

## **Faculty Fellowships 2004-2007**

**SRIMATI BASU** Associate Professor of Sociology and Anthropology—Page 2

**BARBARA BEAN** Professor of English—Page 3

**YUNG-CHEN CHIANG** Professor of History—Page 4

**ERIC EDBERG** Associate Professor of Music—Page 5

**CARLA EDWARDS** Professor of Music—Page 6

**ARTHUR EVANS** Professor of Modern Languages—Page 7

**OPHELIA GOMA** Associate Professor of Economics and Management—Page 8

**GLEN KUECKER** Assistant Professor of History—Page 9

**JAMES MILLS** Associate Professor of Geosciences—Page 10

**SUNIL SAHU** Associate Professor of Political Science—Page 11

**DANIEL SHANNON** Associate Professor of Philosophy—Page 12

**CAROLINE B. SMITH** Associate Professor of Voice —Page 13

**SRIMATI BASU**

Associate Professor of Sociology and Anthropology

**Re-Making Unions: Mediating Marriage in the Family Courts**

Are Family Courts focused on mediation a more accessible and equitable venue for the socially and economically marginalized, as many feminist policy documents have recommended? My initial investigation shows that they may give rise to new and productive forms of legal subjectivity, but that they may also simultaneously reinscribe gender and class norms. The Fellowship project is, in the most focused sense, a book on Mediation Courts in South Asia (India and Bangladesh), but more fundamentally, a book on State regulations of marriage, legacies of feminist legal reform, management of violence and economic entitlements, and a theoretical reflection on marriage, law, violence and the State. It places itself within debates in Legal Anthropology, Feminist Jurisprudence, Women in International Development, South Asian history, Cultural Studies and studies of Political Economy. I will undertake some new fieldwork on feminist legal aid groups and local self-governmental legal councils in Kolkata and Dhaka, and investigate Mediation Courts in Dhaka further in the first year. The next two years are for synthesizing the data and writing three chapters of the book: on histories of legislation, the management of marriage, and the management of violence.

**BARBARA BEAN**

Professor of English

Misfits: A Collection of Stories

For this project I will write three short stories and revise three others, forming the nucleus of a second book of short stories, linked by the theme "misfits."

Since the publication of my book *Dream House*, I have written two new stories, "No Sadness" and "Ordinary Life." On my Sabbatical this spring, I plan to draft three new stories. The Faculty Fellowship would allow me the time to draft three more new stories and revise the others, eight new stories altogether, very close to a book. I am still in the process of discovering what the term "misfits" means to me, but I am interested in the "misfit" between the inner life -- the life of the imagination and dreams and desire -- and external reality. This was certainly one of the themes of *Dream House* that I would like to explore further. The main character of my story "No Sadness" is holding on to her sense of the way things should be against all evidence of what is happening, of the way people she loves are behaving, and hence she is a misfit. I am interested in the "misfit" -- the collision of self and other, rational and irrational, male and female, emotional and logical, authentic and fake, public and private. I am interested in what it takes to connect with the other. I am interested in the importance of desire and in the transforming power of love. I am interested in the role uncertainty, anxiety, and ambiguity play in discovering the truth.

## **YUNG-CHEN CHIANG**

Professor of History

In the Interstices Among Race, Gender, and Class: Hu Shi and Edith Clifford Williams

This is a book project on the fifty-year relationship between Hu Shi (1891-1962) and Edith "Clifford" Williams (1885-1971). Hu Shi was a prolific writer, scholar, ambassador to the United States (1938-1942), and president of the National Peking University (1946-1949). Clifford, whom Hu met in 1914 when he was a student at Cornell University, was a budding modernist artist in New York City. Their parting in 1917, however, set them onto two divergent life paths. Upon his return to China, Hu enjoyed a meteoric rise as he burst into China's New Culture scene as its most celebrated leader. By contrast, Clifford succumbed to the "family claim" that compelled her to forsake her career and return to live at home in Ithaca.

The story of Clifford and Hu's offers unique angles to analyzing some fascinating issues in race, gender, class, and life writing studies. Their case problematizes the conventional dichotomy between the public and the private as well as between concealment and disclosure. Hu revealed nothing romantic in his letters to Clifford. Clifford on her part played an accomplice role in assisting him in his vigilance against revealing his secrets. After his death, she transcribed his letters to her with excisions indicated by elliptical marks. Their relationship brings to relief how gender and class interfaces with race in shaping interracial relationships. The story of Hu's triumphant return to the United States that culminated in his ambassadorship, illustrates how fame and stature-class can help mitigate the blunt impact of racism on the racialized and discriminated. The saddest reversal was with Clifford. The once fiercely independent feminist had lost her self. She had taken on the habit of deprecating herself, wondering why Hu would love her when she was of "small breasts and inadequate housekeeping, of the fuzzy, inadequate brain."

