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UNIVERSITY OF MINNESOTA

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UNIVERSITY OF MINNESOTA

# reach

COLLEGE of LIBERAL ARTS



**FOR YOUR PLEASURE and coming soon!**

DEC 3

*Sounds of the Season\**

UNIVERSITY CAMPUS SINGERS  
Men's and Women's Choruses

THROUGH DEC 3

*Investigations*

Interactive video by  
LYNN HERSHMAN LEESON  
Nash Gallery



In Repertory DEC 1-10

*Uncle Vanya and The Cherry Orchard*

ANTON CHEKHOV  
Guthrie-BFA students

DEC 5 and 11

*A Wintertime Salute to the Big Bands\**

JAZZ EMSEMBLES I and II

DEC 2

*Fall Concert\**

AFRICAN MUSIC ENSEMBLE  
Ferguson Hall

DEC 13 - FEB 4

*Power and Place*

Photographs by  
PAUL SHAMBROOM  
Nash Gallery

DEC 9-12

*Dance Revolutions*

UNIVERSITY DANCE THEATRE  
Rarig Center

MAR 1 2012

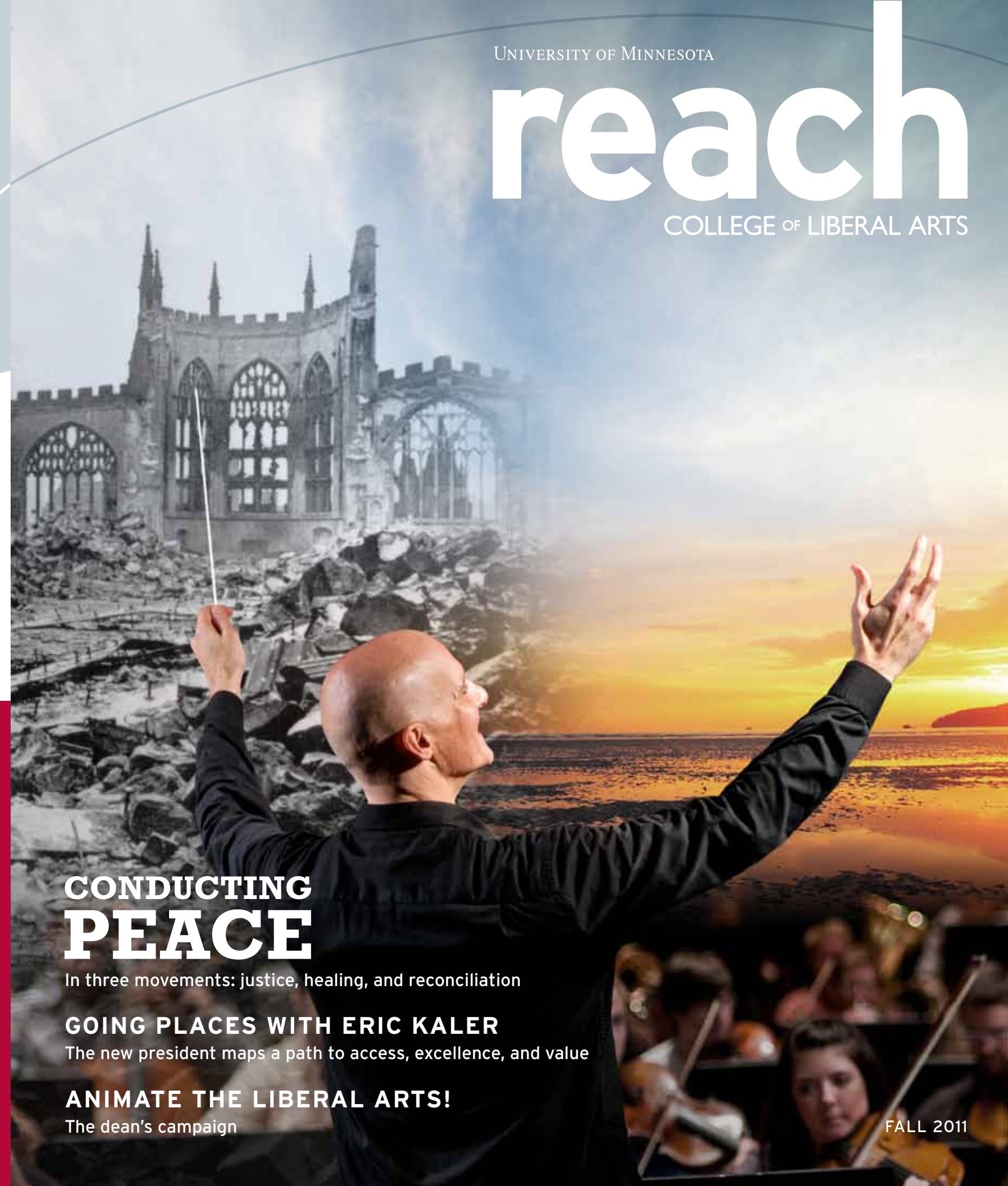
*War Requiem\**

BENJAMIN BRITTEN  
University Symphony  
Orchestra

For more information and  
A COMPLETE CALENDAR  
[z.umn.edu/artsevents](http://z.umn.edu/artsevents)

All listed events are at  
TED MANN CONCERT HALL  
unless otherwise noted.

\*FREE OR FREE-WILL OFFERING



## CONDUCTING PEACE

In three movements: justice, healing, and reconciliation

### GOING PLACES WITH ERIC KALER

The new president maps a path to access, excellence, and value

### ANIMATE THE LIBERAL ARTS!

The dean's campaign

FALL 2011

COME CATCH  
AN ARTS EVENT  
**UP CLOSE**

10

# CONDUCTING PEACE

After war, after genocide, after our hearts break – what do we do?

BY WILLIAM RANDALL BEARD AND GREG BREINING  
PHOTOS BY DARIN BACK

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## FIELD OF INQUIRY

Nobelists with a CLA pedigree, scientific advice on romance, detectives in the dirt, and more



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## GOING PLACES

... with Eric Kaler, the University's new president

## << ON THE COVER

Mark Russell Smith rehearsing the University Symphony Orchestra. Photo by Darin Back. Photo of post-World War II cathedral ruins courtesy of Coventry Cathedral.

## > ANIMATING THE LIBERAL ARTS

Every day and in all sectors of our college—the arts, humanities, and social sciences—we work on fundamental questions about the nature of the human experience, the kind of society in which we want to live, the boundaries between individual well-being and the collective good, and most importantly, how to prepare students to shape and lead our world.

This important work animates the liberal arts, bringing them to life in the real world and demonstrating their centrality and value.

In this issue of *Reach*, you will find stories about faculty and students confronting issues of human rights, justice, and accountability under the law; producing written and visual art that helps us understand the remembered horrors of genocide; performing music that heals and humanizes. We take great pride in the accomplishments of our faculty and students, but they do more than contribute to their disciplines. They

also animate the liberal arts and illuminate their fundamental role in educating individuals and shaping public discourse.

Dr. Eric Kaler, our new President, embraces the centrality of the liberal arts. An alumnus of the U's distinguished Department of Chemical Engineering, he well understands that

the continued distinction of our University depends on the academic strength and vibrancy of the College of Liberal Arts. He visited our college on several occasions this fall to reaffirm the foundational role liberal arts play in 21st-century research and education.

Our faculty and students animate the liberal arts and illuminate their fundamental role in educating individuals and shaping public discourse.

Many public universities have been disinvesting in the humanities, but this fall CLA affirmed its commitment by celebrating the renovation of Folwell Hall, the U's center for global languages, literatures, and cultures—fields essential to the success of a global university. We are grateful for the extraordinary support we received for this project from the Board of Regents, former President Robert Bruininks, and the Minnesota legislature.

We were further buoyed by the stunning estate gift of Ms. Myrtle Stroud of Windom, Minn.: \$14 million, the largest gift for undergraduate student support ever received by either the college or the University. This fall we welcomed the first cohort of students funded by this extraordinary gift.

In October, the bright light of the Nobel Prize in Economics shone on two former faculty, Thomas Sargent and Christopher Sims, for work completed largely during their joint tenure at our stellar Department of Economics. This month they joined us at the first public forum of our Heller-Hurwicz Economics Institute, launched last February to bring the latest research to bear on issues like environmental protection, social insurance, and financial regulation.

I invite you to stay in touch. Visit the CLA2015 website ([z.umn.edu/cla2015](http://z.umn.edu/cla2015)) to find my 2011 State of the College address and plans to advance the college this year. Contact me at [cladean@umn.edu](mailto:cladean@umn.edu). And join us for a lecture, performance, or exhibition. I promise you will be amazed and delighted!

With best wishes for the holidays and the New Year,



JAMES A. PARENTE, JR.  
Dean, College of Liberal Arts

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## BOUND TO PLEASE

Books by CLA people

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## THERE WHEN THE TROOPS COME HOME

Entrepreneur Scott Litman, '90, raises funds for combat veterans.

BY JOE KIMBALL



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The interesting lives of our alumni

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In memory

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By Mary Hicks

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An invitation to join the discussion

## DETECTIVES IN THE DIRT



Ever wonder what was happening in Minnesota in, oh, 410 CE, when Alaric and the Visigoths were busy sacking Rome and hastening the fall of the Roman Empire?

CLA archaeology students are finding out. Twelve undergraduates spent the summer on their knees—scrape-scrape-scraping in the dirt in 100-plus degree heat at an archaeology field school in Hastings, just an hour away from campus. The first school of its kind near the Twin Cities (another is near Wadena), it's organized by Assistant Professor Gilliane Monnier and Ed Fleming (Ph.D. '09), the curator of archaeology at the Science Museum of Minnesota.

The students already knew that the Mississippi River site, called Bremer Village, was inhabited from the Middle Woodland time (1-400 CE), into the Mississippian time (1200 CE until European contact), when the Oneota, an agricultural tribe, lived there.

Their summer challenge was to learn more about how, in ancient times, the area worked as a village. They uncovered pieces of pottery, flakes of chert broken off tools and arrows as they were being made, and post holes that indicated dwellings.



A basic archaeological tool: the tape measure

"It's really weird to think these were once in the hands of people," said senior Heather Van Hove. "You're definitely connected to the area you're working in."

Anthropology major Gregory Reinert was over the moon when he discovered a nearly intact projectile point. "I had no idea it would get my adrenaline flowing so much; it was a very exciting time for myself and everyone else around here," he said.

