

Liam Anderson, Political Science Department

RE: Professional Development Leave 2007-2008

The main purpose of requesting a 3-quarter PDL was to complete work on a manuscript for which myself and a co-author had received a contract from the University of Pennsylvania. The book (approximately 120,000 words) was entitled *Crisis in Kirkuk: The Ethnopolitics of Conflict and Compromise*. More precisely, it was to start and complete the project. By the end of the period, we had successfully completed a 2nd draft of the manuscript, leaving just the proofing of the typeset version to be done. The book has been reviewed and has been accepted for publication; it will be published by UPenn Press in Spring 2009.

In addition, I was able to complete the following related scholarship during the PDL period

Book Chapter.

“Internationalizing Iraq’s Constitutional Dilemma,” in Lowe, Robert (ed), *The Kurdish Policy Imperative*. (London: Royal Institute for International Affairs Press), forthcoming, 2009.

Briefing Paper.

The Kirkuk Dilemma. 5,000-word briefing paper prepared for Royal Institute for International Affairs, London, forthcoming, February 2009.

Liam Anderson

TO: Charles Taylor, Dean
FROM: Linda Farmer, Associate Professor of Philosophy
RE: Professional Development Leave Report
DATE: January 2, 2009

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For the academic year 2007-08 I was granted a professional development leave. During this year, I was relieved of my teaching responsibilities for all three quarters. I intended during this leave to research and draft a substantive portion of a book examining the philosophical anthropology of Thomas Aquinas. I did accomplish this goal during my leave. By the beginning of fall quarter 2008 I had a draft of about 165 pages of the book manuscript (excluding the Bibliography), and I had completed the research for several of the chapters.

I began my leave by reading the works of Aquinas. I selected those works which had relevant things to say regarding the topics I planned to address in the book and methodically collected every quotation which might be useful in any way. I then

collected the same selections of text from the critical edition of Aquinas' works in the original Latin. I conducted most of this painstaking task at the University of Dayton's library, although I also consulted the critical edition in the library holdings of Ava Maria University. Whenever there were discrepancies between the critical edition and the particular English translation used, I consulted other English translations until I found the most adequate translation of the Latin.

That process of primary source collection in both English and Latin took up the bulk of my professional development leave. However, the close reading of the primary texts clarified not only what I needed to examine in each of the chapters, but also what I needed to argue in each of the five chapters. The collected textual selections are also what allowed me to create a textual "backbone" for four of the five chapters of my book. Through organizing, rewriting and explaining those selections, rough drafts of those four chapters emerged.

What secondary literature I would need to consult became evident from those rough drafts. So, my next step was to compile list of scholarly works I would need to read for each of the drafted four chapters. And this is, fundamentally, where I am now in this project: I am reading secondary literature, incorporating both support and critique of my claims from that literature, and revising my chapter drafts accordingly.

To conclude this report I would like to thank you for permitting me this productive year. The opportunity to conduct sustained research over an extended period of time is invaluable. I was able to make substantive progress on a project that, I think, will make a contribution in a number of fields. Given this beginning, I have every confidence that the project can be brought to a successful conclusion.

REPORT on PROFESSIONAL DEVELOPMENT LEAVE 2007-2008

Elliot Gaines, Associate Professor

Department of Communication

September 2008

I am grateful to have been granted the opportunity for Professional Development Leave and am happy to report that it was a very focused and productive time. During the past year I completed nine chapters, assembled, and submitted the book project I proposed in my application for Professional Development Leave. With the working title, ***Building Media Literacy: Critical Thinking and the Semiotics of Media Studies***, the basic format of the book is currently being reviewed.

The preliminary table of contents below provides chapter titles and demonstrates the organization of the book into sections:

[Section One: the conditions of communication and media]

Chapter 1. Intro: Media Literacy and the Semiotic Logic of Pragmatism
[Section Two: theoretical grounds for semiotics of media literacy]

Chapter 2. An Applied Semiotics: Semiotics and its Applicability to Media Analysis

Chapter 3. The Necessary Ambiguity of Communication

Chapter 4. Power and Proxy in Media Semiotics

Chapter 5. Audiences and the Semiotics of Space

[Section Three: pop culture, media, and applied analysis]

Chapter 6. The Narrative Semiotics of *The Daily Show*

Chapter 7. News Stories as Culture, Information, and Entertainment

Chapter 8. Semiotics of Entertainment: Understanding Culture, Ideology, and Myth

Chapter 9. Media Criticism as Applied Semiotics

Following the review process, revisions and additional writing are expected. Writing a preface and acknowledgements will be necessary. Extensive work will also be necessary to developing an index to the text. So, much work remains to be done.

