the facility was designed to foster collaboration among psychologists and other scholars at the University (see Quadrangle Fall 2007, p. 14: college.emory.edu/alumni/quad/archives/Q07F/Q07F.pdf). Two, the economic downturn left him with only a fraction of the original budget to work with.

That’s when it dawned on him. What if the artwork itself contributed to interdisciplinary approaches and connections among faculty and students? “Because there’s such a vast array of talent on the Emory campus,” says Fullerton, also general manager of the Center for Creativity & Arts, “the psychology faculty thought it would be a great idea to showcase the work of creative individuals in departments and disciplines throughout Emory.”

To find a dynamic piece that would adorn the high-ceilinged lobby in the north end of the building, he commissioned Sara Ward, a scenic artist and scenic designer in theater studies/Theater Emory. Ward says she approached the space by considering its uses as a student lounge, study area, and place to network. This led her to think about ideas of “connection” and “absorption of knowledge.” The result is a symphony of textures and layers, with a streak of green and faded cream orange suggesting motion. The piece infuses the open space with a sense of energy and purpose, even the sense of theatricality one might expect from a set designer.

Fullerton turned to faculty in biology and chemistry for other sources of inspiration. Biologist Leslie Real, Asa G. Candler Professor, learned his way around a darkroom at the age of twelve. In graduate school he was able to pursue his interest in drawing and painting despite the concerns of faculty mentors who wanted him to focus solely on science. He sees photography as “just another way of exploring the natural world.” His prints in the PAIS building reflect his attention to the color, texture and form of landscapes. (Some of his work can be seen at larealphotography.com.) Chemist David Goldsmith received the College’s 2009 Distinguished Faculty Emeritus Award; he also received space on several walls for his striking photographs. From 1963 to 2002, he carried on an extensive research program in organic chemistry while also keeping up an active interest in photography. His prints have been shown in exhibitions at the galleries of the Atlanta Photographers Group, the Alliance Française and the Unitarian church; he’s also shared his talents in photography-related courses at Emory’s Center for Lifelong Learning.

Psychology is represented on the walls of the PAIS building by associate professor Stephan Hamann. More than 30,000 years ago, cave painters adorned their walls with drawings of wild animals. Hamann prefers to work with images from research and neuroimaging (the modern equivalent of stalking wild creatures?). While his research and teaching focus on the study of memory and emotion using neuroimaging and other approaches, turning his research into art is a fairly recent phenomenon for him. For the PAIS building he created several pieces: one takes a “Warholesque” look at brain scans, and another involves a photomosaic composed of about 160 small images culled from the web pages of faculty and graduate students—and many hours of Photoshopping. The image is adapted from one of those old phrenology busts (sketching areas on the skull from which to read personality, intellect, etc.). Hamann has received “very gratifying” feedback from his colleagues, he says; his next opus is yet to be determined.

If these walls could talk, what would they say? Fullerton believes it might be something like, “Enjoy. Now go out and do something creative.”
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“Thought about literature, about religion, theology, American studies….” Founded in 1952, the ILA is “one of the oldest institutes of our 1990s, according to senior lecturer and director of undergraduate studies Peter Wakefield, at a time when “interest in interdisciplinary work, and a lot of innovative research along those lines,” began bubbling through the academy. It has stayed true to its flexible nature since, with undergraduate majors broadening to include American Studies and Medieval-Renaissance Studies. Together they offer students a buffet of seventy courses on a wide variety of topics, from “Culture & Power in East Asia” to “Science and the Nature of Evidence” to “Baseball and American Culture.” A new minor in Science, Culture & Society will be joined this year by another in Sustainability.

But variety is only part of the idea here. Linking disciplines, setting them converging, is the raison d’être. Corrigan admits that interdisciplinary can be “a buzzword” nowadays, “but it’s very hard to bring about in reality. I think this is a place where it actually does happen. We have the ILA Colloquium, for instance, run by Angelika Bammer, which brings together faculty and students from across the College and helps to link Emory’s divisions and schools as well. “It’s all about sharing research,” Corrigan continues, “and it’s focused upon conversation. Because interdisciplinary functions not only in terms of methods and practices but also in terms of real conversation—where things don’t always go exactly your way, do they? There’s a give and take that’s essential to the process.”

Wakefield adds that ILA faculty “constantly grapple with how we define ourselves and our emphases. We need to allow innovation in topics of research, so we’re not concretized. This is partially reflected in some of our new concentrations, for instance Public Scholarship or Medical Humanities. We welcome faculty from other departments who can come in and participate. But in five or ten years those researchers might be elsewhere, and we need the flexibility to define another research focus. One thing we’re working on is plugging our graduate students into courses where they could teach their current research topics, introducing undergraduates to cutting-edge research. We’re trying to integrate across various levels.”

