

CAPITAL GAINS FOR CAPITAL’S SCHOOLS

This July, the United States Department of Education awarded AU’s School of Education, Teaching, and Health (SETH) a Transition to Teaching program grant. The five-year, discretionary grant is projected to bring more than \$1.8 million to AU during the grant period, with \$187, 081 available the first year.

The grant funds SETH’s Capital Gains project, which will provide annual tuition remission to 45 new education students beginning in 2008. Unlike SETH’s current programs, which place midcareer professionals in teaching positions throughout District of Columbia Public Schools (DCPS), the majority of Capital Gains participants will be placed at one of three public charter schools: Thurgood Marshall Academy Public Charter High School, E. L. Haynes Public Charter School, or D.C. Preparatory Academy. The remainder will work within the DCPS network across the city.

Concentrating placements within a small number of schools will increase mentoring support for these new teachers, says SETH dean Sarah Irvine Belson. “It lets us connect with the mentor models that are already in place for new teachers at these schools,” she explains. The Capital Gains project is an opportunity to deepen those mentor relationships so the schools can become teaching schools, just as teaching hospitals focus on mentoring and teaching young doctors.

—Jessica Tabak

DATA SERVER

Situations in which everybody wins are rare, but the for-credit statistical consulting that graduate student Remila Malike (MS Statistics ’08) is doing for AU’s Facilities Management office accomplishes just that.

“Facilities Management has some needs and we would like to help meet them,” says Betty Malloy, statistics professor and Malike’s faculty advisor for the project. “For a student like Remila, it gives her a chance to look at real data and apply what she’s learned from class.”

Over the summer, Malike reorganized the campus’ 2006–2007 energy utility data into spreadsheets that let Facilities Management compare energy usage from one month to the next and identify peak times for energy use during the year. This fall, Malike began reorganizing data from earlier school years and analyzing time-series data that show temperature fluctuations in specific rooms on campus over the course of a given day.

“Having this information in a useful format will help us figure out ways to reduce energy consumption,” says Sarah High, assistant director for administration and communication at Facilities Management. It’s a prospect that’s better for both the university’s budget *and* the environment.

And having a successful project on her resume at graduation will be a plus for Malike. “If I can find a way to help the school save some money, it will be a good thing for AU,” she says, “and a great experience for my future.”

—Jessica Tabak



Photo: Garrett Harkins

Accomplishments

PUBLICATIONS AND PRODUCTIONS

Lynne Arneson (biology) coauthored three papers this summer: “Conformation of MHC Class II I-Ag7 is Sensitive to the P9 Anchor Amino Acid in Bound Peptide,” *International Immunology* (September 2007); “Induction of Hyperglycemia in Zebrafish (*Danio rerio*) Results in Changes in Retinal Morphology,” *Acta Diabetologica* (May 2007); and “The Chondroitin Sulfate Form of Invariant Chain Trimerizes with Conventional Invariant Chain and These Complexes are Rapidly Transported from the Trans-Golgi Network to the Cell Surface,” *Biochemical Journal* (May 2007).

Naomi Baron (language and foreign studies) coauthored with Rich Ling “The Mechanics of Text Messaging and Instant Messaging among American College Students,” *Journal of Language and Social Psychology* (February 2007).

Jack Child (language and foreign studies) published *Latin American History through Its Art and Literature* (Copley Custom Textbooks, 2007). The textbook will be used in conjunction with LFS 210: Latin America: History, Art, Literature.

James Gray (psychology) and **Rebecca Ginsberg (psychology, PhD ’09)** coauthored “Cultural Research,” the lead chapter in *The Muscular Ideal* (American Psychological Association, 2007).

Consuelo Hernandez (language and foreign studies) was included in *Red Mundial de Escritores en Español: Remes (Worldwide Network of Writers in Spanish)* (Summer 2007).

Gail Humphries Mardirosian (performing arts) published “Transforming the Classroom Teacher into a Teaching Artist,” *Teaching Artist Journal* (Summer 2007).

David L. Pike (literature) published *Metropolis on the Styx: The Underworlds of Modern Urban Culture, 1800–2001* (Cornell, 2007).

Naima Prevots (professor emerita, performing arts) published “Dance and the Cold War: Exports to Latin America,” *ReVista: Harvard Review of Latin America* (September 2007).

Brenda Werth (language and foreign studies) published “Performing the Family Portrait in Marcelo Bertuccio’s *Señora, esposa, niña y joven desde lejos*,” *Latin American Theatre Review* (Spring 2007).

