

University Professors 2000-2004

*In recognition of their sustained excellence in
teaching effectiveness, professional activity and service.*

Arthur B. Evans, Professor of Modern Languages, French—Page 2

Carl A. Huffman, Professor of Classical Studies—Page 4

Robert D. Kingsley, Professor of Art—Page 5

Arthur B. Evans, Professor of Modern Languages, French, earned his B.A. in French from Tufts University in 1970 and over the ensuing 12 years completed Masters Degrees in Humanities from Goddard College, French from Middlebury College and French from Columbia University. After completing his Ph.D. in French at Columbia University he joined the faculty of DePauw in the Romance Languages Department in 1985. For three semesters through last semester he served as inaugural chair of the Modern Languages Department, newly formed in 1998-1999 and previously he served four years as chair of the Romance Languages Department. In 1991 he undertook co-editorship of *Science Fiction Studies* the leading international journal on this subject. He has served as the business manager for the journal since 1991 and Managing Editor since 1998.

His teaching has been exemplary. His teaching philosophy emphasizes the use of French at all levels and classes are bolstered by the use of 'les chansons' as a tool to improve students' pronunciation. His guitar and a French songbook are frequent supplements for his Friday classes. His students praise his ability to create an atmosphere conducive to learning and emphasize the planning and organization of his classes, his energy as an instructor, and the relaxed but productive learning environment, yet they find his classes challenging and demanding. His students also cite his willingness to provide added assistance outside of class. His breadth of interests strikes resonant chords with his students as he explores cultural events, monuments, histories, phonics, business, cultural ideas, and cuisine with every technique available. Bolstered by his certifications in S and W, he has taught courses across the curriculum in French and courses in translation as well. He has worked to improve his teaching in many ways, using the "French in Action" multi-media program, and helping to acquire and use the "Systeme-D," a word processing program in French which has been useful for French composition. When Business French courses were added to his teaching responsibilities, he gained a grant (one of only 15 awarded to applicants from the US) from the Center for International Business Education and Research and the French government for a month-long seminar in France.

He is an active scholar of science fiction studies, particularly of Jules Verne. He has authored, co-authored or co-edited four books, contributed seven chapters in other books and published fifteen articles in scholarly and refereed journals, completed six translations, and published twenty-six book reviews. His most recent publications and works in press in 1999 and 2000 include "Vehicular Utopias of Jules Verne," "Scholarly Science Fiction Journals as 'Authorities'," and "Jules Verne and the French Literary Canon." His work in the popular press includes articles on Jules Verne in both *Scientific American* and *Pour la Science* in 1997 and his work was featured in the *Chronicle of Higher Education*. His work is noted by other scholars in the field as "having helped to open a new era in criticism of nineteenth century European science fiction, treating the subject in all of its rhetorical and ideational complexity." Another wrote "For Jules Verne, the outstanding study to date in English is Arthur B. Evans, *Jules Verne*

Rediscovered: Didacticism and the Scientific Novel [which appeared in 1988 and] clears away many misconceptions . . . [he] invites appreciation of Verne's complex artistry while making a useful case too for distinguishing his science fiction from later modes."

His service to DePauw includes four years of active work on the Committee on Academic Policy and Planning, including two years as chair, years in which CAPP addressed such thorny questions as the revision of Winter Term, the role of ROTC, faculty workload questions, and the current 6 for 6 general education graduation requirements. He served as well on the International Education Committee and the Resource Allocation Subcommittee. He was active in the creation of the Asian Studies Program, the Latin American and Caribbean Studies, the International Business minor, and the Women's Studies program. For the recent NCA accreditation self study he served on the task forces on Faculty Governance, Diversity, and Career Services. His work has been described by his colleagues as "always looking for a better way -- because he is never satisfied, in his teaching or in his service to DePauw, with the status quo." His work as chair has been described as "fair, considerate and understanding" and distinctive for his excellence in organization.

Carl A. Huffman, Professor of Classical Studies and Chair of the Department, is also The Robert Stockwell Professor of Greek Language and Literature. He completed his education at St. John's College (Santa Fe), the University of Colorado and the University of Texas at Austin where he received his Ph.D. in 1981 before joining the faculty at DePauw that year. He is a distinguished and effective teacher guided by his stated goal "to help students to gain an informed and critical understanding of the classical languages and of the ancient world, while conveying his own enthusiasm for the material." He is particularly concerned that students confront the classic writings of the Greeks and Romans directly, rather than just studying ancient civilizations through a textbook. He strives to maintain rigorous standards in the classroom characterizing himself as a "demanding but supportive teacher," an assessment his students share. He has taught not only in Classical Studies, but also in History and Philosophy and in the Honor Scholar program. Students are not shy in their reactions to faculty members noted for their high standards, but they deeply respect his commitment to their learning and the high standards which he helps them to achieve. He has contributed to the University-wide competency programs, teaching both W and S courses and serving almost every year as a first-year adviser. He has regularly guided a Winter Term trip to London.