Were these permanent settlements? (Doubtful, according to Fleming.) If not, what time of the year were people there? (The site may have been a winter camp.) Did the people have any kind of relationship with the robust trading community located at Red Wing? Many questions remain. ∞

### Videos:

*Students at the dig:* [z.umn.edu/archaeo](http://z.umn.edu/archaeo)

*A retired alum volunteers:* [z.umn.edu/manthie](http://z.umn.edu/manthie)

Ancient Blue Earth ceramic vessel of the kind found in southern Minnesota



COURTESY OF THE DEPARTMENT OF ANTHROPOLOGY

## FOLWELL HOUSES HUMANITIES HUB

A \$34.5-MILLION TRANSFORMATION HAS SET A NEW STAGE AT FOLWELL HALL FOR THE STUDY OF HUMANITIES, CULTURES, AND LANGUAGES.

The marble walls still gleam, the woodwork still shines, and the massive iron balustrades still recall the baronial Jacobean architectural taste popular in the U.S. when Folwell Hall was built in 1906.

But when some 12,000 students entered Folwell Hall this autumn, they found comfortable new study spaces, and high-tech classrooms equipped with sophisticated audio-visual, projection systems, and solar-sensitive window shades that interface with classroom lighting. They could access campus maps and room schedules by sliding their ID cards through electronic card-readers in the hallways.

New offices for professors and teaching assistants are wired for modern electronics, and have demountable walls that will make future reconfigurations less costly. There is sound masking, and an air-conditioning system that no longer drowns out the subtleties of the spoken tilde or *accent grave*.

A gala grand opening on September 9 drew a crowd, including Board of Regents Chair Linda Cohen, President Eric Kaler, and CLA Dean Jim Parente.

CLA has one of the most extensive language programs in the nation, offering nearly 40 different languages, many of which support Minnesota trade interests, and are considered by the U.S. State Department "critical" for national trade and security purposes.

The internal re-do, like the 2007 external renovation, which won a Minneapolis Heritage Preservation Award, was funded in part by \$23 million in State of Minnesota bond issues. The CLA Student Board played an important role in rallying legislative support for the project.

Folwell is on the National Historic Register as part of the University of Minnesota Old Campus Historic District. ∞



Slideshow:  
[z.umn.edu/folwellreopen](http://z.umn.edu/folwellreopen)



PHOTOS: EVERETT AYUBZADEH

Cutting the ribbon: President Eric Kaler (left), Board of Regents Chair Linda Cohen, Dean Jim Parente



### FINALLY FOLWELL!

A new and improved Folwell Hall re-opened in September as the Midwest's epicenter of the studies of languages, literatures, and cultures. The \$23 million, year-long update of the interior followed an exterior re-do in 2008. The building is on the National Register of Historic Places.



## LEARNING “BEHIND THE SEENS”

Epicurus, the ancient Greek, had a theory: objects are made of tiny vibrating particles, they get loose and fly through the void of the air right into our eyes—and that is how we see things.

It was a controversial idea. Cicero thought it was wacky.

Although we know today that the process is much more complicated, there actually was something to that vibrating particles concept. Our eyes do collect light energy, which they convert into electric energy, formatting it into several types of patterns that are transmitted to the brain—where we make meaning of them and call the result “seeing.”

Now CLA researchers, exploring that eye-to-brain transmission, have discovered we can train our brains to improve how they process those electrical signals.

Over a period of 30 days, doctoral student Min Bao, working with psychology professor Stephen Engel, trained 14 research subjects to perceive increasingly fainter images on a computer screen. They measured electrical responses in the brain’s visual cortex with before-and-after electroencephalography (EEG) tests, and found that in all 14 cases the participants’ brains were able to produce

stronger electrical reactions to the series of images after the training.

This meant the participants could discern images that had been invisible to them before—images that were on average 30 percent less luminous.

Why is this important? It tells us that the primary visual cortex, one of the first areas to receive visual information and over which we have no direct conscious control, can be trained to improve performance.

The discovery could help people with amblyopia (lazy-eye disorder), in which visual stimulation is not well transmitted to the brain. It could also improve the training of professionals who must detect subtle patterns quickly—people like doctors who read x-rays or air traffic controllers who read radar screens.

The report of findings, “Perceptual Learning Increases the Strength of the Earliest Signals in Visual Cortex,” was co-authored by Engel and Bao of CLA’s psychology department, and Bin He, Lin Yang, and Christina Rios of the University of Minnesota College of Science and Engineering. It appeared in the *Journal of Neuroscience* and was supported by a grant from the National Institutes of Health. ∞

EVERETT AYUBZADEH



## STUTTER CAMP: GETTING FREE TO SPEAK

Children who stutter sometimes stop talking—they feel it’s not worth the effort. But at the Department of Speech-Language-Hearing Sciences’ day camp, young stutterers learn a different tune: “It’s okay to say what you want to say, stutter or not. Don’t clam up: you can be successful the way you are.” Proving the point are camp leaders, professionals from the community, and grad students, some of whom stutter. Children receive speech therapy, but the emphasis is on examining the effect their stuttering has on others, and interacting with people they meet on field trips to fun places like the U of M Raptor Center (photo). The Department has launched a similar program for teens. Scholarships are available, thanks to an anonymous donor.

For more information: [Linda Hinderscheit, hinde001@umn.edu](mailto:Linda.Hinderscheit@umn.edu)

## HOW TO SUCCEED IN ROMANCE – WITHOUT SEEMING TO TRY

What’s the worst way to help your partner with a thorny problem? Offer advice.

In an experiment involving 85 romantic partners, CLA psychology professor Jeffrey Simpson and graduate student fellow Maryhope Howland found that overt support, either practical or emotional, usually backfires. It often makes the recipient feel even more anxious or angry, indebted to the support-giver, and experience lowered self-esteem.

This was especially true among anxiety-afflicted males receiving emotional support from their sweeties.

Effective support, the researchers found, is invisible—given so skillfully that the recipient isn’t aware of it. This was true of both practical and emotional support: the more “under the radar,” the more effective. In order for this system to work, however, a recipient must trust the giver’s good intentions.



How to give invisible support? The research warns against playing an overtly “supportive” role, and instead recommends making the discussion equal and conversational. Invisible support de-emphasizes the roles of supporter and supported. One approach is to avoid calling attention to the partner’s problem or limitations by using oneself or a third person as an example.

The research, published in *Psychological Science*, emphasized that, like most everything else in an intimate relationship, it takes two to tango when it comes to support. In delivering it, the one partner has to be skillful; in receiving it, the other blissfully ignorant. ∞

## A HANDBOOK FOR PEACE?

Far more common now than wars between nations, interethnic conflict takes many forms—from prejudice and discrimination to anti-government insurgencies and state-sponsored slaughter. Some of these struggles—like the seemingly endless combat in the Democratic Republic of the Congo—are responsible for millions of deaths.

“Stopping the madness” and improving intercultural relations have been the aims of Rosita Albert, an associate professor in CLA’s Department of Communication Studies.

I SEE THIS BOOK AS A STEP TOWARDS GENOCIDE PREVENTION.

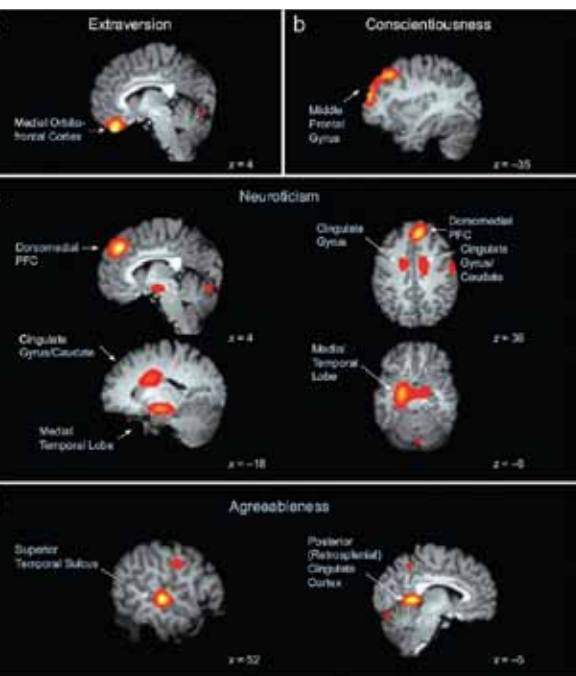
– ROSITA ALBERT

Much of her early research examined ways to foster understanding between immigrants and “mainstream” Americans. In recent years, her work has gone global: troubled by massacres in places like Rwanda and Darfur, Albert joined with academic allies worldwide to look beyond interpersonal friction to the more volatile discord that often arises between ethnic groups.

With co-editor Dan Landis from the University of Hawaii, editor of *International Journal of Intercultural Relations*, Albert has gathered 20 of the world’s top intercultural-relations experts to contribute to a first-of-its-kind *Handbook on Ethnopolitical Conflict*. Slated for publication in 2011, the book will provide guidance to scholars and policymakers eager to understand, calm, and avert interethnic conflict.

“I see this book as a step towards genocide prevention,” Albert says. “Some might say that’s grandiose, and of course it’s just a step.”

The child of a Holocaust survivor, Albert knows full well that interethnic discord won’t end anytime soon. Easing it will require the sort of profound societal transformation that can prompt rival groups to stop shooting, start talking, and ultimately find their way to mutual understanding. ∞



COURTESY ASSOCIATION OF PSYCHOLOGICAL SCIENCE

Brain regions light up on a scan, their color indicating activities relating to The Big Five personality traits.

## (RELATIVE) SIZE COUNTS

Are you extraverted? It's probably because your medial orbitofrontal cortex is large compared to the rest of your brain. Bet you didn't know that.

CLA psychologists are learning more about how the physical characteristics of our brains—specifically, the relative sizes of the various regions of a given individual's brain—affect behavior.

In a study funded in part by the National Institute of Mental Health, a team led by Professor Colin DeYoung studied brain scans of 116 healthy adults. They saw that four of the “Big Five” personality traits—extraversion, neuroticism, agreeableness, and conscientiousness—related directly to the size of specific regions of the brain. (The fifth of the Big Five, openness, did not.) The assumption is that a bigger area of brain can accommodate more neurons, which can produce more activity.

Are we slaves, then, to the brains we were born with? No, says DeYoung. Just like biceps or glutes, the various regions of the brain grow larger the more they are used. So if you want to grow the empathic side of your personality, practice empathy. You will be beefing up your posterior cingulate cortex, making empathy biologically easier in the future.

