Research in the College of Architecture, Arts and Humanities

Clemson University
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Labyrinth, lithograph by Syd Cross
A Message from the Dean

Dear Clemson Faculty, Administrators, Alumni and Friends:

It amazes me that this is already the third edition of AAH: Research in the College of Architecture, Arts and Humanities! Year after year, this publication features some of the most important and most groundbreaking research at Clemson. This edition features the work of 10 AAH faculty members, one from each department in the college.

The research represented ranges across a wide spectrum of fields and topics, from Charles Starkey’s work on moral psychology to Umit Yilmaz’s study of the walking habits of S.C. residents to Bruce Whisler’s use of digital technology to improve the quality of old recordings made by the prominent classical trumpeter Robert Nagel. It shares one common quality, however: All of the faculty featured are excellent teachers who believe that scholarly and creative activities are crucial to keeping them fresh and up-to-date in the classroom. Three of the faculty highlighted in this edition — Paul Anderson (history), Dennis Bausman (construction science and management) and Umit Yilmaz (planning and landscape architecture) — have received one of Clemson’s most prestigious awards for teaching, the Alumni Master Teacher Award, which is presented each year for outstanding undergraduate instruction to a faculty member nominated by the student body and voted on by the Student Alumni Council. The other seven are all equally strong teachers who receive enthusiastic evaluations from their students and their peers semester after semester.

All 10 of these faculty, some of AAH’s best, bring their research into the classroom on a daily basis. Here’s what Paul Anderson has to say about the importance of research to his teaching:

“The energy that teachers have comes from their knowledge and passion for their subject. If you deny the teacher access to the knowledge or you don’t promote the access — and by access I’m just using another word for research — you’re going to have bad teachers. They’re going to feel like all they need to know is a little. Nobody who’s deeply committed as an educator would feel comfortable with that. If research didn’t matter, we would have one book on every subject, and that would be it. A book of facts about the Civil War. A book of facts about segregation. A book of facts about the American Revolution and the early republic. But we’re constantly learning new things. We’re constantly taking what we know and learning about it in new ways. You have to be involved in that. Otherwise, your teaching is going to get stale.”

I couldn’t have said it better myself! Paul has brilliantly described the model that we strive for in AAH: the scholar-teacher. The two functions do not detract from one another, but coexist in a symbiotic relationship, with each one supporting and enhancing the other. I think by reading the articles contained in this edition of AAH, you’ll see this demonstrated over and over again.

Sincerely,

Janice Cervelli Schach, FASLA
Dean
College of Architecture, Arts and Humanities
Printmaker Syd Cross thinks big.
How big? In terms of art prints, very big. Huge sheets of untouched plywood rest against her office wall, waiting for Cross’ steady hand with a router, and then on to the school’s 5 x 8 (that’s feet, not inches) etching press. “Actually, five feet by whatever — maybe longer than eight feet,” Cross explains. “I’m researching the scale of work. I’ve done some large prints, but I want to go even larger. For me to increase to that scale is quite a leap aesthetically.”

Syd Cross, professor of art, thinks about retro vs. techno.
Cross also integrates digital technology into art to produce a look that doesn’t scream, “Done by computer!”

“For me it’s a struggle because I’m a person who hand-draws everything and values the transformation through the hand of drawing [something],” Cross says. “But I also want to learn the technology and find a voice in it because some of my students are moving in that direction. So, I feel the challenge to try to do that for myself in some capacity.

“The other struggle in studio is the ‘lazy factor’ of computers. When my students find that they can Google an idea by ‘image,’ I don’t know how to combat that. It just means they’re shorting themselves on learning how to come up with their own ideas. At the same time, the computer’s a great tool for expediting composition and researching certain things. You just have to be really savvy about how that works. It’s really wonderful, and it’s a curse at the same time.”

Syd Cross, scholar, thinks across boundaries.
What boundaries? You know … the boundaries between work and home, between art and career. “It’s not something you separate,” she says. “Studio is such a part of my life. I have a studio at home; I have a press at home. It’s part of the activity that goes on all the time. What’s important I think is somehow to bring that to a professional arena, for your students and yourself, because that’s where the learning really takes place. Especially for artists, because you can exhibit your work, and there’s feedback from that and fulfillment that can be acquired in that way.”

Cross has already produced two editions off the new press. She sees her work as a commentary — sometimes a lament — about events shaping our world. “My work is a response to the world and what I see as fundamental in human nature, which isn’t always so positive,” she says.

In 2006, Cross exhibited her work in a one-woman show in the Armory Gallery at Virginia Tech and as part of a group exhibition at the University of Wisconsin, Madison. Her prints can be found in the collections of the Bibliothèque nationale de France in Paris; the Corcoran Museum; the Smithsonian National Museum of American Art in Washington, D.C.; and the Fogg Art Museum at Harvard University. Additionally, her most important portfolio exchange — “Drawing on Stone” — celebrates the 200th anniversary of lithography and has been placed in the Whitney Museum.

Cross received her B.F.A. in printmaking from Northern Arizona University and her M.F.A. in printmaking from Arizona State University. She has received the Alumni Distinguished Professor award for the college and the dean’s Award for Outstanding Achievement in service. Cross has taught at Clemson since 1981.
Thomas Alva Edison once said, “Of all my inventions, I like the phonograph best.” That’s saying a lot for a man who acquired more than a thousand patents in his lifetime, but it’s a claim that anyone who owns a first-issue LP of Rubber Soul or Dark Side of the Moon or Kind of Blue might agree with. The trouble with all that great old vinyl is, of course, the hiss and the pop.