Their writing lab is another aspect of IDS that Wakefield feels sets it apart. “Across all our 200-level courses we’ve introduced this model. Students from every section gather for a common writing lab, which this semester for the first time is peer-taught—we take our best writers from the previous semester and train them to teach the labs. We treat writing as a vital tool of understanding, and we want to give very structured instruction in that.”

Corrigan gives some credit for the institute’s success to Dean Paul. “Since he arrived in 1977 [as an ILA associate professor] he has been a motive force all the way through. He was director for two separate terms, and as dean he’s envisioned the ILA as a kind of green space in the middle of the university. It’s a creative chamber, if you will, where other programs such as comparative literature, African American studies, and film studies have either taken a temporary sojourn or have actually been generated out of the ILA. It’s a place where the faculty constantly gets charged to reinvent itself.”

Wakefield agrees. “The general atmosphere of support,” he says, “is just unprecedented at the institutions where I’ve worked. And I attend a lot of international conferences about interdisciplinary studies where we’re really a model, a leader in the field.”

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Interdisciplinary Studies

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In more than three decades at Emory, Dean Robert A. Paul has worn plenty of hats: professor, chair, dean, patron of the arts. Of the programs new and old that he has had a hand in creating, nurturing or directing, here are a few reports from the front.

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The intellectual part is cooking interwell. And with the support of Dean Paul and others, Emory’s “intellectual octopus” a complex organism: an intellectual octopus, a testing ground, a support mechanism, an alternative home.”

With the support of Dean Paul and others, Emory’s “intellectual octopus” was born in 2002 and has since become the focal point for the humanities within the University. Just last year the center completed a $2.5 million National Endowment for the Humanities challenge grant thanks to the generous support of Emory alumni, who provided about 75 percent of all gifts.

Seven years of operation (as of May 2009) has translated into 36 books, 150 articles or chapters, 179 conference papers and 21 completed dissertations—all directly stemming from work at FCHI. And the Faculty Research Forum has become an annual rite drawing faculty, students and staff from all corners of the University administration, and especially in the Schwartz Center, our shared dream that came true thanks to the efforts of so many people. Bobby has been my teacher, colleague, dean, supervisor, friend and—most important in all these endeavors—my collaborator.

Indeed, over the years there has been a veritable symphony of synchronicities, a kind of poetry in motion, and many dances of possibilities, all speaking to Bobby’s commitment to the arts as a special way of being in the world. In an interview earlier this year, Bobby spoke about the power of his childhood imagination in sustaining his interest in the arts, further noting, “I think that living a life surrounded by art is one way of understanding the notion of applying aesthetic ideals to all aspects of your life, if you will. The way we Live. The way we should be.” No, of course, it is indeed possible at any point during the academic year to live a life surrounded by art. Carl Jung wrote, “The creation of something new is not accomplished by the intellect but by the play instinct acting from inner necessity. The creative mind plays with the objects it loves.” Bobby Paul has consistently demonstrated this understanding in advocating for the playful seriousness of the arts. For over thirty years he has been the chief artistic director of Emory College, our very own artist in residence.

—Rosemary N. Mogab, vice president and secretary of the University
people at every academic level of the University. One of Browneley’s future proj-ects involves finding out more about supporting undergraduate research, and she has begun talks about forming a collaboration with Colgate College. “We want to see what happens when you put a really good liberal arts college with a really good liberal arts college in a research university.” She believes collabora-tions like this, byallowing faculty at different-sized institutions to learn from each other, hold great promise. The FCHI will also play a supporting role in a new initiative underwritten by a $2.4 million grant from the Andrew W. Mellon Foundation to support the renaissance, reconstruction, and strengthening of the humanities at Emory. The care of the program involves the recruitment of a cohort of junior and mid-career faculty across the humanities. These new faculty will work to help guide the way humanities departments and faculty export principles of humanistic inquiry across the University. The Great Works Seminars are proving that the public is paying attention to what the humanities have to offer. At each seminar, the community is invited to join an Emory faculty member in studying a great work of art—the works of Jane Austen, for example, or Henry David Thoreau’s Walden. When the center announced that Shalom Goldman of Emory’s Department of Middle Eastern and South Asian Studies was going to talk about the Ten Commandments, the reservations poured in so fast that FCHI moved to bigger rooms twice before declaring the event filled. Browneley is greatly encouraged by the public response to the Great Works Seminars and says the center needs to focus on communicating with a broader audience. “One thing we [academics] have learned is that we can’t just keep talking to each other.”