As mentioned in my original proposal for Professional Development Leave, I also wrote and submitted five articles for a new encyclopedia titled, ***Encyclopedia of Media and Communications***. My entries included the following topics: Audiences, Analogue Media, Blogs and the Blogosphere, Situation Comedy, and Digital Media. The volume is being published by M. E. Sharpe, Inc.

Again, I am grateful to have had the opportunity to focus on research that I believe will make a significant contribution to my academic discipline and help to develop media literacy and critical thinking skills. I would like to acknowledge everyone involved and express my appreciation to Wright State University, the College of Liberal Arts, Dean Taylor, the COLA Faculty Development Committee, and the Department of Communication for all of their generosity and support.

Elliot Gaines

Professional Development Leave Report

Dr. Marjorie McLellan

Associate Professor, Department of History

I wish to thank the College of Liberal Arts and Wright State University for granting me professional development leave for the academic year 2007-2008. Although the leave did not follow the plan that I had charted, I did pursue both traditional research projects as well as new collaborative work in digital humanities and public history. The leave also

afforded me the opportunity to participate in a wider network of humanities scholars and professionals involved in digital work and to contribute to these developments in several ways.

I began my leave with transcribing and editing the text of previously completed interviews for a proposed book project with the Palgrave Oral History series on multigenerational family oral histories. The editors and I felt that a viable book would need a wider scope than my previous midwestern research. However, for much of the year I was unable to travel to conduct planned fieldwork interviews for personal reasons. At first, I had simply postponed travel plans and I did not really come to grips the implications for my research plans until early in 2008. Oral history fieldwork that I did conduct in Virginia in June 2008 persuaded me that travel outside of Ohio for this research will conflict with personal commitments in the near future as well. I met with the Palgrave editor and the series editors this fall and we are now considering an edited volume option for the book. I will be writing a new introduction over the winter break. If that approach does not pan out, I will re-edit the chapters that I have been working on as three articles.

Because my fieldwork plans were delayed, I looked to previous work on the "Making Progress" a project previously developed with support from both Research and Sponsored Programs and the National Endowment for the Humanities. I tested a new tool for developing public digital humanities project and I decided to work on conceptualizing and researching a series of smaller digital productions based on aspects of the plan for "Making Progress." One project involves the work of a local author who wrote first about Dayton for a book published in 1931; he later recast his portrait of Dayton as a series of radio plays produced during World War II. The Princeton University archives yielded correspondence between the author and his editor in the 1930s and local archives have provided more detail about both the public response to his work and the writer. I have also assembled material for two narrative and landscape projects and I am now looking at how to best make use of new media to represent these. The new tool offers a virtual lab for collaborative humanities projects and these three projects lend themselves to work with graduate students. However such work is challenging to pursue within the framework of quarters, the College of Liberal Arts curriculum, and the Department of History. As a result, I ended my leave with new questions to address.

The historical profession has moved on over the past few years to promote, assess and recognize public history and digital humanities work. I found myself in agreement with Tom Scheinfeldt, Managing Director of the Center for History and New Media, when he wrote:

" . . . we are entering a new phase of scholarship that will be dominated not by ideas, but once again by organizing activities, both in terms of organizing knowledge and organizing ourselves and our work. My difficulty in answering the question "What's the big idea in history right now?" stems from the fact that, as a digital historian, I traffic much less in new theories than in new methods. The new technology of the Internet has shifted the work of a rapidly growing number of scholars away from

thinking big thoughts to forging new tools, methods, materials, techniques, and modes or work which will enable us to harness the still unwieldy, but obviously game-changing, information technologies now sitting on our desktops and in our pockets. These concerns touch all scholars.” *

Digital work will not eclipse in any way traditional historical scholarship, however new projects, resources and tools are leading to change within the profession.