But those very things — the hiss and the pop, the clipping, the distortion and the brightness of sound — occupy DR. BRUCE WHISLER’s imagination and much of his waking life. Whisler is director of music technology and an assistant professor of music in the Department of Performing Arts.

He is also director of his department’s new audio engineering concentration, a program that allows students to focus on recording techniques, live sound reinforcement and music technology. Coupled with the core production studies curriculum, the audio engineering concentration prepares students for a wide variety of career choices in music technology. It’s hands-on, using state-of-the-art equipment and a newly refurbished technology lab.
“We welcomed our first freshmen into the program last year,” Whisler says. “Even before news of it appeared in departmental literature, we had over 50 student inquiries just through word-of-mouth.” From those 50 inquiries, Whisler arranged 20 auditions and accepted eight students.

Eight very lucky students. Whisler brings a lot of experience, a lot of talent and a lot of knowledge to the table. It is a teaching repertoire honed not only by continuing public performance as a jazz and classical trumpeter, but also by constantly striving to push the medium — as well as himself — to achieve the richest, most-lifelike recorded sound.

Here’s an example. In 2006, Whisler collaborated with Robert Nagel — world-renowned trumpet player and founder of the New York Brass Quintet — to transfer and restore in digital format a previously unreleased body of recordings from old cassette and reel-to-reel tapes, most of them 30 to 40 years old. Nagel is a legendary performer who has appeared with the Radio City Orchestra, the NBC Orchestra and the New York Philharmonic. This was his first solo CD.

The tapes are quite fragile. “After playing some of them, there would be tape fragments stuck on the mechanism, actually coming off as I was playing the tapes,” Whisler says. “I tried to get what I wanted from them with only one or two playings.”

Once in digital format, Whisler brought to bear his knowledge and the capabilities of the new lab. “The quality of Mr. Nagel’s recordings varied considerably. Some of them were excellent; some of them were terrible; and some of them were somewhere in between. What I tried to do — as much as I could — was bring the quality of the marginal ones up to the quality of the good ones so that they sounded more alike. Of course, in getting them to sound more alike, I never wanted to resort to degrading the quality of the best ones.

“I tried to clean them up and use digital audio processing such as equalization to reduce or accentuate certain frequency areas in order to change the timbre. If one of the tapes sounded dull, I brightened it up with some equalization. A few of Mr. Nagel’s tapes were rather bright, partly because he is such a strong, powerful player. Sometimes I actually found myself darkening it up a little bit in terms of tone quality. The last step was to apply broadband noise reduction to reduce the hiss.”

The results are evident on the CD released by the International Trumpet Guild in 2006.

“The fact that I have my own research agenda going — performing, working on audio restoration — helps me stay current as a teacher,” says Whisler. “I constantly run across new problems that I need to figure out how to solve.”

Whisler was born in Tipton, Ind. He earned a B.S. in music performance and music education from Ball State University in Indiana. After teaching public school for five years, he went back to Ball State to earn an M.A. and a Ph.D. He is a member of the Audio Engineering Society and serves on the society’s Technical Committee for Archives, Restoration and Digital Libraries. He frequently appears as a trumpet performer with the Hendersonville Symphony (North Carolina), the Greenville Symphony, the Carolina Pops Orchestra and the Greater Anderson Musical Arts Consortium Orchestra. He has taught at Clemson for four years.
No question, we live in a downsized, sped-up, interconnected world. The boundaries between work and home are vanishing as devices intended to make our lives “easier” increasingly invade our downtime, our vacations, our evenings, our every waking moment. Smart employers — eager to tempt workers to spend longer hours at the office — are tearing down cubicles and dressing up the workplace to look and feel more like home. We are evolving as well, shifting our schedules and realigning our priorities.
Take Jane, for example. At the end of Jane’s maternity leave, she decides not to return to the office full time. Instead, she telecommutes two days a week. She’s earning income and staying active in her profession, not to mention staying home with her baby. The advantages are many, but there’s an obvious downside. Jane hasn’t seen the surface of her dining room table — which doubles as her desk — in weeks. It’s stacked with printouts, FedEx envelopes, notebooks and software manuals.

Or take Bob. Bob made the leap and started his own accounting firm last year. With two associates in a two-room office suite, space is very tight. What Bob needs is a room that can serve as either an office or a conference room and can be quickly configured as either.

Enter: Dr. Keith Evan Green, associate professor of architecture, and his Animated Work Environment (A.W.E.). In 2005, Green and a team of Clemson collaborators landed a $400,000 National Science Foundation grant to research ways that architecture and robotics can work together to create interactive, responsive work spaces. Green, as principal investigator, is working with Leo J. Gugerry, associate professor of psychology; Ian D. Walker, professor of electrical and computer engineering; and James C. Witte, professor of sociology, as well as a mix of undergraduate and graduate students.

“People who are working at home are working longer hours, compared to the time when we were all at the office,” says Green. “A difficulty, of course, is how to turn it off, how to balance, when to say it’s enough. With information technology, it never ends. There are extreme multitaskers. They’ve got all the equipment constantly going. If people are constantly connected, with all these gadgets, when do they have the leisure to make major discoveries … of self and in their work?

In an abstract Green wrote about A.W.E., he said: “The transdisciplinary team — an architect, a robotics engineer, a human-factors psychologist and a sociologist — envision the work environment less as a design product and more as the locus of interaction between people, software, information, machines, furniture and other physical surroundings — a complex manifestation demanding the expertise of not one but all four disciplines represented. In the simplest of terms, the Animated Work project involves the designing, prototyping, demonstrating and evaluating of a ‘robot-room’ with embedded information technologies.”