Center for Creativity & Arts

What happens when you throw together artists and scientists and ask them to explore a theme like evolution? That was the question Leslie Taylor, executive director of the Emory College Center for Creativity & Arts and chair of the department of theater studies, asked last year when the center developed a project around evolution and the arts that involved scientists and poets, primatologists and playwrights, Darwinian scholars and modern dancers. One result is that people are still talking about how exciting the collabora-tions were. And students are asking for more of the same. “I loved the evolution and the arts project,” said one participant. “My thirteen-year-old daughter and I attended an experimental theater workshop in which the audience was included as active participants, and it was open to all ages, members of the Emory community and the larger community.” One student said she believed that merging the arts and sciences disci-plines “fosters a more complete human being.” (Emory students talk about the importance of studying across maps in both areas in a video at: youtube.com/emoryuniversityRptsearch?hl=QCPttkNIE.)

This programming aspect of the center is only one of its roles these days. Since its official launch in Fall 2008 with the support of Dean Paul, its series of programs, events, and grants have evolved to become a significant player in Emory’s culture of creativity. At a time when public support for the arts is drying up, more and more schools are calling on faculty, staff, and students to receive grants so far to help them with their creative work. CCA fund-ing helped Bill Brown, senior lecturer in Film Studies, produce a high-definition PBS video on Emory faculty member Richard Priory’s symphony “Stabilit Mater,” which aired on the statewide GPTV network in June 2009. “Real things happen when artists receive funding,” says Brown. The center also co-sponsors public events such as the Creativity Conversations with distinguished artists and scientists and the Artists & Critics Series. A March 2010 symposium with A.O. Scott discussed the future of arts criticism and the role of the academy. Students receive career workshops, support for arts field trips, and the “Emory Arts Passport,” a campus arts event coupon and participation incentive booklet that helps many of them attend performances—especially first-year students, who are now required to attend two arts events per semester. As one appreciative student commented, “Getting exposed to theater in downtown was helpful and showed me what Atlanta has to offer. And now I know where they are in Atlanta.” The center is also helping to coordinate a University-wide “blueprint” on cre-ativity and the arts that will explore the history and current status of the arts at Emory; advance a sense of “art literacy”; describe short-term and long-term goals (e.g., education, research and community building); communicate the centrality and significance of the arts at Emory for purposes of recruiting excellent students and faculty, raise the awareness of Emory’s rich artistic resources among alumni and the community, and secure internal and external support for the arts during the lean economic times ahead. In the upcoming years, Taylor hopes to build on the success of the evolu-tion project with new programs that keep creativity and the arts center stage at Emory. Funding will be critical, as will national partnerships with other schools involved in conversations about the vitality of the arts. Taylor also hopes to work with Emory alumni in creating a pilot program to bring arts and alumni closer together on a national level. She continues to be heartened by the words of Emory leaders in support of the arts. President James Wagner’s 2006 State of the University address pointed to creativity and the arts as not just a University theme but “one of the funda-mental goals and building blocks of what Emory is attempting to become.” “The arts touch everything,” Dean Paul remarked before the opening of the center. “They sustain our intellectual curiosity, they nurture our spirit, and they bring us closer together as a community. It’s almost impossible to imagine a greater discovery that took place in a culture where music, theater, dance, visual arts and poetry did not flourish.”

At a monthly departmental meeting I was chairing, I made the error of distributing copies of a document of non-monumental significance to my assembled colleagues for comment and approval. Comment ensued. “Shouldn’t the second sentence in the first paragraph, ‘one college is granted, ‘read instead of ‘will’? In the following sentence, ‘piped up another, ‘I think we might change ‘had’ to ‘had.’” Approval seemed lost. Then with anarchy threatening, a voice of authority was raised. “STOP!” came the command. A tale was told. A man set up a cart on the boardwalk. “FRESH FISH SOLD!” said the sign. “FRESH?” offered a passer-by. “Of course they’re fresh. Why’s going to advertise state produce?” FRESH disappeared from the sign. “HERE?” questioned a second southerner. “WHERE else?” Off came HERE. “FISH?” challenged a third. “You’re not giving them away, are you?” Exit SOLD. “FISH?” instructed a fourth. “What else, lumpum?” Forward FISH. Then came a fifth southerner who approached the display wond-eringly, muttering: “I saw fish.”

Moments of silence, laughter and a building sense of recogni-tion; document in question passed unanimous approval to move on to the next item of business. Bobby (soon Dean Robert A.) Paul, gifted teller of meaningful tales, saves the day.

—Dana F. White, professor, Institute of Liberal Arts
Barbara Washington as Mambo Mary Shelley in Theater Emory’s Frankenstein
Dan Reiter is professor and chair of political science, with research interests in world politics and international relations. He joined the Emory faculty in 1995.