Charles White (professor emeritus, philosophy and religion) reviewed *Alternative Krishnas: Regional and Vernacular Variations on a Hindu Deity*, ed. Guy L. Beck, in the *Journal of Vaishnava Studies* (Spring 2007).

SPEAKER’S CORNER

In July, **Naomi Baron (language and foreign studies)** presented “Emerging Patterns of American Mobile Phone Use” at the Mobile Media 2007 conference, University of Sydney, Australia.

In July, **Brock Brady (language and foreign studies)** presented “Trends in TESOL and Social Studies Teaching in U.S. Secondary Education” to educators from the Eurasia-South Asia Teaching Excellence and Achievement Program in Washington, D.C.

In June, **Robert Lerman (economics)** presented “Are Skills the Problem? Reforming the Education and Training System in the United States” at the 75th anniversary conference of the Upjohn Institute in Washington, D.C.

In August, **Brian Yates (psychology)** presented two workshops in Australia and consulted on cost-effectiveness and cost-benefit analysis of mental health and substance abuse programs. His work was sponsored by the Australian Centre for Addiction Research, University of Sydney, Australia.

IN THE MEDIA

Naomi Baron (language and foreign studies) was quoted in the *New York Times Week in Review* (September 30, 2007) on Rudy Guiliani’s cell phone use during his recent speech to the National Rifle Association. In an interview for the Canadian Broadcasting Corporation’s radio program *The Current*, she spoke on the 25th anniversary of the emoticon.

In September, Reuters interviewed **Peter Kuznick (history)** about factors that have weakened or limited the antiwar movement in this country.

William Leap (anthropology) was quoted in the *Miami Herald* (“For Men, ‘Straight’ Label is Inflexible,” September 9, 2007).

Renee von Worde (language and foreign studies) was quoted in *KTb* (May 2007) about the death of Kapitän zur See Kurt Diggins.

APPOINTMENTS AND HONORS

Naomi Baron (language and foreign studies) received a Fulbright to research mobile telephony and teach at the University of Gothenburg, Sweden, in fall 2007.



Photo: Garrett Harkins

DECEMBER 2007
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Photo: Jessica Tabak

Regardless of whom you talk to, you’ll hear the same thing: philosophy is a white-male-dominated field. A mere 15 years ago, AU’s Department of Philosophy and Religion reflected this accurate perception. But since hiring its first female tenure-track professor in 1991, the department has seen dramatic changes. Today, it is one of the few philosophy departments in the country with a majority of women faculty, among them specialists in Eastern, Latin American, and feminist traditions.

“AU is really a pioneer in this respect,” says philosophy professor Jin Y. Park, whose research focuses on Asian philosophy and postmodernism. By assembling a faculty composed of professors with diverse personal backgrounds and research interests, she says, “the university is keeping its promise of being a global campus teaching a global perspective.”

The internationalization of the curriculum has increased student interest, says Amy Oliver, department chair and specialist in Latin American and feminist philosophy. “I ask our grad students why they chose AU, and they are very enthusiastic about the number of fields they can study and the diversity of our staff—not just ethnic diversity, but intellectual diversity as well.”

In the past decade, AU’s philosophy curriculum has expanded to reflect the faculty’s research interests. While it still covers the spectrum of Western canonical thought, it also includes courses on South and East Asian philosophy and religion, feminist philosophy, Latin American philosophy, and global ethics. In addition, special-interest research topics have been integrated into courses with a more traditional framework: Students taking Recent and Contemporary Philosophers find themselves comparing the work of Derrida to Buddhist teachings, while those taking Ancient and Medieval Philosophy are analyzing the literary elements of Plato’s *Symposium*.

“Students come in with preconceptions about [traditional philosophers],” says professor Andrea Tschemplik, whose courses concentrate on identifying literary frameworks through which to interpret ancient and medieval philosophy texts.

“What I’m most excited about is getting *them* excited again about something they thought they knew.” She adds, “There can be the feeling of, what can you gain from these dead, old white men besides something smart to say at a cocktail party? But these philosophers are still relevant today.”

By allowing students to apply abstract ideas to concrete situations, AU’s philosophy instructors make clear the contemporary relevance of these ideas. “Having women on our faculty has led to more learner-centered classrooms, which has empowered the students,” says Oliver. “Students are asked to do presentations in which they apply philosophy in a hands-on way. Instead of speaking at them, professors are giving them the tools to *do* philosophy.”