This goes way beyond smart rooms.

“The smart house — that’s mostly what people know about,” says Green. “It makes good headlines — the ‘house of the future’! The problem with smart rooms or the smart house is that there’s a little bit of technology spread throughout the house. And that little bit of technology, even if it’s ‘smart,’ is really pretty dumb. It can raise or lower the temperature, based on habits. It might turn on and turn off lighting depending on where it finds us. Climate control and lighting control are not really that exciting. For almost nothing, you can program an automatic coffee maker that will spill out some coffee for you in the morning.

“We are creating something much more dynamic than these so-called ‘intelligent’ technologies,” says Green.

What does it mean to animate architecture? How can architecture behave more like a living thing? Perhaps it is a medium where two people can share computing in a setting much more agreeable than passing a laptop back and forth. Perhaps it is a new way of storing and retrieving both analog and digital information. Terms such as “shape-shifting O-rings,” “ribbon-like components,” “morphing work surfaces,” “blob architecture” and “continuum robots” populate Green’s notes.

Throughout the project, Green anticipates the steady involvement of students in AAH’s new Ph.D. program in environmental design and planning, as well as grad students from architecture, planning and landscape architecture, construction science and management, psychology and engineering.

“Engineering and architecture students are working in tandem,” says Green, “informed by robotics engineering as well as by design of the environment as an intelligent component of the workplace. They’re learning things they would never have learned by staying strictly in their own disciplines.

“The difficulty is that professional-degree students — even at the master’s level — have to think about accreditation, as well as discipline and professional expectations. I’m obligated to deliver to them a class that prepares them to do well on their exams, get hired, perform well in their field, etc. At the same time, I want them to have a taste of what’s to come. If I train them to be what’s expected of them today, well, they’re only going to be in the ‘profession of today’ for a very short time. I hope to be able to give them a glimpse of what’s to come, and then they will define what information technology is for the built environment 10 years from now.”

Green earned an M.Arch. from the University of Illinois at Chicago. At the University of Pennsylvania, he earned a B.A. in psychology and an M.S. and Ph.D. in architecture. Before arriving at Clemson in 1999, he was a tenured faculty member at the School of Architecture, University of Auckland in New Zealand. He teaches architectural design and seminars in architectural theory and emerging technologies in the M.Arch. and Ph.D. environmental design and planning programs. From 2001 to 2003, he served as director of Clemson’s Architecture Center in Barcelona, Spain. He is an NCARB-registered architect, licensed in Washington, South Carolina and North Carolina, and practices as Keith Evan Green, architect, in Greenville.
There are some researchers for whom the focus might be on the infinitely small, perhaps the short, mysterious life of a strangely named particle, a ghost-like trace of black on gray. Another might focus on the colossal, the expansive first seconds of an expanding universe, writ large in arcane mathematics.

There are others for whom these same forces, the colossal and the infinite, roil in the world of ideas. Such an individual is **Dr. Jeff Love**, associate professor of German and Russian. A basic question is “How do we justify the world to ourselves now?” Expansive is “Where do we stand in our late modernity?”

The subject of his current research is all about the writing of a book called *The Sadism of Modernity*, an attempt to grasp the significance of theodicy in the modern era. In 1710, the German philosopher Gottfried Wilhelm Leibniz published a book called *Theodicy*, justifying the ways of God to man, looking at the world as a rational construction: “Reason expresses itself in and as the system of the world.”

But does it? Or has it collapsed on itself? Love examines three extreme and influential voices of protest against the view of the world as a system of reason — the notorious French writer D.A.F. de Sade, the Russian novelist Fyodor Dostoevsky and the modern German philosopher Martin Heidegger.

According to Love, “They all insist with particular vehemence that the world cannot possibly be understood or justified as a system of reason, that, if anything, there is no governing system to the world at all, and that, in this sense, we stand before a sort of primordial void which resists assimilation into any system. I think this protest is of particular significance in the current context because of the recent, rather superficial, resurgence of interest in evil as a way of avoiding this void, of obliterating it by giving it a familiar name and context. Not just because of 9/11, but also because of the tsunami in Indonesia, Hurricane Katrina and the potential advent of H5N1 [avian flu].
“The fundamental issue of the book is to question how we might justify the world to ourselves now,” Love continues. “Is it indeed possible to justify the world? And if it is not possible to justify the world as it is — to say that it is somehow friendly or open to human desires and designs — then where do we go from that point? Does one lose faith in the right ordering of the world? Is the world, in fact, an irremediably hostile one? And, in fact, have we not always assumed that from the outset?

“Where do we stand in our late modernity right now? What choices are available to us? How do we create a new attitude toward the world that can somehow deal with the failure of previous attempts? Are we indeed essentially homeless, unable to find shelter from the ills of the world other than through illusions and evasions? Is this homelessness something to regret or celebrate?

“These are the basic questions I ask my students. What does it mean to be human? What does it mean to be born, only to die? What do I have to hope for? How should I act? What does it mean to act? It sounds like philosophy, but this is highly ‘impure’ philosophy because it is mixed with and countered by literature, philosophy’s ancient rival. Literature, like philosophy, is deeply experimental and constantly explores different ways of being, but it does so in a manner not always congenial to philosophy or philosophers.”