Excerpt:

Love is like war; easy to begin but very hard to stop. —H.L. Mencken

How, when, and why do belligerents end wars? Why do some losing belligerents, such as the United States in the early months of the Korean War, the Confederacy in the twilight of the American Civil War, Britain during the dark night of May 1940, and the United States in the first months of World War II, refuse to consider negotiating to end their wars on acceptable terms and instead fight on in pursuit of victory? Why do some winning belligerents, such as the Soviet Union in the latter months of its 1939-40 and 1941-44 wars against Finland, elect to stop fighting and accept limited gains rather than fight onward in pursuit of the total defeat of the adversary? . . . We know relatively little about how wars end, in contrast to the mountain ranges of ideas and scholarship we have about how wars start. Indeed, there has been something of an aversion to the study of war termination over the past several decades. The total nature of World War II seemed a denial of the political significance of war termination since in an era of total war the belligerents fight with all their resources until one side is utterly crushed. This neglect of war termination dynamics in an array of wars, including the Korean War, the Allies in World War II, Japan during World War II, Germany during World War I, the Union and Confederacy during the American Civil War, and Finland and the Soviet Union during both the Winter War and the Continuation War. These conditions are neither a complete sample of all belligerents nor are they a random sample. However, they do represent a wide range of historical/political/military contexts since they include long wars and short wars, both civil and international wars, wars between equal powers and between unequal powers,

About stopping wars from happening rather than stopping wars once they have started. . . . Any understanding of war must be grounded in the empirical. How have wars actually ended? How well does actual behavior square with our theoretical expectations? I provide some of the first empirical evidence that directly assesses how belligerents try to end wars, and whether and how war-termination behavior is shaped by information and commitment dynamics. Specifically, a belligerent who loses battles is supposed to downgraode its estimates of his own military power, and be more willing to offer concessions. Is this what actually happens? Does war-termination diplomacy tend to follow battlefield outcomes in this manner? If not, are there conditions under which this pattern is observed, and conditions under which it is not? . . . This book examines war-termination decisions and dynamics in an array of wars, including the Korean War, the Allies in World War II, Japan during World War II, Germany during World War I, the Union and Confederacy during the American Civil War, and Finland and the Soviet Union during both the Winter War and the Continuation War. These conditions are neither a complete sample of all belligerents nor are they a random sample. However, they do represent a wide range of historical/political/military contexts since they include long wars and short wars, both civil and international wars, wars between equal powers and between unequal powers, wars fought to the finish of unconditional surrender and wars fought to more limited outcomes, wars fought in a variety of regions including North America, Europe, and East Asia, and wars fought across nearly a century of time, from the 1860s to the 1950s.

Analysis of these wars permits exploration of a number of specific war-termination puzzles, beyond those enumerated at the beginning of this chapter. Some of these puzzles include: How did the Soviet Union react to the December 1939 battlefield disasters it faced against Finland during the Winter War? . . . How did President Lincoln react to the apparent collapse of support for the Union war effort in summer 1864, when continuation for the war seemed to ensure his electoral defeat that November? . . .
It’s not every day that someone links your name with an Islamic filmmaker, an animal rights activist, a Columbian urban planner, a maverick economist, the Dalai Lama, the guy who introduced the CD-ROM, and leaders of innovative companies like SunEdison and Dust-to-Digital. But Rosemarie Garland-Thomson, professor of women’s studies, found herself in that company when the magazine Utne Reader named her one of “50 Visionaries Who Are Changing Your World.” Her book Staring: How We Look has garnered a good deal of attention lately. But this was the recognition of another kind.

“It was something very different, very unexpected,” Garland-Thomson said recently. “It was pretty interesting to see who they chose, and what kind of pattern that made—to trace not so much the liberal politics all through it, which is perhaps to be expected in Utne, but the recognition of social justice work. I was really pleased that they understood the book as having a social justice component.”

She has written or edited four other volumes and published dozens of scholarly articles, but this book seems particularly to have hit a cultural nerve. Library Journal recently listed Staring as the fourth-bestselling book in philosophy. It was also the subject of dozens of scholarly articles, but this book seems particularly to have hit a cultural nerve. Library Journal recently listed Staring as the fourth-bestselling book in philosophy.

Garland-Thomson turns the experience around to show how staring might manage the moment, control it, push it toward understand—and thus become subjects rather than simply objects of the interaction.

“What I tried to do in Staring was to present an analysis of visual culture for both a scholarly and general audience—academic research that would also be public scholarship. I think the cultural work of language is an important aspect of both. I try to find language that is vivid and accurate, and that doesn’t reproduce the kinds of biases and stereotypes that you’re working against.