**ERIC EDBERG**

Associate Professor of Music

**Improvisation for Classical Musicians: A Book-length Manuscript and Companion CD**

This proposal is to write a book-length manuscript and produce an accompanying CD on improvisation for classical musicians. The work will serve as an introduction to the subject, give an overview of the central role of improvisation in the Baroque and Classical eras, and provide entry-level musical activities. It could serve as a text for an introductory course on improvisation and/or as a resource for teachers wishing to include improvisation activities in lessons and courses.

The role of creative activity, specifically improvisation and composition, in both the artistic life and educational development of musicians working primarily in "classical" music (i.e., the European-American art music tradition) is the subject of increasing focus by performing musicians and music educators. In the seventeenth and eighteenth centuries, the distinction between composer and performer, so rigidly respected today, was much less clear; nearly every competent performer was a composer and improviser. During the nineteenth and especially the twentieth centuries, as the composer/performer distinction solidified, instruction in improvisation and composition, once central to the training of all musicians, was gradually dropped from the training of classical musicians other than organists.

It has been recognized in recent years that creative musical activities add tremendous advantages to the education of performing musicians. Without significant amounts of creative musical activity, music students frequently do not integrate the analytical concepts and ear-training skills learned in theory classes with their applied musical skills. Students who do regularly compose and/or improvise, however, generally show a much greater integration of these skills, as well as greater expressiveness and creativity.

This work will justify greater infusion of improvisation and composition in the training of musicians by explaining the historical precedents for it, by giving examples of actual practices (such as examples of improvised Baroque ornamentation) in the Western classical tradition, and by articulating the benefits for today's music students. It will also include many entry-level improvisational activities that classical musicians and music students can use as a starting point, as well as recorded musical examples and play-along tracks that can be used as the musical background for improvisations.

**CARLA EDWARDS**

Professor of Music

**CD Recording Project: 19th and 20th Century Works for Voice and Organ**

The advent of this project has been part of a sabbatical project to record a CD of organ music on the new organ in Kresge Auditorium. The project expanded when Caroline Smith, Associate Professor of Music at DePauw University, asked about recording new and previously unrecorded works for organ and voice (soprano). To learn new music and to perform collaboratively with another musician on a great instrument is a performer's dream!

The new organ in Kresge Auditorium, built by Hellmuth Wolff & Associates, has opened up significant possibilities for many kinds of creative projects. The organ is one of the best in this area and the acoustics of Kresge Auditorium are conducive to solo organ works, chamber music/organ works, and large ensemble/organ works. The organ is capable of playing music from almost any period of music, but is especially well suited for repertoire of the 19th and 20th centuries. CD recordings of solo organ repertoire, especially of the Baroque and Romantic periods, are numerous. But there are few recordings of chamber music for organ and voice, especially compositions of 20th century composers and even more specifically, works by American composers.

This CD project will contain works for voice and organ which have either not been recorded or are rarely recorded and solo works for organ. The CD will also contain newly commissioned works for voice and organ. The funding of this faculty fellowship would help to cover the costs of commissioning the new works for the CD. I hope to commission a work from Tania León or Libby Larsen, while Caroline Smith is hoping to commission a work from Dr. John Ferguson. The significance of newly composed works for specific performers and a specific instrument are obvious.

**ARTHUR EVANS**

Professor of Modern Languages

Scholarly Editing: Science Fiction Studies and Wesleyan University Press

This fellowship will support ongoing scholarly activity of editing a professional journal and a book series from a university press. As managing editor of Science Fiction Studies, I oversee and coordinate the production of each issue and am responsible for all "business" aspects of the journal (subscriptions, advertising, back-issue sales, permissions, etc.). As general editor of Wesleyan University Press's new "Early Classics of Science Fiction" book series, I solicit manuscripts, edit them, and serve on the production team. With the help of this Faculty Fellowship, my goal is to publish nine issues of SFS (3 per year) and up to twelve books in the Wesleyan series (up to 4 per year) during the period 2004-2007.