I sought to contribute to these changes as co-chair, with Youngstown State University public historian Donna DeBlasio, of the 2008 Oral History Association Annual Meeting on the theme, “A Convergence of Interest: Oral History in the Digital Age.” The OHA advises conference chairs to secure a significant course load reduction to offset the work of planning the conference; I used some of the time provided by my leave. Casting digital history at the center of the conference, lead us to develop new formats, partnerships and strategies. I also serve on the H-Oralhist editorial board and Oral History Association’s Website committee. We developed the new Oral History Association Website--including a social network area, a wiki, and a conferencing application-- with Michigan State University’s MATRIX Center for Humane Arts, Letters, & Social Sciences Online. I now share editorial responsibility for developing the Website content.

I made a concerted effort to learn about, use, and assess many of the new tools and resources that have become available and to network and learn from those involved in these unfolding developments. As I worked with the Center for History and New Media’s digital exhibit and collections application, Omeka, I came to realize its transformative value for public history and the humanities. My experience working with new media including Omeka set the stage for some of the public humanities work that I have done over the past year. Rather than writing and directing new grant projects, I took a proactive advisory role on several projects.

As a board member and Program Committee, I persuaded the Ohio Humanities Council to explore using Omeka, the digital exhibit and collections application, as part of our Civic Tourism initiative. We brought Tom Scheinfeldt to meet with staff from archives, cultural heritage organizations, historical societies, and National Parks in Ohio. The Ohio Humanities Council has, in response to the increased commitment to digital humanities, established a New Media Committee and hired a new staff member for digital initiatives.

The public commemoration for the 75th of the New Deal began in 2008. I urged the Ohio Humanities Council to use the anniversary to develop a New Deal initiative that will model a digital exhibit project, build on staff expertise, and reach audiences across Ohio. Pat Williamsen, the OHC Director of Development, is a documentary photographer well versed in the history of photography in Ohio so a project looking back on the FSA, WPA, and other New Deal programs in Ohio made a lot of sense. We are partnering on this project with the Ohio Historical Society, the Western Reserve Historical Society, the Cincinnati Historical Society, the Center for History and New Media, and others. Although the Ohio Humanities Council is committed to moving forward with this project on some scale regardless of

external funding, we did submit a Public Programs Planning Grant to the National Endowment for the Humanities in August 2008. The 2010 project plans combine, at least tentatively, the digital exhibit, a traveling exhibit, a re-photographic survey project involving documentary photographers across the state, Chautauqua programs, and summer teacher institutes.

I have served on the joint initiative by the Ohio Arts Council and the Ohio Folk Arts Network to establish the Ohio Heritage Fellows Awards, to select the Ohio Heritage Fellows each year, and to promote the traditional arts in Ohio through programs like the Traditional Arts Apprenticeships. I had urged that we document and promote for the Heritage Fellows award winners. This past year, I worked with Dayton Public Television, the Ohio Arts Council, and the Ohio Humanities Council to develop a series of documentaries on the Heritage Fellows to be aired state wide as part of "Our Ohio." My contribution was in developing and selling the concept as well as bringing together the partners along with the funding for this project.

In the past, I have co-authored and co-directed two major Teaching American History grant projects with the Dayton Public Schools and then with the Montgomery County Educational Services Center. I continue to work with Dayton teachers and other project partners. This year, I encouraged two of our former graduate students to write and direct a new TAH proposal. The project that we have been working on with the Ohio Historical Society and Dayton Public Television will focus on the documentary tradition.

I continued to work on a number of service commitments with the Ohio Humanities Council, the Ohio Historical Records Advisory Board, and the Ohio Arts Council. As board member and chair of Cityfolk's Education Committee. I helped to develop our educator network and programs, the material culture exhibit and the family programs at the Cityfolk Festival as well as our major Culture Builds Community initiative. Cityfolk, in collaboration with the University of Dayton, is in the process of expanding Cultural Builds Community from the prototype serving one neighborhood to five Dayton neighborhoods.

For over fifteen years, I have worked with many others to build and keep the doors open on Jump Start, a small computer lab and after school enrichment program in Middletown's Freedom Court. During my leave I obtained funding, including a Middletown Foundation grant, to update the computer center with new IMACs, high-speed Internet, and three of the One Laptop Per Child XO computers.

I also served on the Wright State University AAUP Committee W, working on a report on the status of women faculty at Wright State University.

* Tom Scheinfeldt, "Sunset for Ideology, Sunrise for Methodology?" Found History, March 13, 2008, <http://www.foundhistory.org/2008/03/13/sunset-for-ideology-sunrise-for-methodology/> (accessed March 17, 2008).