“There’s a lot of interesting vocabulary from disability studies, for example, that helps vivify our understanding of who we are as a species,” she said. “I’m much more interested in the social construction of language and art, and augmented it with related work from their own collection and others, structuring what I would call thematic research that would also be public scholarship. I think the cultural work of language is an important aspect of both. I try to find language that is vivid and accurate, and that doesn’t reproduce the kinds of biases and stereotypes that you’re working against.

“Then we appropriated the word ‘singleton’ to talk about the rest of us. Bringing forward a position that we regard as normal and unremarkable, and especially giving it a name, has the effect of making other positions less invisible. It deepens the range and meaning of human diversity. That language-building project is part of all my books.”

But Staring sometimes transforms a would-be stigma into empowerment. Staring can be unsettling, Garland-Thomson points out, not only for the “starees” (a word she coined for those on the receiving end of the gaze), but also for the starees, who may be struggling to make sense of what they see and struggling, too, with the social ban on staring as childlike and rude.

Garland-Thomson says she has hit a cultural nerve. Library Journal recently listed Staring as the fourth-bestselling book in philosophy. It was also the subject of dozens of scholarly articles, but this book seems particularly to have hit a cultural nerve. Library Journal recently listed Staring as the fourth-bestselling book in philosophy.

Garland-Thomson’s upcoming book, *The Art of Being In-Between*, also explores the challenges of making language vivid and accurate, and that doesn’t reproduce the kinds of biases and stereotypes that you’re working against.

“Staring is an important aspect of both. I try to find language that is vivid and accurate, and that doesn’t reproduce the kinds of biases and stereotypes that you’re working against.

“Then we appropriated the word ‘singleton’ to talk about the rest of us. Bringing forward a position that we regard as normal and unremarkable, and especially giving it a name, has the effect of making other positions less invisible. It deepens the range and meaning of human diversity. That language-building project is part of all my books.”

A short Staring video is at youtube.com/emoryuniversity/ search?i=AL50VfW03Wo.0p

Notable Faculty Achievements

Juliette Apkarian, associate professor of Russian and East Asian Languages and Cultures, won the Marion V. Creekmore Award for Internationalization.

Edna Bay, professor in the Institute of Liberal Arts, was invited to be a plenary speaker at the 2010 International Congress of Mathematics in Hyderabad.

Caroline Schaumann, associate professor of German studies, received a Humboldt Research Fellowship for Experienced Researchers.

Yanna Yannakakis, assistant professor of history, won the Howard Francis Cline Memorial Prize for the best book published in 2007 or 2008 about indigenous Latin Americans for *The Art of Being In-Between*.

Recent Faculty Grants

Peggy Barlett, anthropology, Judith Robertson, anthropology—Georgia Department of Agriculture.

Kyle Beardsley, political science—Folks Bernadette Academy.

Simon Blakey, chemistry, David Borthwick, math & computer science, Huw Davies, chemistry, Eldad Haber, math & computer science, Craig Hill, chemistry, Djimaladiddin Musaev, chemistry, Eric Weeks, physics—National Science Foundation.

Patricia Brennan, psychology—National Alliance for Research on Schizophrenia.

Irene Browne, sociology, Mary Odem, history—Emory Institute for Developing Nations.


Huw Davies, chemistry—Buffalo Biolabs, Toyota Research Institute of North America.

German studies department—Max Kade Foundation.

Thomas Gillespie, environmental studies—University of Wisconsin, Morris Animal Foundation.

Craig Hill, chemistry—TDA Research, Office of Naval Research.

Gary Laderman, religion—Ford Foundation.

Sara Markowitz, religion—Ford Foundation.

Yanna Yannakakis, assistant professor of history, won the Howard Francis Cline Memorial Prize for the best book published in 2007 or 2008 about indigenous Latin Americans for *The Art of Being In-Between*.
Recent Faculty Grants (continued)

Thomas Remington, political science—National Council for Eurasian and East European Research
Michael Rich, political science—Annie E. Casey Foundation
Claire Sterk, sociology—Andrew W. Mellon Foundation
James Taylor, biology—Pennsylvania State University
Regina Werum, sociology—Spencer Foundation
John Zupko, philosophy—Fordham University

Student Honors

Surabhi Agrawal is the 2010–2011 Robert T. Jones Fellow and Emily Cumbie-Dry, Steven Dry, Walter Ecton and Philip May received the 2010–2011 Robert T. Jones Scholarship for study at the University of St. Andrews in Scotland.

Monique Doraisivil won the 2009 Lucius Lamar McMullan Award, given to a graduating senior who exhibits outstanding citizenship, exceptional leadership and potential for service to his or her community, the nation and the world.

Nicolai Lundy received Emory’s highest student honor, the Marion Luther Brittain Award, presented to a graduate who has demonstrated exemplary service to the University and the greater community.

Sasha Munro was awarded the Emory Alumni Board Leadership Scholarship recognizing “students whose actions, beliefs and passions have improved their community.”