**OPHELIA GOMA**

Associate Professor of Economics and Management

**Incorporating Active Learning in Economics With Technological Applications**

Professors in the field of economics are increasingly aware of the importance of instructional innovations that allow students to be actively involved in the learning process. This awareness has led to the increased use of technology to provide an alternative pedagogical approach to teaching economic concepts. Compared to the traditional "chalk and talk" classroom, technology enhances student learning in a variety of ways. Not only does technology provide different types of formats that facilitate the learning process (video, audio, graphs, etc.), it allows for greater outreach to issues affecting the global community. The purpose of this project is to develop interactive technological modules in two courses: Introduction to Economics (ECON100) and International Economics (ECON420). The goals for developing technology-enhanced instruction for these two courses are to allow for a self-paced, active participation of students in learning the concepts in these courses, to improve the conceptualization of economic models and theories through visual and auditory displays, to improve the quantitative reasoning skills through the use of data and computer software, and to engage students about topics in the global economy. These modules will apply a variety of technological tools including applets, spreadsheets, and web-based presentations, and will incorporate case studies that demonstrate the effective use of economic modeling to evaluate key historical economic events. Thus, the final product will be modules that allow students to experience a fusion of technology and economic learning.

**GLEN KUECKER**

Assistant Professor of History

Globalization, Resistance, and Citizenship in Guerrero, Mexico and Intag, Ecuador

This project offers a comparative analysis of grassroots resistance movements to globalization. I select La Montaña region of Guerrero, Mexico and Intag region of Ecuador as my case studies. La Montaña region is one of the poorest sectors of Mexico, with a recent history of military repression against indigenous communities organizing to improve their lives. The Intag region, located in the cloud forests of the Andean mountains in northern Ecuador, has communities resisting World Bank mining projects. In studying these cases I will seek to understand the new wave of resistance movements in Latin America that emerged during the 1990s in response to neo-liberal economic reforms, more popularly known as "globalization." I aim to answer the question: if globalization constitutes a new stage in global capitalism, are there new forms of resistance corresponding to it? In answer to this question, my project explores the autonomous movement, as it came into formation in multiple places throughout Latin America, but especially the indigenous rebellion in Chiapas, Mexico. The comparative cases of this study will test the proposition that autonomy constitutes a new form of citizenship emerging from the material conditions of globalization.

**JAMES MILLS**

Associate Professor of Geosciences

**Development of a Laboratory and Technological Enhancement of Lecture for Earthquakes and Volcanoes (GEOG 105)**

The technological enhancement of lectures and the addition of a semester-long laboratory component to Geog 105, 'Earthquakes and Volcanoes' is the focus of this project. Earthquakes and Volcanoes (E&V) is one of several General Education courses in the Department of Geology and Geography used by students to satisfy their science Group requirement. With the renovation of the Julian Science Center, courses can now make use of the multitude of technological enhancements available (i.e., PowerPoint presentations, embedded movie and sound clips, web-based active-learning exercises). The first part of the Fellowship project will be focused in this area.

Hands-on experimentation in the sciences is a natural part of the learning process and the course Earthquakes and Volcanoes is a natural candidate for such an experience. The second part of the Fellowship project will focus on the development of a semester-long series of laboratories. The addition of a laboratory component to the course will provide students with an additional General Education Group 1 option, and allow the Geology and Geography Department to have the flexibility to offer an additional laboratory-based course at the entry level.

Once the template for this course is established through technology enhancement of the lecture and addition of a laboratory component, this template will provide the kernel for a year long sabbatical project; the writing a new textbook on 'Earthquakes and Volcanoes' with an accompanying laboratory manual.

**SUNIL SAHU**

Associate Professor of Political Science

**Democracy in the Third World: Why it Has Succeeded in India and Failed in Nigeria**

The fellowship will allow me to accomplish the following. First, I will review the extensive literature on the theory and practice of democracy. The unprecedented movement toward liberal democracy in the last two decades-thirty countries made transitions to democracy between 1974 and 1990 -- has resulted in the proliferation of theoretical and empirical literature on democracy. In particular, I will focus on the writings related to democratization-the process of moving from an authoritarian to a democratic system -- and democratic consolidation-the process of institutionalizing newly democratic regimes. Second, I will examine the factors -- social, cultural, historical, religious, and institutional -- that led to the success of democracy in India and its failure in Nigeria. Third, I will compare the effects of ethnic, religious, linguistic, tribal, and other diversities and divisions on the endurance or weakening of democracy and democratic institutions within the two nations. Finally, I will analyze the significance of the emergence in India of the Bharatiya Janata Party (BJP) as a major political force in the 1990s and the prospects of democratic consolidation in the aftermath of the 1999 election and restoration of democracy in Nigeria.