The study, published in *Psychological Science*, is significant to the field of personality neuroscience because it supports the hypothesis that greater volume of brain tissue is associated with increased function. This, in turn, contributes to the creation of a broad theoretical framework for understanding the relationship of biology and personality. ∞

## NOBELS WITH A CLA PEDIGREE

Thomas Sargent and Christopher Sims, two former CLA faculty members, have won the 2011 Nobel Memorial Prize in Economic Science “for their empirical research on cause and effect in the macroeconomy.”

Much of their prize-winning work was done in CLA's Department of Economics, which now claims seven of the University's 22 Nobelists, more than any other department. Their awards also elevated the U to second place among public research universities with Nobel ties, and to 12th place among all such institutions in the world.

In the early days of the partnership with CLA's Department of Economics and the Federal Reserve Bank of Minneapolis, econometrician Sims and macroeconomist Sargent started building a better model to measure the impact of fiscal and monetary policy. Their work has helped explain why economies respond the way they do to intervention by central banks or other government authorities.

“Sargent has primarily helped us understand the effects of systematic policy shifts, while Sims has focused on how shocks spread throughout the economy,” the Nobel Prize academy said.

Sims, a professor at Princeton University, maintains close ties with CLA. Sargent is a professor at New York University, an advisor to the Federal Reserve Bank of Minneapolis, and serves on the advisory board of CLA's Heller-Hurwicz Economics Institute. ∞

Read about Sims's and Sargent's work, in lay terms, on the Nobel Prize website (click “Information for the Public” at the bottom of the page): [z.umn.edu/econobel](http://z.umn.edu/econobel).



Economists Christopher Sims (left) and Thomas Sargent conducted their Nobel Prize-winning research in CLA.

COURTESY OF THE NOBEL FOUNDATION

## THREE'S A CROWD

... if they're Nobel Laureates from the same discipline at the same conference. Sims and Sargent attended CLA's inaugural Heller-Hurwicz Economics Institute policy forum (November 16-17). Headliner was Peter Arthur Diamond, MIT professor, pioneer in the economics of social insurance—another Nobel Laureate.

Learn more: [z.umn.edu/hheipolicyforum](http://z.umn.edu/hheipolicyforum)

## CLA RECEIVES \$14 MILLION, LARGEST SCHOLARSHIP GIFT EVER TO U OF M

It came out of the blue: a notice of beneficiary. Two months later the estate attorney said the gift would be at least a million dollars. Then the checks began to arrive.

Myrtle Erickson Stroud, who died at 101, had left CLA \$14 million for undergraduate scholarships.

It was not only the single largest scholarship gift in the history of CLA, but in the history of the university—and it was a complete surprise.

Stroud and her husband Charles lived modestly in Windom, Minn., for 68 years. Neither was a U of M alum, although Charles had attended classes here in the early 1920s, Myrtle in 1932. She'd previously graduated from Miss Wood's School in Minneapolis, one of the nation's first

preparatory academies for kindergarten teachers, and went on to teach in Minnesota schools. Charles, a businessman and investor, died in 1973.

The Strouds had no children, and that they chose to make university students their heirs touched President Eric Kaler, who said of the gift: “It came from their heart, unprompted. We're incredibly grateful for that.”

The Charles E. and Myrtle L. Stroud Scholarship will support new freshmen entering the College of Liberal Arts, returning students, and students transferring from other colleges. In its first year it will help 45 students, a number that will grow over the years as the endowment is fully established and invested.

“This generous gift can open the doors of the university to talented students who face financial barriers,” said CLA Dean James Parente, “especially in view of the high rate of transfer students we have entering CLA and the growing need for all students for financial support. The return on Myrtle Stroud's investment in CLA students will be felt for generations to come.” ∞



COURTESY OF THE STROUD ESTATE

## ACCOLADES

**Prof. Matt McGue** received the Behavior Genetic Association's highest research honor.

**Ellen Berscheid**, professor emerita, received the William James Award for lifetime achievement from the Association for Psychological Science (APS).

**Prof. James Dillon** has become the most celebrated winner in Royal Philharmonic Society Music Awards history.

These and more at: [z.umn.edu/accolades](http://z.umn.edu/accolades)

# GOING PLACES



NEW PRESIDENT ERIC KALER MAPS OUT HIS VISION

It's premised on the value the U brings to the state of Minnesota by generating new ideas and preparing future leaders. In an interview last summer, President Kaler said the U's future depends on how well we communicate that value to the people who support it with their tuition and their tax dollars. Here are some excerpts from the interview.

## WE CREATE NEW IDEAS

The research we do enriches our experience... it translates into inventions and applications and new businesses. It makes us better human beings.

IF YOU TALK to the business community about **OUR IMPACT**, it's: "what better way to **MAKE JOBS** THAN TO HARNESS THE CREATIVE POWER OF the University of Minnesota."

CROOKSTON

## FUTURE LEADERS

We need to be a place where young people are transformed from adolescents to young adults on a trajectory of success in their lives, their careers. That's really, really, really essential to the health and wellbeing of the state of Minnesota.

I WILL **PUSH BACK** on anything that begins to put a **FINANCIAL BARRIER** in front of qualified **STUDENTS.**

MORRIS

BEING PERCEIVED AND RECOGNIZED AS on par with the **VERY BEST PUBLIC UNIVERSITIES** is a less quantitative goal, but in some sense **IT'S A**

**MORE AMBITIOUS GOAL.**

DULUTH

## INVESTING IN EXCELLENCE

It's possible that state support and other dollars can set the stage for us to be 'very good,' but it's private philanthropy that moves you from 'very good' to 'excellent.'

## LIBERAL ARTS

U.S. higher education is still the jewel in the crown because we promote a broad base of understanding of life and we allow critical thinking, questioning of authority, and individual exposition in speech in all of its manifestations. A lot of that has root and strength in the liberal arts. You take that away - it's a pretty dull and boring place.

**THINK** about what makes a **CIVILIZATION.**

WHAT MAKES HUMANS HUMAN. It's art and music, sociology, history and language. **YOU CAN'T LIVE WITHOUT THOSE THINGS.**

TWIN CITIES

ROCHESTER

# CONDUCTING PEACE

After war, after genocide; after our hearts break – children, friends, and lovers gone – what do we do?

How do we find peace after ruptures that are every bit as terrible as the world’s worst natural disasters, but perpetrated by our own kind?

The question is ancient and persistent. We struggle with unreason and despair as loved ones return from Afghanistan and Iraq – or not – and the daily news, steady as a metronome, beats out stories of tragedy and injustice around the world.

These are hard things to think about.

But human beings have hope. We believe in the powers of human intelligence and empathy, and in the miracle of the creative spark – powers we have invoked throughout history to invent incredibly complex structures like language, music, art, and poetry, democracy, social institutions, as well as technological solutions for problems of health, hunger, and commerce.

In this feature you will read about four College of Liberal Arts faculty members and a graduate student who are working to create ways to make humanity whole after self-inflicted trauma. They are investigating how we can retain painful memories as cautionary and not destructive, how to heal broken hearts and reconcile old enemies, and how to elevate the cause of justice to the highest levels of human attention.

The wrongs they address may be painful, but their proposals ring true and their hopes are transcendent. Read, and imagine: we can conduct peace.

– MARY PATTOCK, EDITOR

*Hope is the thing with feathers  
That perches in the soul,  
And sings the tunes without the words  
And never stops at all*

EMILY DICKINSON



Left to right  
PATRICIA HAMPL  
BARBARA FREY  
CLAIRE STANFORD

PHOTOS: DARIN BACK

## The Power of the Human Story

BY GREG BREINING

One person’s voice, one person’s story, can rise above the cacophony of world events. Consider *Anne Frank: The Diary of a Young Girl*, an extraordinary account of the Holocaust. » “When you think about it, you realize there is not a concentration camp in that book, there are no figures,

there are no numbers, there are no statistics, there is no documentation, except the documentation of a life, a precious life, snuffed out by hatred, racism, genocide,” observes Patricia Hampl, regents professor of English. “We supply that information, the horror, while she supplies what was lost. And so I keep going back to Anne Frank as the model for why it is we need the personal voice.”

Fostering the power of the personal voice—in memoir, fiction, poetry, and creative nonfiction—to defend human rights is the purpose behind Scribes for Human Rights, a fellowship Hampl and Barbara Frey, director of CLA’s Human Rights Program, launched in 2006. The fellowship enables masters of fine arts students in creative writing to connect with academics and other professionals in the field of international human rights. The experience provides material for their writing, with the goal of conveying the experience of persecution and human rights struggles in personal terms, through stirring narratives.

“The personal voice is the centerpiece of what I feel creative writing has to bring to all this,” says Hampl. “It is not propagandistic; it is not polemical. It is, rather, expressionist and personally voiced documents. Sometimes of horror. Think Anne Frank. That’s who I think of.”

The story of Scribes began several years ago as Hampl wondered how to financially support students not only with teaching or research assistantships, but also for their chosen craft. “We ought to have some things that are—writing instead of teaching!” she exclaims. “Not everyone wants to or should be a teacher.” Then, at a dinner party, Hampl met Frey. She was familiar

with Frey’s work and the human drama at its foundation, and her ideas began to spill out: “... and you publish reports, but these reports are mostly based on trends, statistics. And we have all these people who can do narrative writing that brings the story into story form and highlights an individual...”

“I hardly had to get the first sentence out of my mouth before she not only grasped it but augmented it,” recalls Hampl. “We have been a real team since then.”

Frey concurs. “In the field we produce a lot of dry legal reports and complaints on what are essentially gripping and wrenching human stories. I really believe there’s a need and I see an emergence of writers who are able to tell the whole story of what the victims or what communities go through when they are subject to human rights violations. It’s valuable to bring good writing skills to spread information and understanding about human rights violations, about their causes and consequences. We feel the scribes really benefit from learning about the practice of human rights on the ground.”

Scribes began as a full-year fellowship with a requirement to publish in the field. But the program changed with the realities of funding. Now it is a summer fellowship (with a stipend of about \$4,000). Scribes have written about immigrant detention in Midwest jails, Minnesota’s movement to stop the genocide in Darfur, the Liberian truth and reconciliation commission and Thai desecration of Hmong burial sites. One scribe spent time in Minnesota’s prisons and hosted workshops for human-rights workers on how to write compelling accounts of oppression.



DARIN BACK

LEFT TO RIGHT

Patricia Hampl PROFESSOR OF ENGLISH

Claire Stanford GRADUATE STUDENT, ENGLISH

Barbara Frey HUMAN RIGHTS PROGRAM DIRECTOR

*Human rights stories in a personal voice*

## There's a need for writers who are able to tell the whole story of what victims or communities go through when they are subject to human rights violations.