The Dual Role of Teaching and Research

“The teaching/research conflict may well be one that has appeared more insistent in the sciences than it has in the humanities due to the specific exigencies of the sciences,” Love says. “In the humanities, I wonder if the same claim of conflict has the same cogency. I simply cannot understand the humanities without the crucial interplay between research and teaching.

“You have two ways of teaching that are easy to isolate by means of a useful simplification. One is you’re teaching a set of facts or some sort of information that you’re shoving at the students, and the students are supposed to digest it, like they digest their lunch. The other way is where you’re asking students to join you in an active investigation of a particular topic or a particular area. And that requires a fundamentally different outlook.

Love has been teaching — and asking tough questions — at Clemson for six years. He was born in Edmonton, Alberta, Canada. He has a B.A. in philosophy from the University of Toronto, an L.L.B. from Queen’s University and a Ph.D. in Russian literature from Yale University. His publications include a book on Tolstoy’s War and Peace and a translation of an important treatise on evil by F.W.J. Schelling with his colleague Johannes Schmidt that was released in 2006 by the State University of New York Press.
“So I shall be as warm here as I was in the old room,” thought Alice: “warmer, in fact, because there’ll be no one here to scold me away from the fire.”

*Through the Looking Glass*
by Lewis Carroll
Kids these days. They sit down at a computer to do their homework, maybe instant-message a few friends, play a few games. They are a mere click away from a universe of knowledge that was sometimes difficult to reach — or completely inaccessible — less than a generation ago. Art, literature, history. Philosophy, architecture, music. But also at their fingertips lies another universe, a darker one filled with pornography, violence, death. Every parent worries, cringes at the thought of what is just on the other side of that screen, waiting to be found by an unwitting or curious child, teen or ’tween.
There's plenty to worry about, everything from stalkers and predators to the newer worries about prospective employers digging around in MySpace, Facebook and YouTube, checking to see what foolishness Junior might have been up to in college.

**DR. SHARON R. MAZZARELLA**, associate professor of communication studies, is worried, too, but not about these issues.

“I’m looking at how marketers and advertisers are using the new technologies to advertise to kids. They know that young people aren’t watching television the same way they used to, and they don’t just read magazines. So if they’re not seeing commercials, and they’re not seeing print ads, then how else do you get them? Well, you’re going to target them while they’re instant-messaging, target them in their blogs, www.myspace.com and www.facebook.com.”

Mazzarella is writing a book called *The Other Cyberpredators: How Marketers Target Youth in the New Media Marketplace.*

“Everybody worries about middle-aged perverts on the Web, trying to pick up young girls. Nobody really thinks about the fact that when young people are on the Web, there are people trying to make money from that.

“Young people have taken to this new technology so completely. They’re totally immersed in it. I’m interested in how they use the technologies to create identities, to create communities for themselves, to explore their personalities. I am concerned about the way marketers are seeing that, seeing young people using the technology for these identity-development issues. They’re creating sites that market to kids. Not just clothes but the identity that goes with the clothes.

“The difference with using the new technology to do that is that it’s interactive. So, for example, you take the clothing catalog *Alloy*, which is a big clothing catalog for pre-adolescent girls. That catalog has not just clothes, but horoscopes and quizzes and celebrity information, chat rooms, advice columns. You can write in and get advice from other girls who are reading it. So they create a community. More so than just creating an identity, they create a community that is designed to sell the product. They’re creating almost a fake community that’s commercialized.

“I think this is especially important, because I’m dealing mostly with adolescents and ‘identity work.’ Identity work is such a big part of being an adolescent. You’re constantly trying on new identities. Just like you try on a new outfit, you try on a new identity. This week you’re punk. That means looking like *this* and talking like *this* and listening to *this* music. It’s a natural part of growing up. But I worry when that might be taken advantage of by people knowing that identity work is a part of adolescence.”

Mazzarella observes that marketers are not only becoming more sophisticated in reaching their audience, they’re actually reaching for that audience at increasingly younger ages.

“In the 1920s, the ‘flapper generation,’ youth culture centered primarily on college-aged flappers. By the 1950s, ads focused on high school. And we’ve gotten younger and younger and younger. It was the so-called ‘Generation Y,’ which were ‘tweens’ — not quite teenagers, but not children anymore. Now we see this stuff even to five-, six-, seven-year-olds. The Bratz dolls for example, which market a very precocious sexuality to young girls. I think that’s been one of the biggest changes.”

Not only is the audience young, but it seems they can’t escape the constant selling.

“It’s everywhere,” says Mazzarella. “It’s pervasive, these messages that link identity with consuming and with consuming certain kinds of things. Especially with girls. The things they are marketed with are very sexual, linking their identity with sexuality at younger and younger ages.”

Mazzarella has published widely on topics of youth culture and mass media. She is the founding and lead co-editor of *Popular Communication*, adopted in 2006 as the official journal of the Popular Communication Division of the International Communication Association. She has been teaching at the college level for 17 years and has strong opinions about the value of private research as it relates to teaching in the college classroom.

“I’m expected to be at the top of my game. I’m expected to have that knowledge base. I don’t want to be one of those people who goes into class with yellowed notes where I’ve been teaching the same content for 20 years.

“Research and teaching — it’s not just one or the other,” Mazzarella says. “They inform each other. I think there are a lot of researchers who don’t want to teach, and I think they’re missing out, probably on the best part of the job. And that’s the relationship with really bright, interesting, exciting young people who are going to be the ones going out there and changing whatever field we teach them in. I don’t want to miss out on that.”