This approach is even more resonant because students are applying these theories to current ethical problems. “It makes philosophy of continuing relevance to liberal arts education when it is focused on the real world and its real social and political problems,” says Lucinda Peach, department professor and codirector of the master’s program in Ethics, Peace, and Global Affairs, a joint CAS and SIS degree that combines courses in philosophy, ethics, and international conflict resolution. “I think the direction the department has gone has made philosophy directly relevant to the world and to students’ lives.”

The changes in course diversity and pedagogy also coincide with a significant increase in undergraduate majors. In 2001, 41 students were philosophy majors; this year, there are 81—an increase of nearly 100 percent. Furthermore, 30 percent of AU’s philosophy undergraduates and graduates are women, and 10 percent of graduate students are minorities.

These numbers are proving to influence faculty diversity trends in universities across the country. “At the recent Collegium of Black Women Philosophers at Vanderbilt University, there were 30 participants and 3 were alumni from this department—that’s 10 percent of the participants,” says Oliver. “We are very, very proud of the fact that they came from here.”

—Jessica Tabak

GREETINGS FROM THE DEAN



Photo art: Kegan Houser

The fall 2007 semester has been characterized by collaboration and social conscience, vividly exemplified by the numerous academic activities and public programs in response to three American University Museum exhibits: Fernando Botero:

Abu Ghraib; Claiming Space: Some American Feminist Originators; and Dark Metropolis: Irving Norman’s Social Surrealism. These shows have engaged the entire campus community, as well as thousands of visitors from the D.C. region. The cross-disciplinary programming—drama, music, panels, lectures, discussions—inspired by the exhibits has fostered dialogue on important issues of our times, reminding us that the arts catalyze the meaningful discourse that leads to social change.

As we usher in the spring semester, we turn our focus to faculty and student research. Over the next several months, 20 faculty members and 21 students will use CAS-funded grants to support their research projects. Many CAS students will present their work at the 18th annual Robyn Rafferty Mathias Student Research Conference on Saturday, March 29. CAS faculty members have also received support from the Office of the Provost. Dolores Koenig of the Department of Anthropology is the first recipient of the new International Faculty Travel Award.

I invite you to join me in celebrating the excellent scholarship and innovative teaching in CAS. I wish you a wonderful holiday season and look forward to greeting you when we all return in January.

—Kay Mussell
Dean, College of Arts and Sciences



Detail from *St. Paul's Cathedral Dome, Building Big*, 2000 © David Macaulay, courtesy of National Building Museum

WORKS IN PROGRESS

It's rare that new plays move directly from page to stage. More often, they are first rendered as readings—pared-down performances with minimal sets, costumes, and technical elements that serve as trial runs for developing scripts. "Readings give you a chance to take the play out of the realm of the page and hear voices and tempos," says Carl Menninger, professor of performing arts and director of the theatre, music theatre, and dance program. "You have to get a feel for what it sounds like."