In some cases, students have proposed teaching writing workshops instead of writing themselves. To some extent, it's up to the student to propose how writing will be combined with human rights.

The current scribe is Claire Stanford, a third-year MFA student. She writes primarily fiction, but has also written blogs and magazine articles on food. (She is getting a graduate minor in sustainable agricultural systems.) Her human rights focus is on "food justice," ensuring that all people, especially the urban poor who might live in "food deserts," have access to high-quality, fresh, nutritious food. Stanford spent the summer working with at-risk students at Gordon Parks High School in Saint Paul, where many students have fallen behind in their studies, wrestled with drug addiction, or spent time in jail. Some are parents. Many have dealt with racial discrimination. Says Stanford, "They are students who are experiencing a number of human rights issues, depending on how you define that."

Stanford met with students three days a week, "helping the kids to work on their own writing, to work on their literacy and their basic writing skills, and also to work on some self-realization and self-empowerment." Many days, Stanford met the students on the University's St. Paul campus, where they visited Cornercopia, the student organic farm. Students were introduced to foods, such as kale, that may have been unfamiliar and learned lessons—literal and metaphoric—from the farm, often writing about the experience afterward. Says Stanford, "There

are a lot of intense moments coming out of these students' lives. And they're extremely willing to share them, which I thought was amazing."

Stanford will be writing lesson plans from the Gordon Parks experience. She also plans to blog about it and incorporate some of her experience and observations in a long essay or memoir.

Meanwhile, the fellowship provided her much needed financial support and provided the opportunity to represent the University's Human Rights Program at the Edible Schoolyard Academy conference in Berkeley this coming June. "It's easy during graduate school to get really cloistered in your own work," says Stanford. "The fellowship really gave me the motivation and also the support to go out and do something. That's been really invaluable in my understanding of this."

And understanding is important, both for the writer and the public. Whether the rights in question are access to an adequate diet, freedom from racial discrimination, or salvation from political oppression or genocide, the human story is a persistent flame that casts a light of understanding. Says Hampl, "We really trust first-person voice, just as we have all been moved by Anne Frank to understand that that voice and the ability to bring that voice to an audience and a readership is what can change hearts and minds." ∞

Greg Breining has written for publications including *The New York Times*, *National Geographic Traveler*, *Star Tribune*, *Minnesota Monthly* and is the author of several books.

## The Pity of War, the Call to Peace

BY WILLIAM RANDALL BEARD

"All a poet can do today is warn," said Wilfred Owen, the premier English poet of the First World War. "My subject is War," he wrote, "and the pity of War. The poetry is in the pity." Indeed. Only 25 years old, Owen was killed in action in France—just a week before the 1918 Armistice.

One of the greatest composers of the 20th century, Benjamin Britten, a fellow Englishman, melded Owen's exquisite poetry with the ancient Latin Mass of the dead to create his masterful *War Requiem*. It premiered in 1962 at the reconsecration of Coventry Cathedral, a 14th-century Gothic church destroyed by the Luftwaffe during World War II. Today a modern cathedral, rising like a phoenix and dedicated as a World Centre for Reconciliation, adjoins its skeletal ruins.

This spring CLA will mark the premiere's 50th anniversary with an elaborate production conducted by Artistic Director of Orchestral Studies Mark Russell Smith and his German colleague Karl-Heinz Bloemeke. The Twin Cities performance will take place on March 1, 2012, in the Ted Mann Concert Hall as part of the 24th annual Nobel Peace Prize Forum, a major public event organized by Augsburg College and the Humphrey School of Public Affairs. The *War Requiem* also will be performed in Detmold, Germany on February 18 and 19; and in the Quad Cities on March 3 and 4.

The work is monumental—from its powerful plea for peace, to its engulfing 80-minute performance time, to its orchestration and arrangement for multiple orchestras and choruses.

The educational goal of such an ambitious project is to combine the learning of the music, its poetry, and its cultural context to inspire an enlarged world understanding on the part of the students. Art has that power, says David Myers, School of Music director. In contrast to technological solutions to our world problems, art offers empathy, sensitivity, nuance.

"We want the performance to be at a high level," he says, "but we want that high level to emerge out of understanding—not just technical proficiency. The musical understanding then becomes a foundation for larger social-cultural

understanding. In entering into an ambitious project like this we think about what our students will take with them as human beings *and* musicians. Will the experience make internationalization personal to them? Will the fact that these students come from two nations once at war humanize them? Attune them to the ravages of war and incline them toward more peaceful resolutions of conflict? We hope so."

The *War Requiem* is ideal for these purposes. Smith says it "communicates to us of a more poignant and complicated world. [It is] about the human condition, the human toll of war, the futility of war."

That is why it will be studied by the performers and students from the School of Music, the departments of history and English, and the broader Nobel Peace Prize Forum audience, which will include a large and diverse group of undergraduate students, graduate students, professionals, and academics. Smith says, "I want to get as many people involved as we can. It's a big thing, multi-faceted, with so many layers to study."



NOBEL PEACE PRIZE FORUM

MARCH 1-3, 2012

MINNEAPOLIS, MINNESOTA

The Britten *War Requiem* will be performed on March 1 as part of the Nobel Peace Prize Forum, whose theme this year is "The Price of Peace."

The Nobel Peace Prize Forum is the only program affiliated with the Norwegian Nobel Institute outside Norway. For 23 years, this unique civic learning experience has brought Nobel Laureates, civic leaders, and scholars together with students and other citizens to inspire peace-making by celebrating the work of those Laureates. The Forum's executive director is Maureen Reed, CLA '75.

Learn more at [z.umn.edu/nobelforum](http://z.umn.edu/nobelforum)





MARK RUSSELL SMITH  
Britten's War Requiem communicates  
"the human toll ... the futility of war."

Replete with moments of great drama, the piece fairly cries for unity. In the final movement, for example, a soldier entering the afterlife meets another who blesses him—it turns out to be the man he'd slain in war. In the Offertorium the baritone sings a poem that chillingly subverts the biblical story of Abraham and Isaac: while the poet says Abraham "slew his son /And half the seed of Europe, one by one," a boys choir sings the Hostias ("Sacrifices and prayers of praise, Lord / we offer to You") as if they were the ones being slain. In the Dies Irae, the soprano and chorus's offering of consolation is juxtaposed with the cries of the tenor, singing of dead comrades—the voice of a soldier who cannot be consoled.

Such musical moments touch the human soul in ways not available to political rhetoric.

#### International Collaboration

A unique set of circumstances makes this production a truly international affair. While traveling in Germany, Smith visited a colleague, soprano Caroline Thomas, who was teaching at the Hochschule für Musik in Detmold, one of Europe's leading music conservatories. They brainstormed opportunities to collaborate and Smith mentioned his idea of the *War Requiem*. Serendipitously, the German faculty had experience with the piece and were thrilled at the opportunity.

"The work is ripe for collaboration," Smith says. "It requires two orchestras and two conductors. And the size of the forces required, and

difficulty of the writing, make it too much for a single chorus. The big choral features need critical mass for effect."

Critical mass it will have, with groups combining and recombining over the several performances. In Minneapolis the University will contribute its 100-piece orchestra and 60 of 150 voices. The Hochschule will fly in its chamber orchestra and a small group of German singers; other groups include Macalester College Choir, Minnesota Boychoir, Augustana Choir of Augustana College in Rock Island, Ill., Quad City Choral Arts, the a capella chamber choir Kantorei, and soloists. In all performances, soprano Thomas will be joined by School of Music professor tenor John De Haan and baritone Philip Zawisza.

The March 1 performance at Ted Mann will take place on the first day of the Nobel Peace Prize Forum, a day dedicated to two separate themes: the relationship between peace and art, and the relationship between peace and business.

The Ted Mann performance will have a strong theatrical element. The main orchestra and chorus, with the soprano, perform the Latin text from center stage. There will be a stage extension for the chamber orchestra and male soloists, who perform the Owen poetry: the more separation, the better. A boys choir, in the distance behind, performs as disembodied voices.

Smith hopes his audiences, on whichever side of the Atlantic, will come away from the performance recognizing what "man's inhumanity to man can mean, and in the reflective moments, react to the toll. For the performers, it's one of those pieces that will be with them forever. The audience leaves transformed. It is not hyperbole to say that." ∞



William Randall Beard writes regularly about theater and classical music for the *Star Tribune* and is the theater writer for *Mpls/St Paul Magazine*.

Video: [z.umn.edu/warrequiem](http://z.umn.edu/warrequiem)

## And Then There Was One

BY WILLIAM RANDALL BEARD

Joe Grosnacht liked to play "trains" with his five little brothers, the dining room chairs standing in for railroad cars. He was the oldest – which meant he was the one who got to sit in front and be the engineer. That was in Germany before the war. By the time he was liberated from Auschwitz in 1945, Joe, 23, was the only brother left, selected by the physician Joseph Mengele, the "Angel of Death," for hard labor instead of the showers.

Decades later, Joe's simple line-drawing of six chairs, five of them empty, became the starting point of "Six Playing Train and Then There Was One," a collage he created with art professor David Feinberg that also includes photographs of trains full of soldiers and deportees.

"It was devastating" to listen to Grosnacht tell his story, says Feinberg. "The collage looks as grisly as I felt."

In addition to teaching, Feinberg directs Voice to Vision, a project of the interdisciplinary Center for Holocaust and Genocide Studies. The center has the largest website in the world on genocide (<http://www.chgs.umn.edu/museum>).

Voice to Vision pairs survivors or their children with professional artists and Feinberg's students, who collaborate on making works of art. "I sometimes have trouble getting my students to think as artists, but not the survivors," Feinberg says.

He began the project in 2002, working with Holocaust survivors; today it embraces people from other cultures as well. He has worked with survivors of genocide in Cambodia and Laos, Rwanda and Sudan, Bosnia and even the great-grandchildren of survivors of the Armenian genocide of 1914 to 1918. "The Holocaust doesn't disappear," he says. "The story continues."

Each piece of art begins with many hours of dialogue. Feinberg uses colors or words, or objects on a table, or even odors to elicit stories

Music reaches beyond political rhetoric to speak directly to the heart.



Mark Russell Smith

Artistic director of orchestral studies:  
Rehearsing the U of M Symphony  
Orchestra, Ted Mann Concert Hall

The art communicates with people with no personal connection to the Holocaust.