Born in Revere, Mass., Mazzarella joined Clemson in 2005. She has a B.S. from Northwestern University in radio, television and film and a Ph.D. from the University of Illinois in communication research.
Illustration by Elizabeth Snipes, MFA candidate, Clemson University
Each spring, Clemson’s Student Alumni Council coordinates the nomination and selection process of the Alumni Master Teacher Award. This award is given in recognition of outstanding undergraduate teaching. The Master Teacher receives a $2,500 stipend and is recognized at May commencement.

The first such award was given in 1974 to Dr. Louis L. Henry, an English professor. Since then, recipients have covered the spectrum of academics at Clemson. In AAH, however, we like to brag that four of the past five winners have come from our college: Dr. Umit Yilmaz (2005, planning and landscape architecture), Dr. Paul Anderson (2004, history), Dr. Alton Brant (2003, languages) and Dr. Dennis Bausman (2002, construction science and management).

We’ve spoken with three of those winners in this article, asking them to talk about their teaching — as well as their research — and how those two activities overlap, merge and sometimes conflict. After all, who better to speak to the question of research versus teaching than a Master Teacher?
“What we don’t know much about is how people reconfigure identities. So I’m interested in doing that. How do they define themselves? How do they define themselves against their contemporaries? And how do they define themselves against who they used to be?”

“Most people would know it as Harper’s Ferry, where the John Brown Raid took place. But the county has an interesting history in that it was populated by a number of people with a number of conflicting identities and loyalties. There were Confederates; there were Unionists. There were Southerners, typical Southerners of the antebellum period. But there were also immigrants — workers, laborers — most of whom worked at the arsenal in Harper’s Ferry. There was a very large free black population in Jefferson County, both before and after the Civil War. And then during the war, of course, there were Virginians who became West Virginians. So the idea is to explore when these identities collide — and people make choices — what comes of that? What happens when who you think you are is being torn up and reconfigured?  

“I’m interested in what I call ‘cultural reconstruction.’ We know about physical reconstruction. We know about rebuilding the economy after the war. We know about rebuilding politics after the war. We know about rebuilding social relationships, which in the South resulted in segregation and eventually disenfranchisement. We know about all those things, and we think about them when we think about Reconstruction. What we don’t know much about is how people reconfigure identities. So I’m interested in doing that. How do they define themselves? How do they define themselves against their contemporaries? And how do they define themselves against who they used to be?”

Do you want the long version or the short version? That’s the choice you’ll have to make if you ask DR. PAUL ANDERSON, associate professor of history and Alumni Master Teacher 2004, what he’s working on. Here’s a tip. Ask for the long version.

Anderson is looking for answers. How do we see ourselves? How do we define who we are? How do those perceptions change over time and in the face of events? He’s looking for answers to these very big questions by focusing on one very small place in the Shenandoah Valley: Jefferson County, W.Va.
Anderson plans to publish his findings in a trilogy called *After The Fire: Memory and Intimacy in the Shenandoah Valley*.

The first book, *The Believers*, focuses on two political rivals from the antebellum period. One of these men throws his heart into the Confederacy, becomes a loyal member of Stonewall Jackson’s staff and as a result loses everything. His house is burned; his career is destroyed. The other man is more skilled at political maneuvering. He never makes his loyalty clear. He basically sits out the war and becomes very successful afterward.

Using their personal papers and many other sources (more than 10,000 pieces of paper and some 20 rolls of microfilm), Anderson is examining how these two men saw themselves — and each other — before, during and after the Civil War.

Anderson is supported in part by a research fellowship from the College of Architecture, Arts and Humanities. “The college has been a strong advocate of research money, grants and time for faculty. In my case, I couldn’t possibly begin what I want to do without that support. This would not happen.”

But should it happen? Should Anderson be taking time away from teaching to do his own research? Ask him that question, too.

“I’m a historian. *Part of my job is teaching. Primarily, my job is to research and to understand the past. Out of that comes teaching. Out of that comes writing. Out of that flow all the other parts of my job. I can’t do my job unless I do the studying, unless I do the research. I can’t give the students their money’s worth, what they’re paying for. They’re paying for me to be an expert. That’s what tuition is. They’re paying for me to know what I’m talking about, not only factually, but interpretively. That’s why college is so expensive."

“The energy that teachers have comes from their knowledge and passion for their subject. If you deny the teacher access to the knowledge or you don’t promote the access — and by access I’m just using another word for research — you’re going to have bad teachers. They’re going to feel like all they need to know is a little. Nobody who’s deeply committed as an educator would feel comfortable with that.

“If research didn’t matter, we would have one book on every subject, and that would be it. A book of facts about the Civil War. A book of facts about segregation. A book of facts about the American Revolution and the early republic. But we’re constantly learning new things. We’re constantly taking what we know and learning about it in new ways. You have to be involved in that. Otherwise, your teaching is going to get stale. You’re not going to convey to your students the electricity of our engagement with the past. For history to be meaningful it has to mean something today.”

Anderson was born in Lima, Ohio, and grew up in Wilmington, N.C. He received his undergraduate degree in history from the University of North Carolina at Chapel Hill and his Ph.D. in history from the University
of Mississippi. He has been teaching and researching at Clemson since 2000. He teaches courses in 19th century U.S. history, including classes on the South to 1865 and the Civil War era. Anderson’s 2002 book, *Blood Image: Turner Ashby and the Civil War in the Southern Mind*, was released in paperback in 2006.

Building Successful Students

By many measures of academic success, South Carolina is all too often found near the bottom, sometimes at the very bottom. Here’s a case in point: In a 2006 report from the Manhattan Institute for Policy Research funded by the Bill & Melinda Gates Foundation, South Carolina had the lowest high school graduation rate of the 49 states reporting.