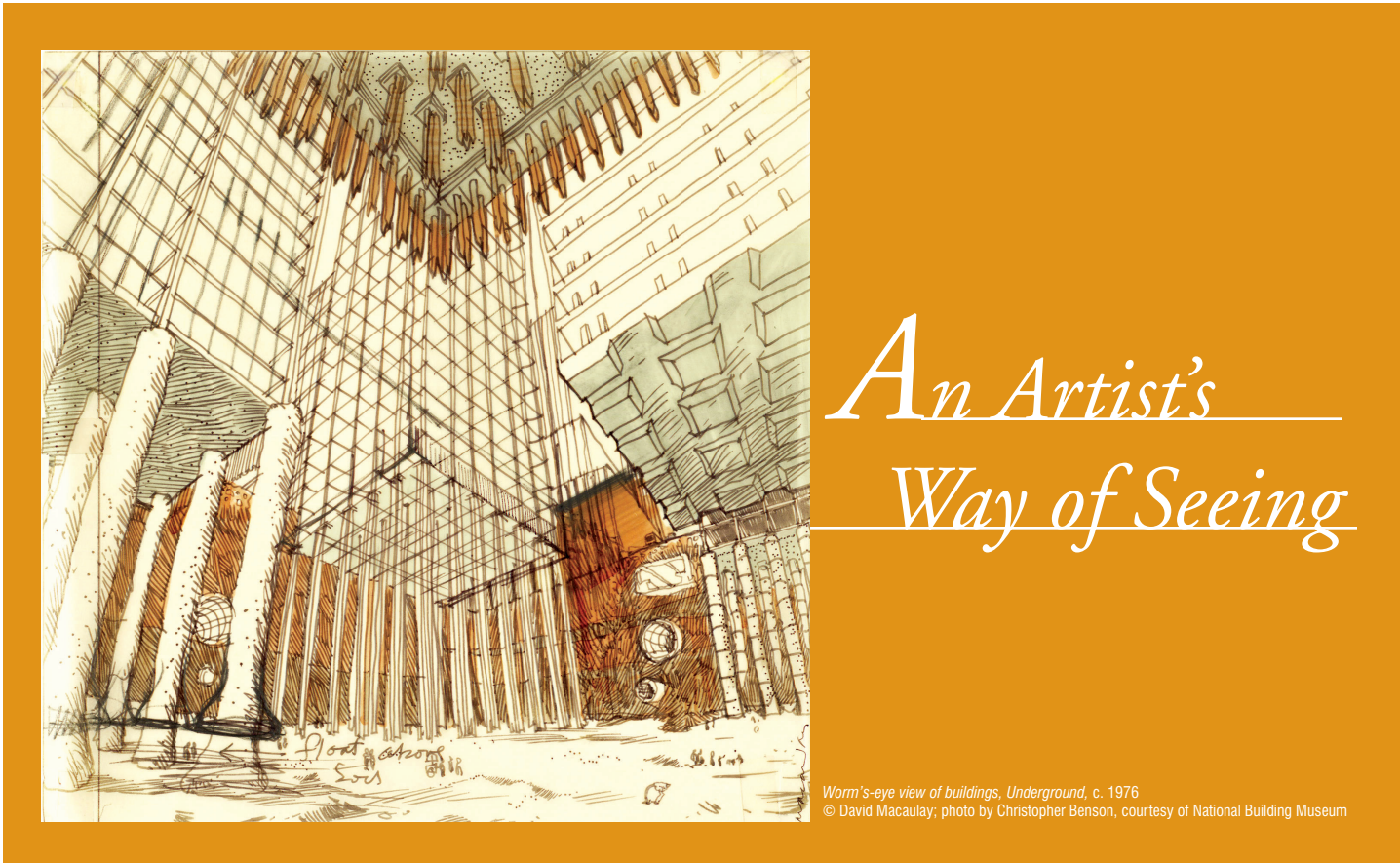
There is a need for venues for theatrical readings, and AU's New Works Series at the Katzen Arts Center helps to fill it. The series' upcoming production of *The King is Dead* is a perfect example. Written by Caroline V. McGraw, the play will be performed at the fledgling Highwire Theatre in New York City this spring. "The company's artistic director contacted me and said, 'We need to workshop this play and don't have the resources,'" says Menninger, who directs the series. He was happy to oblige. Readings will take place at the Katzen January 24–26.

In addition to promoting a young playwright and a growing company, the readings also offer a unique opportunity for the director, AU alumna Caroline Jane Angell '05. "Something like this will not only further my understanding of the process," says Angell, "but it will give people a chance to see my work."

Currently in its third season, the New Works Series became possible when the Katzen Arts Center opened in 2005, with a studio theatre space ideally suited for such spare productions as staged readings. "Building the studio theatre gave us an opportunity to branch out," says Menninger. "Now we can spread our wings beyond the university." —Jessica Tabak

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David Macaulay is best known as the author of popular children's books, including *Castle*, *Cathedral*, and *Mosque*, all works of fiction that bring historical edifices to life with extensively researched, richly detailed drawings. Currently on exhibit at the National Building Museum in downtown D.C., David Macaulay: The Art of Drawing Architecture illuminates the creative process that brings these works to fruition. Originally scheduled to close in January 2008, the hit show has been extended through May 4.

"I think Macaulay's appeal stems from several things," says Kathleen Franz, professor of history and the exhibit's curator. In addition to responding to his compelling narratives, she says, "adults and kids alike enjoy studying the images in his books. Macaulay says that he draws humor and whimsy into the images, and, if viewers look closely, they find surprises."

Some readers may miss the fanciful details in Macaulay's drawings, but it would be harder to overlook their skill and artistry. Trained as an architect, Macaulay blends the skills of his trade with an illustrator's flair for dramatic storytelling. The results are meticulously rendered building façades and interiors presented from unconventional, often breathtaking, points of view.