## David Feinberg

*Associate professor of art*



## Joe Grosnacht

*Sole surviving brother:  
Long ago, playing trains  
was a game.*

DARIN BACK



"Six Playing Train and Then There Was One"  
Upper left: six chairs, five empty

and restore memories. Then he goes deeper, searching for visual elements to include in the collage. For example, for "Six Playing Train and Then There Was One," Grosnacht provided 20 drawings, three of which were used in the final work.

"We don't illustrate history," Feinberg says. "We try to find visual information—symbols or metaphors—to create feelings. You'd be surprised what goes together to create a new whole." The collages are made up of diverse fragments in juxtaposition—drawings, paintings, shards of paper, architectural elements, in one case a paint-stained floor mat.

Perhaps surprisingly, the collages are non-representational, and that's the survivors' doing, not Feinberg's. As one participant put it: "We don't want to look at photos. We lived the photos."

In one piece, an image of an escalator is reversed to a negative—abstracted to represent the moving of people; for the survivor it stands for "the bodies I had to pile up." In another, drips of paint representing the river they had to cross to get to the work camp moved one woman to say to her husband, "Max, I feel like I'm there again!"

For the majority of participants, the project broke their silence about the horrors they experienced. Two sisters from Rwanda had never before told their stories, even to each other. "Their tragedy was so great, they didn't need to talk about it. They understood instinctively," Feinberg says.

But while creating the art can be therapeutic, the goal is not. Feinberg insists that its purpose is to influence by creating "new visual images that communicate with people who have no personal connection to the Holocaust and other genocides. We use a lot of mirrors, allowing viewers to see themselves and become a part of the artwork."

He likens the collages to messages in a bottle, written to disclose deep, emotional truths. "The communication is not from logic. Metaphor is more powerful than illustration. If you respond to it more viscerally, it stays in your unconscious. It gets permanently saved and comes back."

He also compares them to the best poems: "not the ones you understand immediately, but the ones that make an impression on you and make you struggle with them. Instant communication, like a poster or an infomercial, has an immediacy that is completely separate from works of art. It's the difference between art and decoration."

Since beginning Voice to Vision, Feinberg has stopped showing in commercial galleries. He says, "Galleries, with their white walls, are antiseptic. I love showing in non-sterile spaces, where you can relate to art because it's emotional."

He says the images require viewers to "recall their own experience of injustice, no matter how large or small. When that happens, they become part of an extension of the original experience"—this is the "responsibility of the audience"—and the project "answers to our own problems in the future. It doesn't tell us what to do, but sets us up to be as big as we can be."

Ultimately, Feinberg says, the artworks honor their creators. "We don't think of them as victims, but heroes." ∞

*Go to [zumn.edu/voice](http://zumn.edu/voice) to see more Voice to Vision art and a public television documentary about the project.*

## The Justice Cascade

BY GREG BREINING

Kathryn Sikkink has had a ringside seat to a profound shift in attitudes toward justice. » As a University of Minnesota exchange student in 1976, she lived in Montevideo, the capital of Uruguay, during the depths of the civilian-military dictatorship.

A decade later she was living in Argentina, researching her dissertation on an unrelated topic, when the very first "trials of the juntas" brought former military dictators to justice. She realized there had been a sea change in the attitudes of the citizenry of Latin America—something that academics were ignoring or discounting.

"My first objective was just to document something that people weren't paying attention to," says Sikkink, now a regents professor of political science at the University of Minnesota. The experience shaped her academic work and led her to write *The Justice Cascade: How Human Rights Prosecutions Are Changing World Politics*, published this fall by W.W. Norton.

Despite misgivings by some academics, policy makers, and commentators that the threat of trials causes dictators to cling to power more ruthlessly, Sikkink believes the evidence shows something else—that human rights trials have brought justice, greater respect for human rights, and more-benevolent governments.

"It's not just wishful thinking on my part. It comes from careful empirical research," says Sikkink. "I like to think of myself as a strong supporter whose support is based on strong empirical evidence."

The theme for *Justice Cascade*—indeed, the concept behind the title—came from Sikkink's experience in Uruguay, a one-time democracy that had recently slid into authoritarianism and political violence. "People could barely imagine that their country would be returned to democracy. But what they really didn't imagine at all is that the people responsible for those murders could ever be held criminally accountable," says



KATHRYN SIKKINK  
*"If you don't have trials, people can say, 'That never happened!'"*

Sikkink. "If people in Uruguay couldn't even imagine that that would be possible, how did it happen?"

What happened is that people did begin to imagine the possibility and with that convergence of events justice became possible. "In order to have something new like this happen you have to have almost a perfect storm," Sikkink says.

Modern human rights trials were presaged by the trials of former Nazi leaders in 1945–46. "It starts at Nuremberg because Nuremberg sets a lot of important principles. But Nuremberg is the exception that proves the rule," says Sikkink. The Nazi trials occurred only because Germany was defeated. More recent trials are different: "Now we're having trials in countries in which there was no war, no foreign army."

"The trend, I argue, actually began in Greece in 1975 with the fall of the colonels," says Sikkink. "The Greeks become the first modern society that holds its own leaders criminally accountable for human rights violations." The Greek colonels had blundered in Cyprus, triggering a Turkish invasion, and "were totally delegitimized." With the state thus ruptured, a path was cleared for these unprecedented trials, she says.

Portugal experienced its rupture with the Carnation Revolution of 1974. The Argentine junta lost stature with its defeat in the Falkland Islands in 1982. In one country after another, as trials have followed regime change, the idea of holding former leaders accountable for human

## The use of human rights prosecutions is associated with improvements in human rights.

rights abuses is more easily imagined. "That's why it's called the justice cascade," says Sikkink. "There's this notion of what we call a norms cascade." Unimaginable norms become commonplace.

But as the use of trials has exploded—in the former Yugoslavia, Cambodia, Egypt, and elsewhere worldwide—critics have contended the trials are dangerous and counterproductive. The most common critique is that the increasing threat that dictators will be brought to justice ups the ante and steels the leaders to compromise. Military leaders will stage coups to forestall any possibility of trials.

"The dilemma is, dictators have hung on to power for a long time," says Sikkink, "Stroessner of Paraguay for 40 years. So somehow the notion that dictators in the old days didn't hang on to power and nowadays, because of this threat of prosecution, they are all of a sudden going to hang on to power longer is a little questionable. How are we going to test that idea?"

Sikkink and her colleagues created a database of all "transitional prosecutions" from 1979 to the present. It turned out to be an affirmation of evidence-based research in the social sciences, revealing, she says, that "The use of human rights prosecutions is associated with improvements in human rights."

"In Latin America, which has had more trials than any other region of the world, the dictatorships have not lasted longer. We have virtually no dictatorships anymore in the region. We've had a huge upsurge in trials, and we've had the most complete transition to democracy of any of the less-developed regions of the world."

While so-called realists may oppose human rights trials because they aren't keen on the principle of international law, passionate advocates of international law may oppose human rights trials because they fall so far short of their

ideals, says Sikkink. At a recent conference she met an academic who condemned the Cambodian trials of former Khmer Rouge dictators because they provided cover for the present regime.

"I can't believe that no justice would be better than imperfect justice," Sikkink told her. "Even if we only get five convictions, that's better than zero convictions."

The role of the United States has ranged from inspiring to obstructionist. America played a large role in the Hague trials for crimes committed during the disintegration of the former Yugoslavia, including political leaders Slobodan Milošević and Radovan Karadžić. On the other hand, the United States opposed the creation of an International Criminal Court except under the control of the United Nations Security Council, where the United States wielded a veto. "We failed," says Sikkink. "Sometimes we are defeated by a coalition of smaller like-minded states and non-governmental organizations."

It is said that justice delayed is justice denied, but "one of the lessons of the book is that there is no swift justice," says Sikkink. "Justice very often comes slowly."

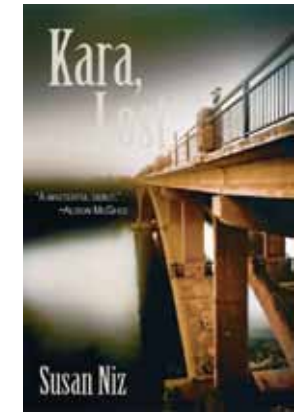
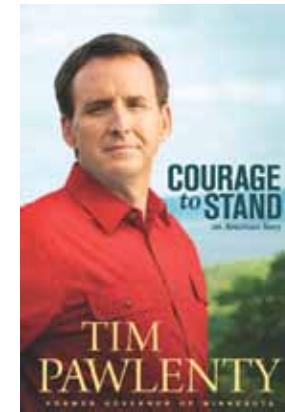
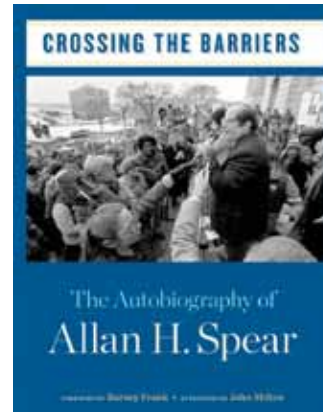
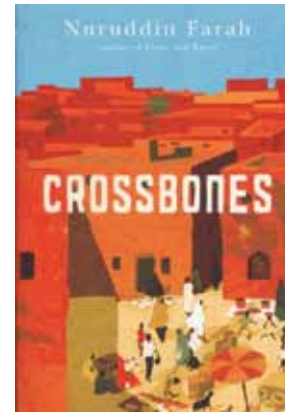
And when it does, the world is often spectator to a defendant, a former strongman, frail and nearing death. Says Sikkink, "People say, 'Let's just let them go. What can be gained from prosecuting these individuals?'"