The report says that South Carolina’s high school graduating class of 2003 included just over half the students entering ninth grade four years earlier — a stunningly low 54 percent completion rate.

The 2002 report says that South Carolina’s high school dropouts. Graduates receive placement assistance for construction-related jobs and/or credit to continue their education in construction training at Tri-County Technical College.

DR. DENNIS BAUSMAN, assistant professor of construction science and management and 2002 Alumni Master Teacher, is looking for ways to change that. In 2006, he was awarded a $400,000 grant from the U.S. Department of Housing and Urban Development to organize and direct Youthbuild Upstate, a HUD program targeted at high school dropouts in Pickens, Anderson and Oconee counties.

Youthbuild is a full-time 10-month construction training and education program designed to help disadvantaged young adults complete their high school education and gain construction and life skills that will lead to jobs and economic self-sufficiency. Monday through Thursday, participants attend adult education classes in the morning and construction-skills training in the afternoon. In addition, the students receive training in leadership and life skills.

“We’re taking kids who don’t have a high school education and often lack direction in life, and we’re trying to get them back into the system,” Bausman says. “Life skills, construction skills, leadership skills and how to be a good team member are the focus of the training. There is a shop component and an on-the-job component — how to use those skills they’ve learned in the classroom. That’s the program thrust.

“There’s also a public service component to help improve the built environment for the low-income community and to enhance the students’ commitment to their community,” Bausman adds. Every Friday, students participate in community service projects. The program has slots for 20 low-income students aged 17 to 24, 75 percent of whom must be high school dropouts. Graduates receive placement assistance for construction-related jobs and/or credit to continue their education in construction training at Tri-County Technical College.

But Bausman isn’t stopping there. With assistance from colleagues and particularly his wife, Jennifer, Bausman has raised more than $575,000 of additional private and public co-funding for the program. “It shows that the community is really behind the program,” he says. If this first 10-month cycle is a success, Bausman can apply for a second $700,000 grant. Partners committed to the program include Pickens County Adult Education, the S.C. Regional Housing Authority and Clemson’s Youth Learning Institute.

Bausman describes the HUD grant as a training/service/research grant. In addition to the training and service components of the grant, he plans to collect data to generate insight into training at-risk and low-income students. “Even though construction science and management is an inherently practical discipline, less theoretical and more hands-on,” Bausman says, “I try to find a way to include a research component in any class I teach.

“Research enhances the learning environment in the classroom,” he says. “Pure research forces you to be a little more rigorous, encourages you to approach learning modules based more upon fact, empirical data and substance. That helps me be more effective in the classroom. It enables me to be a little more specific with my message, to provide the students with substantive comment. Students are always very concerned about the application. But research helps reinforce the message, enhances critical thinking and encourages sound methodology.”

Two construction science and management students serve as mentors in the Youthbuild program. “This offers our students invaluable training in developing a diverse work force. It helps them build management and communication skills, as well,” Bausman says.

Bausman is a construction industry veteran who has taught at Clemson since 1996. He has won several national teaching awards, as well as Clemson’s Alumni Master Teacher award in 2002. “It really meant a lot to receive this award,” he says, “because the students select you.”

Bausman was born in Ackley, Iowa. He received a B.S. in construction engineering from Iowa State University, a master’s degree in construction science and management from Clemson and a Ph.D. in construction management from Heriot-Watt University in Edinburgh, Scotland.
Many American suburban communities contain miles and miles of gleaming, inviting sidewalks — sidewalks that often are quite empty and unused. “There are a number of sidewalks in many suburban neighborhoods that you don’t see anybody walking on except landscape maintenance crews,” says DR. UMIT YILMAZ, associate professor and director of landscape architecture.

Yilmaz, Clemson’s 2005 Alumni Master Teacher, is working with his undergraduate students in landscape architecture to learn why those sidewalks are empty and what that means for community design.

“Do people walk as part of their daily activities, or do they just take 15 minutes to walk the dog and come right back?” Yilmaz asks. “Walking has to do not only with neighborhood forms and design, but even more with land use, transportation alternatives and personal lifestyles. In other words, if you build nice sidewalks, it doesn’t necessarily mean that you are going to increase health in that neighborhood, although there are a lot of people who are committed to that idea.

“The thought is if you design walkable communities, people will walk more and will be healthier,” he adds. “That’s the hypothesis. Walking is a healthy activity or can at least prevent unhealthy situations by preventing lack of activity. We want to understand how much walking is actually related to neighborhood design and the physical environment.

“In this campus town, transportation alternatives are few. If I leave my car at home, I can walk to my office in 15 minutes, no problem. But then, what if I need to go to the supermarket from there? I can’t walk down the street and find a bus or taxi. If I go to the supermarket, I have to wait for the bus to come back. The structure does not allow flexibility.”

In a multiyear study funded by the University, Yilmaz is teaching his undergraduate students the methodology of research. “My objective is to show students how to do research and how the inquiry-based project works. Landscape architecture is ideally suited to involve students in undergraduate research. Every project we undertake in landscape architecture has to begin with research in the first place.”

How do you design a walkable community without knowing how walking activities actually work? If you go to many beautiful places in Europe, people walk all the time. If you look at the standards, it’s very substandard in terms of the quality of the sidewalks. They’re often cracked and narrow. If you consider only those things, people shouldn’t walk. But they walk much more there than in our beautifully designed and built suburbs.”