Memories and Reasons

On December 3, seven principals in the Campaign for the College met in Candler Library to discuss what alumni remember, some things they might not know, and why they give.

The group included Matthew Bernstein, professor of film studies and chair of the My Emory campaign for faculty and staff; Tash Elwyn 93C, chair of the Emory College Alumni Board development committee; Kim Loudermilk 97 PhD, senior associate dean of Emory College; Josh Newton, senior associate vice president for arts and sciences development; Robert A. Paul, dean of Emory College; Wendell Reilly 80C, chair of the Campaign for the College; and Chandra Stephens-Albright 85C, national chair of the Emory Annual Fund Board. Quadrangle editor David Raney 99PhD moderated. A video excerpt is available at youtube.com/watch?v=Q90VznZsdkn4.

Quadrangle: Thanks to all of you for taking a few minutes to chat. I’ll start by asking not so much what you’ve given to the Campaign, but what you get from it. What excites you about it? Why do you do it?

TE I think what first motivated me to begin giving to Emory was selfish, in a positive way. Both my brother and I received courtesy scholarships. Having had the tremendous privilege of attending Emory free of tuition, I vowed as I graduated that I would repay that debt to Emory, however many years that took. So my wife and—I—she’s also an Emory grad—have been very consistent donors throughout the years.

KL I’m not an alum of Emory College, so I don’t have the same kind of connection you had, but because I work with the College budget, and with College students, I see what a real difference it makes when people give. When I talk to students who receive financial aid and might not have been able to come here without that help, that to me is the payback.

MB Having taught at Emory for 20 years now, I feel it’s a terrific community to be part of. I’ve always felt that Emory College is a place where you can initiate ideas and programs, and develop them. My wife and I began giving to arts events—Friends of Theater Emory, Friends of the Library—and now with the push to support financial aid, that’s a principle we very much support.

WR I also went to Emory College, and it was a very important part of my life. It is, as Matthew says, a community, one that I feel privileged to be part of. One of the distinctions of Emory College I think is the caliber of the faculty, and that strong tradition of teaching continues. Emory Advantage is another of Mary’s and my philosophical reasons for supporting the College because we believe that access to an education of this caliber is central to the mission here. We want to do everything we can do to help preserve that commitment.

Quadrangle: Are there other priorities in the Campaign that particularly interest you, that strike a chord?

CS I have to go back to what Wendell and Tash said. I’m a College graduate too, and my first year was the year of Woodruff’s gift—The Gift—and it made me proud to know that kids who might not have had the opportunity can come to Emory now, and don’t have to settle for anything less. That’s the main thing for me, to attract the caliber of student that can do well here.
Chandra Stephens-Albright

Left to right: Matthew Bernstein, Tahj Elwyn, Kim Laudermilk, Chandra Stephens-Albright

One of the things I find interesting is that while there is a sense of place at Emory, it’s so much less about place than it is about people. The quad could disappear tomorrow, but the heart of Emory would still exist. Because what people talk about are their professors, their friends whose weddings they’re still attending, and their children’s weddings. Tonight in New York City there’s a gathering of sixty-one alumni. It’s not an Emory event, they’re bringing themselves together. And there’s an alum right now who anonymously sponsors the annual staff luncheon in honor of a former secretary who was very nice to him during his time here. So it’s about the people, not just the place.

EMORY QUADRANGLE

Have there been other surprises along the way? Any misconceptions you’ve encountered about the College or the Campaign?

WR Well, one perception could be that Emory College has a lot of money, so why campaign at all? Indeed, Emory University has resources that rank among the top in the country. But Emory College would be near the bottom of its peer group in terms of resources. There’s a benefit, of course, to being part of a large university—you get the best of both worlds, the liberal arts experience amid the larger University. But the downside is that the College sometimes gets blunted with that larger identity.

JN If I could sit down with every alum, it would be to tell that story. Emory University’s endowment is not the College’s endowment, which would rank at the bottom of our peers. We need to continue to build on our endowment and to strengthen the opportunities our students can have.

KL Here’s a misconception I hear a lot: “My $25 doesn’t make any difference.” In fact it does, and not only in terms of participation. If everyone in the College or University, or in a graduating class, gave $25, that would be a lot of money. We should help people understand that those small amounts make a huge difference.

JN Of just under 50,000 alumni, just over 500 people give more than a thousand dollars. So it’s not as if the big donors are carrying all the weight. There are very few donors at those levels. We need gifts at all levels, and every gift does matter.

I think the Campaign reflects that. It doesn’t have as much brick and mortar as you might expect in a capital campaign. There’s a Psychology Building, and we’d like to see a theater building happen as well. But most of the Campaign is about faculty and student resources. That’s the heart and soul of it. That might surprise some people.