"The problem is if you don't have trials, sometimes people rewrite history and say, 'That never happened!' In Argentina, where the trials left this incredible record, no one can deny anymore that 10,000 or 15,000 people were 'disappeared' by the military regime. You can't deny it. And I think as a result, there will never again be an authoritarian regime in Argentina." ∞

### Kathryn Sikkink

*Professor, political science:  
 Justice cascades when brutal  
 dictators go to court.*

# BOUND TO PLEASE



BOOKS BY CLA FACULTY AND ALUMNI

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## » NONFICTION

### CROSSBONES NURUDDIN FARAH

RIVERHEAD BOOKS, 2011 / Somali pirates and clan warlords. Young men from Minnesota recruited to blow themselves up in the country their parents fled. Nuruddin Farah's eleventh novel seems torn from headlines about his stricken homeland. In *Crossbones*, a U.S.-based foreign correspondent travels with his Somali-American father-in-law to Mogadiscio where he hopes to chronicle the strife; meanwhile, his brother flies into northeastern Somalia looking for his stepson, who has disappeared from Minneapolis. Farah completes his *Past Imperfect* trilogy, focused on diasporic Somalis returning to the country, with a taut narrative of well-meaning actors tightrope-walking through increasingly chaotic circumstances. Along the way, Farah fills in the gaps for Western readers, exposing the international game behind so-called "Somali" piracy and the toll taken on the ground by the decisions of distant trigger-pullers, whether they be "religionist" martyr-trainers or presidents. -TS

*Farah is CLA's 2010-12 Winton Chair in the Liberal Arts. Reviewer Terri Sutton is staff for the English department.*

### CROSSING BARRIERS: THE AUTOBIOGRAPHY OF ALLAN H. SPEAR ALLAN SPEAR

UNIVERSITY OF MINNESOTA PRESS, 2010 / Although I never had the opportunity to meet Allan Spear, when I finished his autobiography I felt I knew him well. With compelling candor and sharp insight, Spear explicates much of his life's journey—his awkward childhood years, his pursuit of a Ph.D. in African-American history, his move to Minneapolis for an academic career at the University of Minnesota, his frustrating and gratifying experiences with local politics and the DFL Party, his compe-

titive bids for elected office, his intensely personal process of openly identifying as gay, and some of his experiences in the Minnesota Senate. Spear is at his best when he takes readers with him through his life's critical junctures, including his decisions to stay in Minnesota, leave academia for a career in politics, and reveal that he is gay, as well as his responses to political changes. His at-times jagged path highlights the personal and political tradeoffs associated with pursuing a life in politics, and ultimately, the rewards that come with personal and political courage. Spear championed a range of liberal policy issues inside and outside of the Senate, supporting his contention that, "When I insisted that I was a legislator who just happened to be gay rather than a gay legislator, this was not just political rhetoric." Even so, Spear perhaps underestimates his importance to the gay rights movement. My only dissatisfaction is that just as did Spear's life, the 410-page book ends too soon, leaving readers wanting Spear's own perspective on the last 25 years of his life. -KP

*Spear, associate professor emeritus, taught in the history department from 1964 to his retirement in 2000. Reviewer Kathryn Pearson is an assistant professor in the Department of Political Science.*

### THE DISAPPEARING SPOON: AND OTHER TRUE TALES OF MADNESS, LOVE, AND THE HISTORY OF THE WORLD FROM THE PERIODIC TABLE OF ELEMENTS SAM KEAN

BACK BAY BOOKS, 2011 / As an undergraduate at the U, Sam Kean loved his professors' anecdotes concerning various chemical elements and the scientists who discovered them—indeed, as he admits straight off in this lively volume, he enjoyed hearing the stories more than practicing the science. His enthusiasm blows the fusty off this project: a survey of all 118 elements on the periodic table. With an eye for inventive metaphor (a mercury ball is a "silver lentil") and comic detail (in 1963 a San Diego scientist earned the headline "S.D. Mother Wins Nobel Prize"), Kean strings together his elemental tales into an immensely readable narrative reaching from Mendeleev's creation of the periodic table in 1869 to the new forms of matter being explored today. The story is shot through with references to mythology, politics, literature, philosophy, geology, history, and so on, as Kean shows how inextricably human life and thought are bound to chemistry. That lesson sounds like a chore, though, and this bright, ranging book is anything but. -TS

*Kean, summa cum laude B.A. '02, English and physics, writes for Science.*

### COURAGE TO STAND: AN AMERICAN STORY TIM PAWLENTY

TYNDALE, 2011 / Written in the run-up to his bid for the presidency, the two-term Minnesota governor's autobiography is a personal manifesto for conservatism based on the belief that the U.S. has become addicted to government; the virtue cited in the title refers to "the power and the guts to say, 'No'" to "never-ending demands for more spending." The story follows the transformation of this son of a Catholic, liberal Saint Paul stockyard worker into an Evangelical Protestant conservative, through his legislative and gubernatorial service, and the account of presidential candidate John McCain's non-choice of him as running mate. Not least, the book is a testament to Pawlenty's religious beliefs and a paean to his wife, Mary. -MP

*In a humorous turn, Gov. Pawlenty, B.A. '83, political science, endorsed Stephen Colbert for president: z.umn.edu/tpaw. Reviewer Mary Pattock is editor of Reach.*

## » CREATIVE WRITING

### SAFE FROM THE SEA PETER GEYE

UNBRIDLED BOOKS, 2010 / This debut novel spirals out from the sinking of an ore ship in Lake Superior in the gales of November, a wreckage that continues to grind at one of the three survivors until it erodes his health, his marriage, and his relationship with his children. And yet, within the book's narrative all that action is long over; there is only the quiet story of the man, dying, and his bitter, bristly son, whom he's called to a remote cabin near the Superior shore. When author Peter Geye finally describes the ship going down, the visceral tale unspools as humble dialogue, the father carrying the son on his back out into the old storm to show how completely it destroyed—and also how it shouldn't have: his survivor's pain didn't have to rot inside him. Within an attentive depiction of Northern Minnesota's stark beauty, autumn collapsing to winter, Geye illustrates the slow paring away of the duo's guilt and resentment until what's left is nothing but the heavy grace of snowfall. -TS

*Author Peter Geye, BA '00, English, lives in Minneapolis.*

### GRYPHON: NEW AND SELECTED STORIES CHARLES BAXTER

PANTHEON BOOKS, 2011 / Halfway through *Gryphon*, Charles Baxter's collection of 23 new and selected stories, one character turns to the other and informs him that the very sight of him causes her sadness—"a complicated sadness," she explains. Though augmented with Baxter's gift for creating marvelously comic scenes, one could argue that complicated sadness is the condition that binds these beautiful and often surreal tales. From the elderly woman struggling with her own memory as her husband slips further into dementia in "Horace and Margaret's Fifty-Second" to the same couple marching toward divorce in "Poor Devils," life is not kind to the characters who populate Baxter's imagination. And yet, through defeats large and small, they survive and press on. Each story illuminates Baxter's mastery of short fiction, including the now-classic title story as well as the newly published work. This acclaimed author will read his work at the annual Benefit for Hunger, Nov. 15, Coffman Theatre. -SF

*Author Charles Baxter, a professor in the English Department, teaches creative writing. Reviewer Sally Franson is an English department graduate student and instructor.*

### KARA, LOST SUSAN NIZ

NORTH STAR PRESS, 2011 / It's one thing to feel completely isolated in the Twin Cities, another to struggle with homelessness, and yet another to be sixteen; Susan Niz's protagonist is all three. After fleeing the confinements of her suburban life, Kara escapes to Minneapolis where she faces much harsher realities than the ones she left behind. Susan Niz's debut novel deals with the frustrations of being a misunderstood teenager, ultimately revealing deeper questions of family and self. Susan Niz's protagonist feels so real; long after I'd set the book down, my mind kept wandering back to Kara, wondering if she made the right decisions, hoping she found the refuge she deserves. -LP

*Author Susan Niz, B.A. '04, English, M.E., lives in Eagan, Minn. Reviewer Liza Pierre is a senior in strategic communication.*

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# THERE WHEN THE TROOPS COME HOME



Scott Litman spends his days on the cutting edge of digital marketing and promotion, creating social media systems and web search optimization and other strategies that didn't even exist a decade ago.

The 1990 University of Minnesota CLA graduate and his business partner, Dan Mallin, have hit the entrepreneurial jackpot three separate times, building successful digital marketing companies from scratch and then selling them at great profit to bigger businesses. Now they're back with a fourth company, Magnet 360, which looks like another winner.

He's rightly proud of his career success, but there's an extra touch of satisfaction in his voice when Litman speaks about his volunteer efforts with a non-profit venture he helped launch and sustain: the Minnesota Military Appreciation Fund, which raises money for troops returning from overseas combat zones.

He and Mallin, who has an M.B.A. from the University's Carlson School of Management, have provided much time and expertise to the fund as it has mushroomed from its founding in 2005 to its current level, raising \$12 million to provide grants to more than 12,000 returning troops and their families.

The grants range from \$500 to each service member returning from combat, up to \$10,000 to those who've been seriously injured during their tour of duty. Families of a Minnesota service member killed in action receive \$5,000.

## ENTREPRENEURIAL ENERGY

Although Litman didn't serve in the military, and no one in his family has been sent overseas on combat missions since 2001, he threw himself into the project with his typical entrepreneurial energy after being recruited by MMAF founders Gene Sit and Michael Gorman.

Gorman knew about Litman's marketing abilities and public service commitment from their work together in the local entrepreneurial community.

"We knew from the beginning that we needed to project a consistent and highly professional face, to build a brand, as well as a technical platform to get the word out about our program and facilitate the grant process," said Gorman, managing director of Split Rock Partners, a Twin Cities venture capital firm. "I knew Scott has a tremendous energy level and appetite for interesting challenges; he's an optimistic person who wades right in and rolls up his sleeves to make something happen," Gorman said.

Litman didn't hesitate when approached.

## SO WE JUST GO ON WITH OUR LIVES?

"We were having a nice lunch and Gene Sit reminded us that there were thousands of Minnesotans in the desert that very day with nothing to eat but MREs [Meals Ready to Eat]. And he said that only about .5 percent of Americans were being impacted by the war while the rest of us go on with our lives," Litman recalled.

"I saw it as a way to make sure that everyone—whether they were for the conflicts or against them, whether they want to support war or support the troops by bringing them home—could say thank you and help take care of these people. It's a thank-you, not just for the injured or those in need, but for everyone who served."

So Litman and Mallin joined the fund's steering committee in those beginning stages. They set up the website, conceived and executed the branding, and promoted the program, both to eligible veterans and to the public, for the fundraising efforts that provide the funding.

I've been incredibly fortunate so far as an entrepreneur and as a citizen of our state and now, it's my turn to 'pay it forward.'

Their promotion efforts include the MMAF's annual walk and recognition event for military members, and an annual fundraising dinner which has featured speakers like Sen. John McCain, journalists Tom Friedman and Tom Brokaw, and author Vince Flynn.

## GRATITUDE

The response from veterans receiving the grants has been heartwarming and inspirational, Litman said. He cited thank-you notes from recipients:

*"I just wanted to take a moment and let you know how much my family and I have appreciated the MMAF grant we received. The \$500 was such an encouragement to us as we were facing reintegration time together. Your work is important! Please let everyone know that MMAF is making a positive difference in so many lives."* STAFF SERGEANT, GENEVA, MINN.