REPORT ON PROFESSIONAL DEVELOPMENT LEAVE FOR 2007-2008

I. History and description of the 2007-08 project

In fall 2001, I curated for the Wright State University Art Galleries an exhibition of 19th and 20th-century American and European drawings from the Georgia Museum of Art, an institution that has a collection of over 7,000 works on paper ranging from Old Master works to art of the present and having a special focus on American Scene artists of the 1920s-1940s, Southern artists, and women artists. The exhibition, titled "Tracing Vision," consisted of 58 works, including a sizable number of drawings owned by Louisiana private collector Giuliano Ceseri, which are on extended loan to the Museum. For that exhibition, I produced informational wall labels, a curatorial wall statement, and a flyer/checklist of works in the exhibition. For reasons of funding, there was no exhibition catalogue. The Georgia Museum later toured the exhibition, with my information accompanying it, to the Samuel P. Harn Museum at the University of Florida in Gainesville (2002-03) and the Jules Collins Smith Museum of Fine Art at Auburn University (2006).

I was subsequently commissioned by the Georgia Museum of Art's Director, Dr. William U. Eiland, to author an illustrated catalogue that would include both the original "Tracing Vision" drawings and additional works from the Museum's and Mr. Ceseri's collections to bring the number to 100 artworks. It was agreed that the text would be comprised of an essay providing a scholarly overview, catalogue entries for each work consisting of approximately 400 words (that total not counting data appearing at the beginning of each essay—medium, history of exhibition and ownership, etc.), and bibliographies, both for individual artists and on more general related topics. Originally, there was also to be a section of short artist biographies, but it was subsequently decided to incorporate the biographical information into the essays.

II. Purpose and significance of the project

The catalogue's most immediate use will be as an educational text to accompany an exhibition of the drawings that the Georgia Museum of Art is planning for 2011 (please see III below). That exhibition that will likely travel to other venues, where the catalogue will be made available. The catalogue will also operate as an ongoing scholarly resource on selected major drawings in the Museum/Ceseri collections. As I noted in my leave application, my preliminary examination of the Museum's files on the works revealed that the majority of the drawings had had no intensive research done on them, and, in many

cases, any published information had not been updated in years. The material in my catalogue will be available to curatorial staff whenever any of the works goes on display, either at the Georgia Museum or at a borrowing institution. That information will also be of use to scholars pursuing research for their own projects. Many of the artists included in the catalogue are major figures—among them, Pablo Picasso, Edgar Degas, Benjamin West, John Singer Sargent, Puvis de Chavannes, and Robert Motherwell—and a substantial proportion of artists will be of interest to scholars with specialized focuses in American art (please see Appendix 1 for a full list of the artists represented in the catalogue). Examples of important information brought to light by the research include a match between the Museum’s George Bellows drawing of a boy and a portrait painting by the artist in the Indianapolis Museum of Art (Indianapolis was pleased to have that information), the discovery that a head sketch of a male figure by Boardman Robinson was a study for a major illustration in the 1933 edition of Dostoevsky’s *The Brothers Karamazov*, the determination that a Léon Bonnat drawing was most likely a study for the artist’s 1891 Biblical painting *Sampson and the Lion* and not a sketch of Hercules and Nemean Lion as had been proposed, and Rockwell Kent’s exploitation of optical illusion, a finding that stemmed from my noticing deliberate abrasion in the Ceseri Kent drawing (I identify that drawing as the headpiece illustration in the introduction to Kent’s 1920 book *Wilderness*), which, in turn, led me to look more closely at the artist’s approach in working up light effects.

III. Work accomplished and timetable

The year’s activities primarily revolved around developing the 100 catalogue essays. In addition to trips to the Georgia Museum to work intensively with all the drawings and artists files, I updated my bibliographic resources, consulted those publications and archives with material bearing on the works, and secured information from specialists on various points. On the basis of those activities, I reviewed, revised, and added to the 2001 information and produced new entries, as well as created selected bibliographies for the catalogue. I also began drafting content for the overview essay. The work is on schedule for submitting material to the Museum’s editor of publications beginning in spring 2009. The Georgia Museum is closing towards the end of this month for a major construction project that will last about a year. My exhibition is planned for spring of 2011, after the Museum’s re-opening. During the time the institution is closed, I will be working on the catalogue with the Museum’s publications editor.