According to Yilmaz’s research proposal, the study will involve students in all phases of the research, from initial problem statement identification to literature survey, to data collection, to generation of a conference presentation, to submission of a journal article at the completion of the study. Students will “learn by doing.”

Yilmaz explains the process this way: “Recent trends in urban design such as New Urbanism promote walkable and pedestrian-friendly communities modeled after the traditional towns. Many New Urbanists claim that by the design principles they implement, they create walkable communities.

“This research will explore that claim by comparing the walking habits of residents living in four distinct communities in South Carolina. Neighborhoods representing different stages in the suburban to urban continuum are identified as follows: Clemson (small campus town), Pendleton (historic small town), Charleston (historic urban town) and I’On, Mount Pleasant (a town modeled with New Urbanist principles).

“Walking isn’t a lost art — one must, by some means, get to the garage.” Evan Esar

“The first two stages of students’ research will involve literature survey and subsequent delineation of neighborhood boundaries in these towns; photographic documentation; and mapping of neighborhood characteristics, which includes residential lot sizes, density, neighborhood conditions, presence of sidewalks or pathways along the roads, sidewalk conditions, crosswalks and pedestrian signals to help people cross busy streets and intersections, presence of curb ramps at intersection crosswalks, driver behavior at driveways and crosswalks, obstacles blocking the sidewalk, sidewalks and ADA-compliance, and distances to the nearest elementary schools, bus stops and grocery stores.”
“The third phase of research will include administration of an identical survey by students to residents of the identified neighborhoods in all four towns. The faculty will provide the survey questionnaire. The survey will determine the actual walking behavior of the residents. After the administration of the survey, the students will compile and analyze the results.

“The final phase of the study will include preparation of digital portfolios and a journal article that will be submitted for publication.”

Yilmaz grew up in Istanbul, Turkey. He received his Bachelor of Architecture, M.A. and Ph.D. from Istanbul Technical University. During the 2006 fall term, he returned to Istanbul as a visiting Fulbright Scholar to research the comparative urban growth patterns in Turkey and the United States. His research there coincided with a semester-long sabbatical from Clemson. Yilmaz will be back on campus — walking his dog and teaching his students — in the spring of 2007.

“There are a number of sidewalks in many suburban neighborhoods that you don’t see anybody walking on except landscape maintenance crews.”
It has been 30-odd years since Dr. Art Young — now a professor of both English and engineering at Clemson — helped launch the Writing Across the Curriculum (WAC) program at Michigan Technological University. From that bright beginning, his idea has taken hold, flourished and spread around the world.
The crux of the idea is that learning to communicate one’s thoughts and ideas clearly is essential to success in any field, from chemistry to landscape architecture, from nursing to applied economics.

In May 2006, Young was able to appreciate just how far that idea had come when Clemson University hosted the Eighth International Writing Across the Curriculum Conference, an event attended by educators and researchers from four continents and at least 41 states. Participants convened to discuss teaching, assessment, faculty development and program ideas, all with an emphasis on writing.

Since Young’s arrival at Clemson as the Robert S. Campbell Endowed Chair in Technical Communication, he has helped to nurture the original WAC concept into both a worldwide initiative as well as an essential component of a Clemson education. Moving beyond WAC, the Communication Across the Curriculum initiative uses the same approach to make students adept at all communication skills, including speaking, writing and digital communication such as PowerPoint presentations. Young has collaborated with dozens of Clemson professors in WAC principles and methods, and through them, he has touched the lives of countless Clemson undergraduates across the entire campus. Clemson University was TIME magazine’s public college of the year for 2001, based on the strength of its WAC and CAC programs. In addition, Clemson has been cited by U.S. News & World Report every year since 2000 as offering one of the nation’s most distinguished programs on writing in the disciplines.

“My own research has been based quite a bit on my teaching and my work with other teachers in the disciplines — trying to discover best practices, trying to discover those techniques and strategies that seem to work in particular classes but that could be adapted across classes. I look at what teachers can expect, how to design assignments, how to respond to them, how to introduce collaboration,” Young explains.

As media and modes of communication shift and morph, so does Young’s focus, which now probes the intricacies of Web blogs and discussion boards. As our society evolves, Young notes, the workplace is changing dramatically. Narrowly defined professions have been replaced by more dynamic teams, able to adapt to meet the needs of the moment. Communication skills and language skills are central to the process as never before.

“Industry is changing,” says Young. “Major companies have changed. They no longer hire technical writers; they hire information designers. As they develop a new product, there is someone trained in professional communications who is a member of the team with the programmers, with the engineers and designers so that explaining the product to the public emerges as part of the thinking from day one.”

One of Young’s consuming interests for the past five years has been the Poetry Across the Curriculum project, involving some 50 Clemson professors across the campus. Engineers writing poetry? Yes. Chemistry professors creating poetry assignments to help students think outside the box? Yes again. But why? What’s the point?

Finding one’s voice in a new medium is a creative exercise that can sharpen critical-thinking skills for students in any field of study. “If you take creative writing or if you take photography or if you take art, you’re allowed to do the creative thing. But if you take even literature, you’re concerned with analyzing the literature. You don’t necessarily write a poem. We’re trying to change that a little bit. Most statements of college curriculum talk about helping students with their creative and critical thinking. Well, creative tends to get short shrift. Writing helps you think, helps you clarify your ideas.”