*Thank you kindly for the \$500 grant I received in the mail. The funds will be used wisely and couldn't have come at a better time as I transition back into civilian life. Wishing you all the best and thank you for your generosity."*

FIRST LIEUTENANT, SAINT PAUL, MINN.

John Kriesel, state representative from Cottage Grove, Minn. and a sergeant in the Minnesota National Guard who lost both legs in a roadside bomb explosion in Iraq, was another fund recipient. "The Minnesota Military Appreciation Fund is a tremendous asset to the state. It's always an honor to work with them," he said.

Litman and Mallin are also the founders of the Minnesota Cup, a statewide business plan competition for entrepreneurs. Since 2005, the



SCOTT LITMAN

competition has played an important role in the state's efforts to seek out and reward new inventions and ways of doing business.

Litman was a history major at the University and says that was a great foundation for his business success.

"The CLA and History Department don't realize that they're actually providing a good business background for students," Litman said. "Many graduates are very successful entrepreneurs; we know about learning from the past and appreciate the guidepost lessons of others who've gone before."

His achievements, and appreciation for the help he's had along the way, led to the interest in community service, he said.

"Everything I've received, especially from the U and from my family, has ultimately led me to realize there's a time to give back," he said. "I've been incredibly fortunate so far as an entrepreneur and as a citizen of our state and now, it's my turn to 'pay it forward'. Both the Minnesota Cup and MMAF are there to help people who are working hard and doing great things and give them a leg up when they need it." ∞

Joe Kimball, a former columnist and reporter for the *Star Tribune*, now writes for *MinnPost*. He is the author of the bestselling *Secrets of the Congdon Mansion*.

# ON A PERSONAL NOTE

What can one do with a liberal arts degree? Good question. » And good answers!

Alums continually tell us how they are “animating” the liberal arts in the world. In this issue you’ll read about judges and museum directors, poets and novelists, VPs of corporations and universities. CLA alumni work in the White House, in news rooms and in classrooms, they are lawyers, musicians and film makers. The MacArthur Foundation recently dubbed one a “genius.” Oh, and did we mention that Minnesota Viking?

## 1930s

**Ann Schultz, B.A. '39, English**, published *Message in a Bottle*, a collection of poems that was nominated for a Minnesota Book Award. Now 93 years old, Schultz found her voice in poetry in her 40s, having lost much of her ability to speak from repeated bouts of pneumonia. Her work has been published in *The Saturday Evening Post*, *Chatelaine*, *Selco Regional Anthology*, and elsewhere.

## 1970s

**Mark Bly, B.A. '73, English; M.A. Boston College, M.F.A. Yale University**, is senior dramaturg and director of new play development at the Alley Theatre in Houston, Tex. He teaches playwriting and dramaturgy with Edward Albee at the School of Theatre and Dance, University of Houston, and is Distinguished Professor of Playwriting in the theater department at Hunter College, Manhattan. He has dramaturged more than 200 productions at major regional theaters and on Broadway.



**Philip C. Carruthers, B.A. '75, political science, J.D. '79**, is the newly appointed District Court Judge in Minnesota’s Fourth Judicial District, serving Hennepin County. He previously served in the Ramsey County Attorney’s Office as director of the civil division, and as the head of the prosecution division, where he started the Elder Abuse Unit and helped organize the Joint Domestic Abuse Prosecution Unit. He has been in private practice in Minneapolis for 21 years, and from 1997 to 1998 served as speaker of the Minnesota House of Representatives. The U of M Law School named its public interest law clinic after him.



**Michael Sidney Fosberg, B.F.A. '79, theater**, author of a book and a one-man play, both titled *Incognito*, was interviewed about his work on National Public Radio by (CLA alumna) Michele Norris. His works are autobiographical, about growing up believing he was white, never having met his biological father, who was black. *Listen to the interview at z.umn.edu/incognito.*

## 1980s

**Terry Sater, B.A. '83, speech communication**, was part of a news team which was recently honored with an Edward R. Murrow Award. Sater is a reporter and news anchor at WISN-TV in Milwaukee, Wis.



**KAREN HANSON, B.A. '70, Ph.D. '80 (Harvard), philosophy and mathematics**, has been named U of M senior vice president for academic affairs. She previously served at Indiana University as executive vice president, and provost of the Bloomington campus.

As provost, Hanson will oversee budgeting, all matters related to academic programs, faculty promotion and tenure, research, outreach, and student recruitment and retention. She starts her new duties in February.

She is acutely aware of the scope of the challenge she faces: times are hard, the public is focused on the economy and jobs, and there is a new public skepticism about higher education.

“College is a time to prepare for a job,” she says, while maintaining that “public research universities also play the central role in creating society’s new knowledge. Through their liberal arts mission they help sustain and advance culture. They help people have productive and meaningful lives. They help citizens learn to live with one another, express themselves civilly, and be analytic about directions of the nation.”

She says, “Universities themselves must make the case that public higher education is a fundamental building block that the nation can’t do without.”



## 1990s

**Christian Overland, B.A. '94, American studies**, has been named executive vice president of The Henry Ford. He oversees all historical research, education programs, and experience design, and is responsible for the maintenance and growth of the institution’s collections. The Henry Ford is a history destination that includes a museum, village, IMAX theater and research center.

**David Gerbitz, B.A. '96, speech communication**, is joining Yahoo! as vice president for account management. He was most recently the general manager for U.S. ad sales, strategy, and operations at Microsoft.

**Joyce Sutphen, B.A. '82, M.A. '93, Ph.D. '96, English**, is the new poet laureate for the State of Minnesota, following inaugural state poet laureate Robert Bly. Charged with promoting and supporting poetry in Minnesota, Sutphen says she aims to bring together poets from around the state. A teacher of literature and creative writing at Gustavus Adolphus College in St. Peter, Minn., she subscribes to Robert Frost’s description of poetry as “a momentary stay against confusion.”



**Jennifer Holmes, Ph.D. '98**, associate professor, University of Texas at Dallas, and **Amy E. Jaspersen, Ph.D. '99**, associate professor, University of Texas at San Antonio, both **political science**, won the University of Texas Regents’ Outstanding Teaching Award, the regents’ highest honor.

**Lee Hutton, B.A. '99, journalism and speech communication**, was named by *Minnesota Finance and Commerce* as one of the 25 Attorneys of the Year. Read about him in *Minnesota Lawyer*: [z.umn.edu/hutton](http://z.umn.edu/hutton).

**Andrea Mokros, B.A. '99, political science**, is the new White House director of scheduling and advance for First Lady Michelle Obama. She previously served in Minnesota Governor Mark Dayton’s administration.



## 2000s

**Paul Amla, B.A. '03, global studies, M.Ed., '07**, is president and founder of Amla International Translations, a Minneapolis interpreting service developed from his own experience as a West African refugee confronting the language barrier. Services offered include document translations, telephone and on-site interpretation in more than 150 languages. He is the recipient of the Business of the Year Award from *Msbale*, a newspaper for African immigrants in the Americas.



**Katherine E. Merkel, B.A. '02, political science**, has joined the law firm of Henschel Moberg, P.A. as an associate attorney. Merkel previously clerked for the Honorable Laurie J. Miller and will practice exclusively family law. Merkel is treasurer of CLA’s Alumni Society Board.

**Asim Dorovic, B.A. '05, political science, German, and global studies**, is the chief of cabinet to the minister of foreign affairs of Bosnia and Herzegovina.

**Conor O'Brien, M.M. '06, music performance**, will join the faculty of Luther College in Decorah, Iowa, in February 2012 as a visiting assistant professor of music. A native of Dublin, Ireland, he runs a private teaching studio in Minneapolis and recently established a chamber music program that caters to youth and adult musicians in the Twin Cities. O'Brien has played with the Minnesota and Saint Paul Chamber Orchestras, and is

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a member of the Minnesota Opera, Minneapolis Pops, and Lyra Baroque orchestras.

**Amy Propen, Ph.D. '07, rhetoric**, was awarded the 2010 John R. Hayes Award for Excellence from the Journal of Writing Research. Propen is an assistant professor of rhetoric and composition at York College of Pennsylvania.

**Sao Seugene Her, B.A. '08, Asian languages and literatures**, recently won Best of the Fest award for her short film, “Distance,” at the Hmong *Qhia Dab Neeg* (Story Telling) Film Festival, Saint Paul, Minn. “The most important thing in my artwork,” she says, “is to express: don’t forget who you are and your roots, no matter where you may end up and adapt to a different society and culture.”

**Marcus Sherels, B.A. '10, political science**, signed with the Minnesota Viking as an undrafted free agent. After spending most of the 2010 season on the practice squad, he made the active roster in 2011 and is the team’s starting punt returner.



## WRITING AWARDS

**Wendy Webb, B.A. '84, political science**, won the 2011 Minnesota Book Award for Genre Fiction for her first novel, *The Tale of Halcyon Crane*.

**Peter Geye, B.A. '00, English**, won the inaugural Independent Literary Award for fiction, a prize given by literary bloggers, for his novel, *Safe From the Sea*. SEE PAGE 21 FOR REVIEW.

**Lightsey Darst, M.F.A. '03, creative writing**, received the Minnesota Book Award for poetry for her debut collection *Find the Girl*.

Three out of four 2011 McKnight Artist Fellowships for Writers went to M.F.A. alumni: **John Colburn, M.F.A. '96, creative writing, B.A. '90, English; Ethan Rutherford, M.F.A., '09, creative writing;** and **Dominic Saucedo, M.F.A. '02, creative writing**. Each will receive \$25,000.

**Swati Avasthi, M.F.A. '10, creative writing**, won a CYBILS Award for Young Adult Fiction for her debut novel *Split*. The awards are given by literary bloggers for the year’s best children’s and young adult titles.



COURTESY THE JOHN D. & CATHERINE T. MACARTHUR FOUNDATION

**TIYA MILES, Ph.D. '00, American studies**, is a 2011 MacArthur “Genius” Fellow. An associate professor at the University of Michigan, Miles is a public historian – like the historians who work in museums, historical societies, and on TV documentaries, whose primary audience is not other academics, but the public. She writes about the complex relationships between the African and Cherokee peoples of colonial America. Her book, *Ties that Bind: The Story of an Afro-Cherokee Family in Slavery and Freedom* (2005), which won two awards, was based on her dissertation. Her newest work is *The House on Diamond Hill: A Cherokee Plantation Story*, which in 2006 was awarded the Frederick Jackson Turner Award from the Organization of American Historians and the Lora Romero Distinguished First Book Award from the American Studies Association.