Added Project: Prior to my going on leave, the Georgia Museum of Art approached me to provide some entries for another of its exhibition catalogue projects, and I agreed to do so, since the artists on whom I would be writing, Anne Goldthwaite and Peggy Bacon, were ones represented in my own catalogue. That exhibition, “The American Scene on Paper,” features works owned by a major collector of American art of the 1920s-40s, Jason Schoen, and opens next month at the Gibbes Museum of Art, Charleston, SC. The exhibition catalogue is currently in press. I have included (please see Appendix 2) print-outs of the pdf files for the entries I contributed on Goldthwaite (a

print) and Bacon (two prints and a pastel) to give you an idea of what the entries in my own catalogue will be like, since they utilize the same format, and content is of a similar type.

IV. Additional comments

Although my drawings catalogue will appear after my retirement at the end of this academic year (my thirtieth at the University), it will, of course, indicate my academic affiliation, mention all project support received from the University, highlight the 2001 University Art Galleries exhibition that was the genesis of the current project, and acknowledge University colleagues and staff who provided assistance. I want to avail myself of the opportunity of this report to mention Diana Kaylor, head of the Dunbar Library's Interlibrary Loan Services, who processed an extraordinary number of loan requests, kept current regarding my Archives of American Art microfilm orders when they could not be immediately filled and reminded AAA staff of my need for that material, and secured loan renewals in instances where they would normally have been denied; she even managed to convince the Library of Congress's Rare Books and Manuscripts Division to photocopy for me an entire nineteenth-century book that could not be lent.

I have already begun to incorporate information from my research into this year's teaching. I am especially looking forward to introducing artists Dox Thrash and Beverly Buchanan into the lecture on African-American artists that I usually give in the spring to the AFS 200 students.

Report on Professional Development Leave Grant 2007-08

Alpana Sharma, Department of English

I thank the College and the committee responsible for granting leaves for a productive year devoted to research on my book project, "Writing Themselves, Writing English: A Study of Four South Asian Women Writers." What follows is a brief report summarizing the events of 2007-08.

Activities:

I began with a general reading in the area of South Asian women's literature and compiled a comprehensive bibliography. Upon an initial reading of some of the most current, up-to-date scholarship—an activity I had not found the time for prior to the leave—I found that I had to modify and refine my thesis. First, it would not be sufficient to discuss the literary space of women writing as self-generating and intensely subjective. It is that too, for sure, but a proper theoretical framework would have to include the literature's engagement with four broad paradigms of the day: those of gender, modernism, hybridity, and nationalism.

This led to the outline and draft of a critical introduction that set the theoretical context of the entire project. Next, I found that my first chapter on the work of nineteenth-century Bengali poet-translator-novelist Toru Dutt might more usefully focus on her posthumous publications. I had already published on her poetry, so here was an opening to discuss her experiments in the genre of the novel, a new and unexplored subject in Dutt scholarship. Among the highlights of the year was my discovery of a new edition of Dutt's posthumous novels published by an Indian press. Subsequently, I read the two novels (one is unfinished), prepared an outline of the first chapter, and generated a preliminary draft. This chapter discusses Dutt as a colonial hybrid who inserts surreptitiously and transgressively the script of interracial romance and filial defiance into her novels. It is especially telling that the young Dutt, who normally worked under the benevolent yet dominating shadow of her father, wrote her novels in secret. Lastly, I was able to inject the third chapter, on contemporary South Indian novelist Shashi Deshpande, with insights from my readings in modernism. I constructed an argument, partially inspired by modernist critic Jahan Ramazani's study of postcolonial poetry, according to which women writers from the mid-twentieth century to now both adapted and reworked the tenets of western high modernism in the South Asian cultural context.

Objectives and Outcomes:

I was successful in laying out the bulk of my project in outline and in near-final draft, though I was not able to complete it by the end of the year. However, my discoveries and modifications led me down some new and exciting roads and byroads and, in at least one area, the third chapter on Shashi Deshpande, I was granted the opportunity to gauge critical response to my ideas. My paper, "Postcolonial Modernism and the Novels of Shashi Deshpande," was accepted for presentation at the Mid-West Modern Language Association Annual Conference in Minneapolis, MN. I delivered it in November 2008 to enthusiastic reception. I now look forward to the completion of another chapter and the final drafting process of the whole manuscript in the next year. My intention is to submit the manuscript for publication in 2009.