The exhibit focuses on the roles of perspective, structure, and creativity in Macaulay's work. Its physicality evokes a studio space: Finished and unfinished pieces line the walls, hang from the ceiling, and cover parts of the floor. Historical notes and illustrations envelop the space. Several work stations invite visitors to try their hands at drawing exercises inspired by Macaulay's techniques. "I really wanted to bring the art off the walls," Franz explains.

Franz was introduced to Macaulay's work in a graduate course on industrial archeology. "He can depict the history of industrialization in four drawings," says Franz. "That's the beauty of his work for the public." And the beauty of his work for public historians? "He's amassed a wide audience of people who now know something about castles in the Middle Ages or cathedrals in the Renaissance."

Franz also hopes that, with the growing popularity of computer drawing programs, Macaulay's style and popularity will help inspire a return to hand-eye drawing as a way to see and understand the built form. "I think people are concerned that the drawing skills of the past are being lost," she says, "and that a way of seeing is being lost with it."

—Jessica Tabak

What's Happening

For a complete calendar of events, visit www.american.edu/cas/events.cfm.

THROUGH DEC. 30
Fernando Botero: Abu Ghraib
American University Museum
First U.S. museum exhibit of Botero's Abu Ghraib series features drawings and paintings that reflect on recent events at the Iraqi prison. Free

THROUGH JAN. 27
Dark Metropolis: Irving Norman's Social Surrealism
American University Museum
Exhibit in honor of the artist's would-be 100th birthday. Organized by the Crocker Art Museum. Free

THROUGH JAN. 27
Claiming Space: Some American Feminist Originators
American University Museum
Cocurated by AU art history professors Norma Braude and Mary D. Garrard, the exhibit features 40 pieces by 20 founders of the Feminist Art Movement in America whose work became the starting point for the global feminist movement. Free

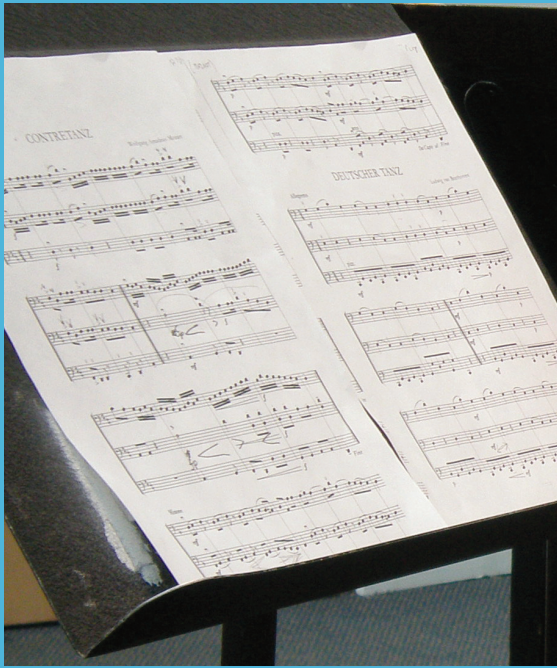
JAN. 24
Department of Economics Brown Bag Seminar: "Transitioning Out of Poverty"
12:10–1:15 p.m. Roper Hall, Room 101
Featured guest speaker is Mika Kato of Howard University, with David Brasington and Willi Semmler. Free

JAN. 24–26
New Works Reading: The King Is Dead
8 p.m. Katzen Arts Center, Studio Theatre
The New Works Series continues with *The King Is Dead*, written by Caroline V. McGraw and directed by Caroline Jane Angell '05. General admission: \$5. Tickets available at american.tix.com or call 202-885-3634.



Detail from *Centering for central dome of mosque, Mosque*, 2003 © David Macaulay, courtesy of National Building Museum

Building Community with Music



Photos: Garrett Harkins

"Community building is about getting out in the community and being a positive presence," says Nancy Jo Snider, musician in residence and director of AU's music program since fall 2006. Snider has put this philosophy into action, inviting members of the community, both inside and outside the university, to deepen their appreciation and awareness of music through a variety of programs.