In his university service he has served on COF, RAS, CAPP and MAO, chairing three of these four committees. He directed the Honor Scholar program for three years and served on the Strategic Academic Planning group which issues its report in 1997. He contributed to drafting the statement on Academic Expectations for DePauw Students which was adopted by the faculty in 1997.

Of his scholarship his colleagues have written: "Not only has he published the fragments of Philolaus, the only original documentation for Pythagorean philosophy in the pre-Socratic period, he produced a magnificent book *Philolaus of Croton* which is one of our major sources of knowledge of early Pythagoreanism. The book is a great achievement because Huffman has not only examined the difficult question of authenticity for the fragments with philological rigor and reconstructed the thought of Philolaus with critical acumen . . . I have made use of his work and I can assure you that Huffman is the outstanding expert on this field in the western hemisphere, and there is no one in Europe who is his equal save one." Another wrote: "The publication of the edition with commentary of Philolaus in 1993 was an event of major importance in the world of ancient philosophy. It made the author, within a few years, a figure of international reputation." Another writes: "I found his book on Philolaus to be indispensable for my own work and I am eagerly awaiting his new work on Archytus. The fact that he has held both Guggenheim and NEH fellowships indicates that he is a scholar of the first rank, and his recent contributions in three languages to volumes dedicated to Greek philosophy are a sign of the international recognition of his work. He has also contributed six book chapters, eight book reviews, a variety of scholarly articles and five articles in reference works."

Robert D. Kingsley, Professor of Art, joined the faculty of the Art Department in 1976 after completing his Master of Fine Arts at Indiana University, following earlier education at Edinboro University of Pennsylvania and the Tyler School of Art of Temple University.

He devotes his teaching to "the preparation of students for new modes of expression through an awareness of the issues of art. "Toward this objective," he writes, "I provide for the development of an understanding of the visual language, the media as it serves that language, and a critical study of the historical and contemporary art issues. My methods of teaching the studio courses involves a combination of slide-lectures, group discussion, public and private critiques and presentations . . . [In] the advanced classes. . . the emphasis is placed on the student developing personal ideology and image using the media . . . The liberal arts student should come away . . . having experienced the artistic process, understanding the basic language of the visual arts, and capable of verbalizing that understanding." His students know him as a stimulating artist-teacher, a demanding critic, and a supportive mentor. He is variously described as "correcting, helping, encouraging, and cheerleading." One colleague who has observed his teaching for many years writes: "Students are often surprised to discover that studio art is a deeply serious field with its own language and intellectual challenges and that it requires a lot of hard work. Bob encourages (insists) on the students being focused, self-disciplined and on their taking creative risks. He is a teacher who is passionate about art and about his students, and this is clear in the classroom. If students are lazy, unprepared, late, excessively absent, doing shoddy work or generally not living up to their abilities, he calls them on it . . . He will not settle for mediocrity and, as a result, he gets work from his students of a quality that sometimes surprises even them."

One of his peers writes: "Robert has been committed to enlarging his students' horizons, and giving them the core intellectual and cultural values and tools to enable his students to sustain their own creativity into the future. He knows the importance of our cultural background not only for himself and his children, but for his students as well . . . His students are consistently among the most well prepared, both technically and intellectually, to grapple with the issues involved in making art at the end of the twentieth century . . . His ability to make traditional techniques, materials, ideas and subjects relevant to students over several decades, will, I believe, be a vitally important legacy."

He served as chair of his department from 1991-1994, frequently edited the annual departmental newsletter, served on the Faculty Development Committee, managed the Departmental Art Store, and has served frequently as a first-year student adviser. He has served for many years as the campus representative for the New York Arts Program.

His artistic creativity is widely recognized. He has had important one-person exhibitions in venues such as the Kay Garvey Gallery in Chicago, the Erickson/Elins Gallery in San Francisco, and the Mark Ruschman Gallery in Indianapolis. His service on juries or as a lecturer numbers 11 events in the past ten years and he has had one-person exhibitions 17 times in 20 years. He has contributed to several dozen group shows and a dozen competitive shows. His shows have been both critical and commercial successes.

Colleagues have written: "[He] is one of a small group of gifted artists who has retained his allegiance to the human form and given its visual expression relevance in the final decades of a century best known artistically for its radical shifts in ideas and expressions . . . His paintings are complex in their narrative. His themes are those of home and nostalgia, often mixed with mythology. His compositions are reminiscent of grand Italian painting wherein big figures interact with other figures . . . He has remained free from the anti-academic sentiment, instead he has responded to this tradition with vigor, with commitment and has spent a considerable amount of his time in Europe (particularly Italy) to reabsorb the great lessons of the past."

Another colleague writes: "His professional activities include workshops and lectures at nationally and internationally recognized universities including the renowned Ontario College of Art in Toronto, Canada and McMaster University in Hamilton, Ontario. Museums and Universities throughout the Midwest and eastern United States have also selected him to lecture and serve as a juror. While such activities testify to his accomplished body of work, they also stand as evidence to his sense of service and outreach to both his peers and broader constituencies."