Teaching students to stretch themselves in this way can also be very rewarding for faculty. “If you’re a really good scholar, everyone agrees, you can also be a really good teacher,” Dr. Young continues. “But does that mean that you will be a good teacher? That varies. We want to encourage teachers to think seriously about their teaching. Maybe that means changes and maybe it doesn’t. But we are committed — the Communication Across the Curriculum program is committed — to having students do more active learning activities in class, not just listen to lectures and take tests. It takes time for teachers to design those exercises well, understand what can go wrong, and have an arsenal of strategies for when things go right and when they go wrong.”

To learn more about the Poetry Across the Curriculum, visit www.clemson.edu/caah/teachingandlearningcreatively.

Young has published extensively and has served as a consultant for more than 80 colleges in the United States and abroad. His most recent book, Teaching and Learning Creatively: Inspirations and Reflections (Parlor Press), is an outgrowth of Poetry Across the Curriculum, edited in collaboration with Clemson professors Patricia A. Connor-Greene, alumni professor of psychology; Catherine Mobley, sociology; Catherine E. Paul, English; and Jerry A. Waldvogel, biological sciences.

A native of Washington, D.C., Young teaches courses at Clemson in advanced writing and 19th century British literature. Currently, he’s involved with the team developing the new interdisciplinary doctorate program in rhetorics, communication and information design. He has a B.A. in English from the University of Maryland and an M.A. and Ph.D. from Miami University in Ohio. He has been researching, teaching and writing across the curriculum at Clemson since 1987.
THINKING ON
What makes for a happy marriage of research and teaching? “You love the subject; you love teaching; and you think the subject is important,” says Dr. Charles Starkey, assistant professor of philosophy and fellow of the Rutland Center for Ethics at Clemson.

Starkey’s primary research interest is moral psychology, and his research examines the nature of moral experience and its relation to perception and cognition. “What does it mean for someone to act virtuously — what’s going on inside? Is this a description of a psychological trait, or is it just a pattern of behavior? How does perception figure into moral understanding and moral behavior?

“I also do research on emotion and the relation between emotion and ethics,” Starkey says. “This includes the issue of exactly what emotions are. An ethical dimension lies in the issue of the relation between emotion and moral judgment. Some people argue that emotions should play no role in making moral judgments. Others argue that emotions are an essential part of moral judgment. I take a stake in this debate and argue that emotions are essential.

“I think research and teaching can have some commonalities or synergies. For me, philosophy is important as a subject, and it’s interesting to me as a scholar, but I think it’s important for students. Part of what I try to do in teaching is help students see the stakes in philosophical debates and the motivations for the distinctions that philosophers make. They’re not just dry, technical distinctions. They’re about important aspects of our lives and the world around us.
“Along with this is the importance of thinking critically and articulating thoughts clearly. That’s part of being a good philosophical scholar, but I think it’s an important thing for undergraduates as well.”

Starkey has published papers on meaning, character, moral perception and environmental ethics — papers that engage with just the sort of fundamental issues he encourages students to think about in class.

**This past spring, Starkey coached a team of Clemson students to a semifinalist trophy at the National Intercollegiate Ethics Bowl competition. Starkey says that working with the team is in many ways like facilitating a graduate seminar in applied ethics.**

In addition, Starkey is a fellow of the Rutland Center for Ethics, an academic center based in the College of Architecture, Arts and Humanities. The Rutland Center is dedicated to nurturing an ethical environment on and off campus.

“We try to engage people with ethical issues and with reflection about ethical theory — about grounding their opinions on various sorts of issues,” Starkey says. “We work with students and faculty, as well as people outside the University. The goals are very similar. We’re encouraging people to engage in ethical thinking — critically, reflectively and responsibly.

“When people make claims about what is morally right or wrong or allowable, they ideally are appealing to certain principles and basing their claim on those principles. Once you identify those principles and bring them to the table, then you can have a dialogue with other people.”

In spring 2006, Starkey coached a team of Clemson students to a semifinalist trophy at the National Intercollegiate Ethics Bowl competition. Starkey says that working with the team is in many ways like facilitating a graduate seminar in applied ethics.

“Working with the team is intense but invigorating,” Starkey explains. “The students and I carry on debates over the ethical issues in case studies at a very high level. They bring in various ethical theories as well as relevant facts about each specific case. It gives the students a taste of what advanced research in applied ethics is like.”

His interests are by nature interdisciplinary, and he is currently collaborating with several psychologists at Clemson to study the most effective means of obtaining informed consent. “This is where ethics meets scientific research, and theory meets practice. Informed consent depends on research participants both voluntarily agreeing to participate and accurately understanding the risks involved. We are studying what consent procedures are the most conducive to truly voluntary, informed participation and what procedures might hinder this.”

Starkey was born in San Diego, Calif. He joined Clemson’s faculty in 2003 and prior to that taught at Washington University in St. Louis and Iowa State University. He received his B.A. in philosophy from Claremont McKenna College and his M.A. and Ph.D. in philosophy from the University of Wisconsin, Madison.

In 2006, Clemson students placed third in the country in the 12th annual National Intercollegiate Ethics Bowl, competing against 40 other universities (including Indiana University and the University of Florida). The team was sponsored by the University's Department of Philosophy and Religion and the Robert J. Rutland Center for Ethics. Pictured from left are students Riley Harvell, Rebecca Williams, Pat Denehy, Jennifer Neal, Jack Anderson and Alyssa Mander. Pictured far right is team coach Dr. Charles Starkey, assistant professor of philosophy and fellow of the Rutland Center.
Master’s candidates in professional communication and Ph.D. candidates in rhetorics, communication and information design share a laugh during a seminar in Clemson’s Multimedia Authoring Teaching and Research Facility.