Even for people who may not fancy themselves musicians, music can be a formative influence. This year, Snider organized a two-part series, Sound Investments: How Music Shapes Our Lives, to explore this relationship between music and personal development. The first event, held on October 8, featured a panel discussion delivered to a standing-room-only crowd in Abramson Family Recital Hall. Moderated by Leonard Slatkin, AU distinguished visiting artist and music director of the National Symphony Orchestra, the panel began a dialogue that will continue with the second event on February 4. Slatkin will lead a group of students in examining the role of music in their lives. That evening, he will direct an open rehearsal of the AU Symphony Orchestra.

The Katzen Community Lecture Series continues to feature world-class musicians from the Washington, D.C., area, making authentic musical experiences accessible to a diverse audience. On April 11, pianist and music education innovator Rachel Franklin will present a preconcert lecture on the second installment of the Gorenman Beethoven Project, an ambitious new venture by fellow pianist and musician in residence Yuliya Gorenman. "[Franklin] is a very engaging, creative lecturer who

will guide the audience through Yuliya's program so they can hear and experience more of what she is doing," Snider explains.

Snider also strives to make music more accessible by breaking classical music's concert hall mentality. At least one Thursday a month, the Atrium Series: Bringing Music to the People fills the first floor of Battelle-Tompkins with the sounds of classical and jazz instrumental and vocal music. "[The series] brings music to people in a way that is informal and accessible. Art becomes an active part of people's lives—something we bring to them, not something they need to seek out," she says.

AU's music program is as civic-minded as it is music-minded. Last spring, the Spinoza Practice Club, a group that has been officially recognized by the university, held a 24-hour practice-a-thon in Mary Graydon Center. The event raised more than \$2,000 for the Patricia M. Sitar Center for the Arts, a group dedicated to helping inner-city children participate in the arts. The program also is working with the Osher Lifelong Learning Institute (OLLI) at American University and will soon be holding concerts, in conjunction with the performing arts department's theatre program, at Knollwood, a local retirement home for former military officers and their spouses.

These diverse initiatives are united by Snider's desire to impart her passion for music to the community. "I love this thing," she smiles, "and I want to share it with other people."

—Jessica Tabak



Photo: Jeff Watts

DELVING UNDERGROUND

As a boy, literature professor David L. Pike was frightened and captivated by the cavernous basement in his childhood house. His interest in underground spaces has remained constant: Pike's third book, *Metropolis on the Styx: The Underworlds of Modern Culture, 1800–2001* (Cambridge, 2007), explores the role these spaces have played in industrialized urban settings and the mythology that surrounds them.

What first interested you in the study of underground spaces?

My first book was all about literary underworlds and literary descents into underworlds, and I realized when I finished it that there were all sorts of actual undergrounds in the nineteenth century in addition to these metaphysical afterlives. And so I was interested in how those connected to *actual* underground spaces, like subways and sewers, which began being constructed in the nineteenth century.

How important are urbanization and industrialization to the notion of underground and its mythology?

In the nineteenth century, all these new spaces almost suddenly appeared and people didn't have a way of making sense of them. And those old metaphors of the underworld and hell were some of the only kinds of images they found that were adequate to describe these sorts of enormous, alien, and very strange spaces. But when you start to use images of hell and the afterlife to describe places you experience every day, you get all sorts of dissonance and all sorts of confusion because hell *isn't* a place we expect to experience every day.

Do you think these attitudes toward underground space still exist today?

I think what has happened is that, even though cities have changed, we haven't realized they've changed, so we're still using the same sorts of images to talk about spaces that really aren't exactly the same. But I also think that for some reason, we're still fascinated by these spaces in the way people were in the nineteenth century.

—Interview by Jessica Tabak

JAN. 28
Alan Mandel, Piano
8 p.m. Katzen Arts Center, Abramson Family Recital Hall
Alan Mandel, AU professor emeritus, performs works by Beethoven, Chopin, and Schumann. Admission: adults \$15, AU community and seniors \$10, students \$5. Tickets available at american.tix.com or call 202-885-3634.

JAN. 29–MARCH 16
Ben L. Summerford
American University Museum
Ben Summerford, AU professor emeritus and cofounder of the Jefferson Place Gallery, is known for his still lifes, landscapes, and exquisite interiors. Free

JAN. 29–MARCH 16
Carlos Luna: El Gran Mambo
American University Museum
Cuban-American artist, storyteller, and social chronicler Carlos Luna merges mysticism and fable, eroticism and prejudice, religion and anthropology. Free

JAN. 30
Arts in the Rotunda
Noon. Katzen Arts Center, Rotunda
Informal performances by and events featuring students in the departments of art and performing arts. Free