MB I have conversations with alumni who perhaps took a course with me, or in my department. And their fondness for the faculty, their memories, their warmth, is really overwhelming. This is one of the reasons one goes into teaching—you can meet students who years later remember the impact that you or your program had on them. So that’s been delightful. Not a surprise exactly, because I wouldn’t be an educator if I didn’t feel education could have that impact. But it’s very gratifying.

EMORY QUADRANGLE

What do alumni talk about appreciating?

JN Of just under 50,000 alumni, just over 500 people give more than a thousand dollars. So it’s not as if the big donors are carrying all the weight. There are very few donors at those levels. We need gifts at all levels, and every gift does matter.

RP Student support is important, of course, and the other side of that is to support faculty. But if you want to hire a faculty member, very few people are in a position to make that kind of gift. That’s an area, it seems to me, where classes or other faculty could ally to help a department, to create an alumni chair. Groups can do what a single individual might not be able to.

When I started going out and meeting with alumni, I was struck by how appreciative people are. Originally it was a surprise, now it no longer is—parents, alumni, students all have very upbeat, exciting things to say. I think we must be doing something right, in creating such an important experience for families across the country. And helping translate that appreciation into support is very gratifying. We’re an unusually generous society as a whole. People may not be fond of taxes, of being told what to support, but they do like to contribute to things. And if that choice is based on “What meant a lot to me that I can help someone else experience?” it’s hard to think what would outstrip investing in a college like Emory.

RP I think the total social experience, the clubs and activities, the friends they still have, those sorts of memories combined with the academics. I sometimes hear the question: “Do we need residential colleges—can’t you just put all this information up on the Web and be done with it?” And it’s clear that so much of what is learned is because of the social environment. With other students, friends, caring professors, a whole supportive community. It’s an essential part; you can’t unplugging it.

CS For me, it was the education. I wanted to major in chemistry. I got into Yale, and Harvard, and Brown but I couldn’t afford to go to any of those places without working. Emory was in that peer group for me, and to be able to go here and have the full academic experience—that was amazing. And I wanted to give back, and the minute I could I gave $1,000 old.

WR There are people in my Emory experience who I credit with, first of all, helping me finish. There was a point when I was convinced I was not destined to get a college degree. And a teacher saw something in me that wasn’t there before. So it’s the education.

RP That’s a good reminder that we’re not asking people for their charity but for their investment. Your institution should be there for you, whether it’s social support or job opportunities or networking. Being a part of the Emory community should be about connecting to others, in good times and bad. We can continue to support each other.

RP It is an investment. Some payoffs are in value we produce in the world, but there’s also the value of your diploma on the wall. When you put that on a resume or on someone’s desk, it’s worth a lot more now than it ever was. It was worth a good deal then, and even more now. We’ve worked very hard to make this one of the premier credentials that people can have, and that’s thanks to the generosity and hard work of a great many people.

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**Distinguished Alumni Award: Sharon Semmens 80C 80G**

Sharon Semmens graduated magna cum laude with a BA in political science, then earned her masters in political science. The department of political science recognized Semmens as its outstanding undergraduate with the Elliott Levitas Award, and the Barkley Forum awarded her the Warren Aiken Outstanding Alumni Contribution Award.

Semmens, a member of the Emory Alumni Board, has been an active supporter of a more diverse, open-minded environment for everyone. To this end, in 2005 she cofounded Emory Gay and Lesbian Alumni, the Emory Alumni Association’s interest group for lesbian/gay/bisexual/transgender alumni, and continues to serve as its co-chair. She has also served as board chair and interim executive director for Georgia Equality. In 2008, the vice provost’s Office of Community and Diversity appointed her to its advisory board.

**Distinguished Alumni Award: Beth Volin 75C**

Beth Volin (left) graduated from Emory with a BA in art history, and earned a doctor of medicine degree from Northwestern University. She is currently the director of general pediatrics and associate chair of the pediatrics department at Rush Children’s Hospital in Chicago. In 1997 she founded the Kids-SHIP (Kids Shelter Health Improvement Project) program, which has served more than 9,000 homeless children during the past decade at Rush-Presbyterian-St. Luke’s Medical Center.

The Kids-SHIP program provides homeless children and adolescents in Chicago-area shelters with comprehensive health care. It also increases awareness of and sensitivity to homeless patients among pediatric residents and medical students. Volin serves as the director of the Rush Reach Out and Read Program, promoting early literacy by giving children books in pediatric exam rooms. Volin’s husband, Gary Wainer 75C, and daughter, Allison Wainer 08C (right), are Emory alumni, and both Volin and Wainer are members of the Emory College Alumni Board.