See video at: [z.umn.edu/tiyamiles](http://z.umn.edu/tiyamiles)

## JUDITH MARTIN

**Judith Martin, Ph.D. '76 and M.A. '71, American studies; M.A. '73, history;** CLA professor of geography, died October 3 of complications related to breast cancer treatment. She was 63.

A highly respected academic and popular professor, Martin had an enormous impact on the Twin Cities. She served for 15 years as a member of the Minneapolis Planning Commission, seven years as its president. She worked on zoning, transit, and airport issues, on a plan for downtown and a jobs-open space-transit project. She was an advocate for the green-

ing and revitalization of the Mississippi riverfront.

Minneapolis City Council member Gary Schiff told the *Star Tribune* that Martin “was a bridge from the ivory tower to City Hall and from theory to practice. Everyone should learn her name, because we all live in a better city because of her.”

Martin joined CLA as a research associate in 1985, and in 1989 was hired as a geography professor and director of the urban studies program, a position she held until her death. She taught a generation of students to factor into urban development an entire range of human and environmental considerations: the history of a community, its geography, anthropology, architecture, culture—and real world experience with the give-and-take of civic life and public policy.

In a tribute to Martin, CLA Dean Jim Parente wrote that she was an exemplary University citizen who could be depended on for thoughtful leadership and counsel. She served on many University and college committees, often as chair or vice-chair. She was a member of the CLA 2015 planning committee, and of the search committee for a new U of M provost. She received virtually every teaching honor bestowed by the University, the CLA Alumna



DIANA WATTERS

of Notable Achievement Award, and the President's Award for Outstanding Service. She had a high national profile as well; she was widely published, often consulted, a frequent speaker, and a sought-after interviewee.

*Memorials can be directed to the University of Minnesota Foundation's Judith Martin Memorial Fund. Go to [z.umn.edu/clagiving](http://z.umn.edu/clagiving).*

*Read about Dr. Martin's work at [z.umn.edu/martin](http://z.umn.edu/martin).*

EVERYONE SHOULD LEARN HER NAME ... WE ALL LIVE IN A BETTER CITY BECAUSE OF HER.

- GARY SCHIFF, MINNEAPOLIS CITY COUNCIL

Said “to be everywhere,” in Saint Paul she worked on economic development and on the Capitol Area Architectural and Planning Board; she was a board member of the Hennepin County Historical Society and advised the Minneapolis Historic Preservation Commission.



**Elmer B. Staats, M.A. '37, public affairs, and Ph.D. '39, political science,** died July 23 in Washington, D.C. at 97.

As comptroller general of the United States, he headed what is now known as the General Accountability Office (GAO)

from 1966 to 1981, through four presidential administrations, appointed first by President Lyndon Johnson, then serving the Nixon, Ford, Carter, and Reagan administrations. Staats transformed the GAO from an

agency that kept track of federal dollars to one that evaluates federal programs, which have included Social Security, the war on poverty, and the cost and reliability of military weapons. According to the GAO, he saved the government \$20 billion. In the days after his death, the flags in front of the GAO were flown at half-staff.

Staats began his federal career at the Bureau of the Budget (now Office of Management and Budget), in 1939 under President Franklin D. Roosevelt, and continued to serve in high-level positions under presidents Truman, Eisenhower, Kennedy, and Johnson—who named

him head of the GAO. He believed his most notable achievement was the agency's audit of the Committee to Re-Elect the President (CREEP), showing that contributions to President Nixon's campaign had been used to finance the Watergate break-in of the offices of the Democratic National Committee.

He was a founding member of the National Academy of Public Administration and worked to establish its public service award program. After he retired, Staats served as president of the Harry S. Truman Scholarship Foundation Board of Trustees, and in the 1990s became the

**Sadie Krielkamp, B.A. '35, M.A. '42, English,** died December 21, 2010, in Cambridge, Mass., at the age of 97. She was a co-translator from the French of *Paradoxes of Faith* by Cardinal Henri-Marie de Lubac, S.J., an influential 20th-century theologian who played a key role in shaping the Second Vatican Council. Her grandson Ivan, an English professor at Indiana University, wrote that Sadie “at age 90 showed up uninvited at a presentation I gave at the Harvard Humanities Center and asked me a tough question about my definition of dramatic monologue.”

**Charles Leonard Lewis, M.A. '52 and Ph.D. '55, psychology,** died February 6, 2010, in Lancaster, Penn. He was 84 years old. He had served in teaching and academic roles at Ohio University, University of North Dakota, University of Tennessee, and at the University of Minnesota, where he was associate director of activities from 1950 to 1955. Between 1972 and 1982 he was vice-president for student affairs at Pennsylvania State University. Lewis was the first editor of the *American College Personnel Association Journal*, and a consultant to the Central Intelligence Agency

**Nicholas P. Barker, Ph.D. '66, English,** died of liposarcoma in Lookout Mountain, Ga., on December 24, 2009 (his death only recently noted in the press), at age 72. Barker joined the Covenant College faculty as an English professor in 1966 and went on to become dean of faculty, then vice president for academic and student affairs, a position he held for 25 years.

first chairman of the Federal Accounting Standards Advisory Board.

He never disclosed his party affiliation; on the sofa in his office he kept a pillow embroidered with an elephant on one side, a donkey on the other.



*Newsman Bob Scheiffer marked Staats' passing on CBS television: [z.umn.edu/staats](http://z.umn.edu/staats)*

## RICHARD “PINKY” McNAMARA

**Richard “Pinky” McNamara, B.A. '56,** died on May 23, after a long battle with Alzheimer's disease. He was 78.

An immensely successful entrepreneur who credited his liberal arts education with the skills he used in his career, McNamara went on to become a University of Minnesota Foundation trustee, a member of its Board of Regents, and one of the University's—and CLA's—biggest benefactors.

From humble beginnings (he got his nickname from the faded red corduroys he wore as a child), he made his way to the U with the help of an athletic scholarship, and became a Gopher football star. Post-graduation he turned to business and discovered a knack for turn-around leadership. He founded Activar, a holding company that specializes in resurrecting ailing companies and today has 17 thriving businesses under its umbrella plus facilities across the U.S.

In 1992 McNamara launched his philanthropic support of CLA with a gift of computers to enhance the technology involved in student advising. Later, he earmarked \$3 million of a \$10 million gift to the University for the creation of the McNamara Employer Network, an endowment for expanded career planning for CLA students.

He received the University's prestigious Outstanding Achievement Award in 1997. He served as a trustee of the University of Minnesota Foundation and was appointed to the Board of Regents in 2001, serving until 2005, when he resigned because of health reasons.

“There's something about the University,” he once said. “You read about it, you listen to Gopher games on the radio, and you fantasize that you might be here. And one of the risks of dreaming is, it's liable to happen. It did, for both of us.... Everything I think of, what I'm doing, it just goes back to the University. It's a great institution.”



Benefactor “Pinky” McNamara (in suit and tie) with CLA staff.

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**REACH**

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## › FOR THE LOVE OF LEARNING

Like many of you who have supported the University over the years, I recently received a thank-you letter from our new president. Frankly, I was touched. And I was especially touched to see his signature—Eric W. Kaler, Ph.D. '82.

OK, I know it's just a signature. But I'm a sentimentalist. I'm thrilled that President Kaler is so proud to declare his University of Minnesota provenance as an educator, researcher, and leader. Just listen to him talk, and you'll know his pride is deep and heartfelt.

As a president who earned his stripes on this campus, he knows that a great University of Minnesota opens the doors to greatness for Minnesotans. And he knows from his own experience the importance of financial support to help students across the threshold. As he said in his inaugural address, the fellowship awarded to him “was the only way this son of a working-class family could go to graduate school.”

As a leading land grant institution, we have a responsibility to develop talent for a 21st-century economy. And as a top-tier research university, we have a special responsibility to educate graduate students. Graduate and professional degrees are increasingly essential for hiring and advancement in all of the industries that drive discovery, innovation, and the economy. Our graduate students are tomorrow's leaders not only in higher education but also in just about every other arena imaginable.

It all begins here — as a dream, a partnership, and a legacy. Every great professor was once a graduate student aspiring to create something new. And behind every great professor, behind every great scholarly or creative work or research project or breakthrough discovery, there's a new generation of graduate students not only learning “from the master” but also providing inspiration and insight, investigating, collecting and synthesizing data, working shoulder-to-shoulder with their faculty colleagues and mentors to create knowledge, advance human understanding and create a better world. They are also teaching the next generation of students and keeping the legacy going.

As music professor Mark Russell Smith says so eloquently,

*Music is an art of legacy— I was taught by [a] ... master conductor when I was a graduate student, and now I have the same opportunity to share my experience with these fun-tastic students. I am a better conductor and musician because of my interaction with these students, and I have the privilege of sharing and exploring some of the greatest masterworks of art ever created with them.*

And you can see the results on the faces—and in the words—of graduate students like Ethan Rowan Pope:

*The Voice to Vision anti-genocide project... [with David Feinberg] helped me look outside and beyond myself for inspiration and knowledge; to learn from people who have survived unimaginable horror and trauma; to keep my artistic eye on the things that most matter; and to be grateful for my good health and my good life. David helped me stay confident with my own distinct voice even while his own, more experienced, voice gave me encouragement and guidance.*

Without graduate fellowship support, especially in these hard times, such rich teaching and learning partnerships might never happen. We can only imagine the wasted potential and lost opportunities.

With fellowships ranging in cost from \$20,000 to \$40,000 (depending upon the field), the need is monumental. But so is the payoff. As President Kaler said, “philanthropy [plays] an absolutely pivotal role in building on the foundation of public investment to catapult us to excellence.” It makes “the difference between good and great.”

I hope that you will do what you can to keep CLA great by supporting our graduate students.

**MARY HICKS**  
Director, Development & Alumni Relations  
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EVERETT AYOUBZADEH

# HOW do you ANIMATE the liberal arts?

“We need to initiate a Campaign for the Liberal Arts – a campaign that makes plain their essential place in the contemporary world.

“It never ceases to astonish me how easily the liberal arts are taken for granted in our society. Yet when a major crisis impacts our daily lives, the persons most needed and most wanted in the room are those trained in language, religion, history, politics, anthropology, sociology, psychology, and media. We must animate the liberal arts daily.”

DEAN JIM PARENTE  
2011 State of the College Address

## SHARE YOUR EXPERIENCE

How are the liberal arts essential in your life?  
How do you demonstrate their vitality in the world?

Join the conversation. We'll share your ideas and experiences. Send us a note at:

[claReach@umn.edu](mailto:claReach@umn.edu)