**DANIEL SHANNON**

Associate Professor of Philosophy

Translation and Commentary of Chapters 1-3 and 7-8 of Hegel's Phenomenology of Spirit and Creation of the Course 'Idealism'

This is a combined project, which includes (a) translating specific chapters of Hegel's Phenomenology for the use in survey courses, and (b) creating an upper-level survey topics course on Idealism.

a. Often considered to be one of the most difficult philosophical texts, Hegel's Phenomenology of Spirit is also thought to be one of the greatest accomplishments in the idealistic tradition of philosophy. The early chapters of the book deal both with epistemic issues that today are hotly debated, and the later chapters deal with religion that present a conception of religious truth as "universal." Universal religion goes beyond confessional divisions in order to show the destiny of humankind as coming to know itself as god incarnate. This new proposed translation continues my work of translation, following on my recently published Spirit (Hackett Publications, 2001). I am attempting to provide for the first time a clear and approachable English translation based on the Critical Edition of Hegel's *Gesammelte Werke*. This proposed translation deals with the early and later chapters and is going to be directed both to undergraduates and specialists in the field. Not only is there a need for a clear English translation, but the work is designed to enable the student to follow the argument by providing references to the philosophical positions described by Hegel, the contemporary figures he alludes to, religious doctrines, and explanations of technical terminology. Accompanying the translation and notes will be a concise and helpful commentary on how to understand Hegel's arguments. For the novice or the advanced student the commentary should aid them both in reading and in understanding the text.

b. With a new translation in hand, DePauw students can have the opportunity to read portions of this text and become acquainted with the leading proponent of idealism. The course, however, will not be exclusively be dealing with Hegel or German Idealism but with the entire idealistic movement. The course will be an upper level survey course, focusing primarily on epistemology and ethics & value. It will have three areas and about a half dozen representatives of the idealistic tradition from ancient to modern, from Europe to America. The three areas of the course under the topic "The Question of Sense Certainty and Perception" are:

- (1). The classical arguments against perceptual certainty (Plato and Hegel);
- (2). The problem with the status of the thing: moderate materialism and objections to it (Russell, John Wisdom, versus Brand Blanshard);
- (3). The nature of time and reality (Augustine, Hegel, McTaggart, and Geach).

**CAROLINE B. SMITH**

Associate Professor of Voice

CD Recording Project: Its Completion and Promotion

The cornerstone of my upcoming sabbatical proposal features a CD recording project marrying pipe organ/voice compositions from past composers with those from current. The CD will feature my performance with organist Carla Edwards, Distinguished Professor of Music and will be recorded on the DePauw campus in Kresge Auditorium on the Helmut Wolff J. Stanford Smith Memorial Pipe Organ.

The CD project features works of composers noted for their organ compositions; yet, their opuses for voice and organ are relatively unknown or have yet to encompass such literature, at least in the case of Tania León, one of the proposed commission composers. This music has rarely been recorded if at all and yet these pieces are worthy of being performed and heard. Well-established composers of the past whose names readily spring forth as "organ composers," Cesar Franck, Marcel Dupré, Louis Vierne, Max Reger, also wrote lovely settings for voice and pipe organ. These undiscovered "gems" form the basis for the sabbatical project -- the learning of this music, the refinement of such and the actual recording of these pieces will all be done during the Fall 2004 (sabbatical semester.)

However, these compositions do not make up the entirety of the CD's musical offerings. Both Professor Edwards and I believe strongly in promoting and performing music of current composers. Such composers under consideration for the CD project have already established themselves either as noted composers of the 21st Century or are well known for their compositional work within the pipe organ field. While the inclusion of two current composer's works could more easily be recorded during the sabbatical semester since they have already been written (selections by Daniel Pinkham and John Carter), the Faculty Fellowship will allow an additional component of the CD project to materialize. I will commission a multi-movement work for voice and organ from Dr. John Ferguson, Professor of Organ and Church Music and Elliot and Klara Stockdal Johnson, Chair in Organ and Church Music of St. Olaf College in Northfield, MN. This work would be written specifically for the DePauw pipe organ, and for my own voice, its range, and colors. We would consult about texts, type of composition, and all other facets that go into its writing. Because Dr. Ferguson's expertise is in such high demand, the earliest date he would be able to complete the commission is January 2005. An additional commission by Tania León is also likely to be included in the recording project. We both have established professional relationships with each of these first-rate composers and look forward to the joint endeavors that would ensue.

In the latter two years of the Faculty Fellowship, Dr. Edwards and I would devote our time and energies to the CD's promotion by touring nationally and internationally.