**Distinguished Alumni Award: Lesley Pories 03C**

Lesley Pories (far left) has been heavily involved with volunteer service throughout her career at the College and after. While at Emory she interned at the Carter Center, as well as in the European Parliament in Brussels. She was also a member of co-ed service fraternity Alpha Phi Omega, where she worked with nonprofit agencies such as Open Hand and Habitat for Humanity. She graduated with a double major in English and international studies. At Commencement, she was recognized with the Distinguished Senior Service Award.

After graduation Pories volunteered for the Peace Corps in Uzbekistan from 2003 to 2005, teaching English to high school students and working toward women’s empowerment. When she returned, she spent three years working with the international development community, serving as program coordinator for the World Resources Institute in Washington, D.C., among other positions. Pories has also served on the board of directors for the Returned Peace Corps Volunteers of Washington, D.C., and worked with service organization Greater DC Cares. Her most recent endeavor took her to Hubli, India, where she completed a one-year Deshpande Foundation Global Exchange Programs fellowship with the Water Literacy Foundation, a local water conservation organization.

**Distinguished Faculty Emeritus Award: David Goldsmith**

From 1963 to 2002, David Goldsmith (left) served the chemistry department and helped it grow. He won the Williams Award, Emory’s highest teaching award, in 1982 and 1991. Goldsmith was the director of graduate studies and chaired the department for seven years.

He actively participated in the planning of new and renovated chemistry buildings at the University, including Abwood and Emerson Halls. He also helped plan the Mathematics and Science Center. Goldsmith has represented Emory as a visiting scholar at the Université Louis Pasteur of Strasbourg, the Ecole de Chimie of Mulhouse, and the Université Joseph Fourier of Grenoble, France.

While teaching classes and running a research program in organic chemistry, Goldsmith found time to develop an interest in photography. After retiring he continued to teach, offering a photography course at Emory’s Center for Lifelong Learning. His prints have been exhibited at galleries around Atlanta.

—Lindsey Bomnin 12C
We all know the calls. They usually come at dinnertime, asking us to donate to a cause or a candidate. Many of us screen them now; we make it harder for people we don’t know to reach us. It’s not that as a society we’re any less generous than before—quite the opposite. But people are increasingly involved in how and where their financial gifts get placed. They’re actively seeking out organizations to support, not simply responding when one comes to them. And sometimes this initiative goes beyond the individual and becomes a familial endeavor.

Ask Joy Ammerman how her family came to be involved in philanthropy at Emory and she’ll tell you that her children have been the impetus behind the family’s gifts. All three—Josh, Matthew, and Rebecca—attended the College. They pursued leadership opportunities, took courses from outstanding professors, were challenged socially and academically to follow their passions. It was during Josh’s graduation that the Ammermans decided to pay tribute to the community that had nurtured their eldest son during the previous four years. Inspired by Josh’s experiences, particularly as student body president, the family established the Ammerman Scholarship and Prize. Working with a development team, they crafted a scholarship that was as inclusive as possible and one that rewarded students in leadership roles at Emory.

Like his brother, Matthew had a stellar experience during his time at the College, and one that followed him beyond his undergraduate days. Matthew’s honors thesis in genetics inspired his parents to make an annual gift to the laboratory of the professor he’d worked so closely with. Joy calls it playing a small part in the important work being done by professors across the College and a way to pay it forward for future scholars.

It was in her freshman year that Rebecca Ammerman came to her parents seeking help with a project near to her heart. She had attended a particularly moving High Holy Day service and was inspired by the Jewish community leaders she’d met at Emory. But as she walked away from the service, she was troubled to learn there was not a dedicated space for such services on campus.

Determined, she phoned Joy and simply said, “Mom, we have to help get Hillel a building. Everybody needs a place to go.” Once again the Ammerman family found a way to turn an individual passion into an opportunity for the greater community.

The family’s connections to Emory begin with Dr. Harvey Ammerman, who did his residency at Emory Hospital. His love of Emory trickled down to his son, Dr. Bruce Ammerman, who graduated from the College and met Joy, his future wife, here. Each Ammerman has an individual relationship with Emory, and now the family’s collective generosity connects them to future generations as well.

When asked about her family’s philosophy of giving, Joy says, “We believe strongly in giving back. Who cares what you give—the point is to do it. . . . It’s easy to write a check. The challenging part is figuring out how you’re going to put your money to good.”

The idea that helping others can actually be a gift to yourself is one of the guiding principles behind the Ammerman’s giving. They’ve found ways to give back to a community that supported their own pursuits, and in the process they’ve made philanthropy very much a family affair.

—Tiffany Worboy
Dooley drops in on a rehearsal of *Frankenstein*, a collaboration of Theater Emory and the Center for Puppetry Arts running February 18–27.