

IMPACT

THE JOURNAL OF THE CENTER FOR INTERDISCIPLINARY TEACHING & LEARNING

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ABOUT US

ABOUT: *Impact: The Journal of the Center for Interdisciplinary Teaching & Learning* is a peer-reviewed, bi-annual online journal that publishes scholarly and creative non-fiction essays about the theory, practice and assessment of interdisciplinary education. *Impact* is produced by the Center for Interdisciplinary Teaching & Learning at the College of General Studies, Boston University (www.bu.edu/cgs/citi).

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EDITORIAL STATEMENT

Dear Readers,

The field and practice of interdisciplinary studies benefits from a global focus. Our winter 2016 issue of *Impact* proves the point. Our contributors write about and from various locations: Saudi Arabia, Haiti, New England and the Midwest United States. They write about living and working in cities and countries across the globe, and they teach about and reflect upon historical occasions that have altered our world. Yet despite or perhaps because of the large issues they explore and the geographic distances between them, these *Impact* writers still manage to focus on something fairly narrow: what works in college and K-12 classrooms, across campuses, from state and foreign offices, and as a result of archival research.

However, do not confuse our writers' confidence about interdisciplinary teaching and learning with complacency or unrealistic expectations. These writers know teaching and learning is hard; they know working across disciplines and colleges and personalities can be frustrating; and they are well aware of the fortitude it takes to engage in meaningful activity with people from another office or culture or continent. Yet they also believe such hard work is worth the effort; they believe that if we work together we can actually change our classrooms, our campuses, our relationships with print, and our world.

I would like to take a moment to say a special thanks to Lydia G. Fash for her help with this issue; and, as always, I thank Donna Connor and Rachel Swirsky. The Center for Interdisciplinary Teaching & Learning is honored you are taking the journey into teaching and learning with us, and we encourage you to let us know how you enjoy the ride.

Best,

Megan Sullivan, Editor

ABOUT THIS ISSUE'S AUTHORS

William Christopher Brown is a Lecturer of Composition at the University of Minnesota, Crookston. Since 1999, he has taught First-year Composition, Business Writing, and Professional Writing; he teaches both on campus and online. He has English degrees from Indiana University Bloomington (Ph.D.) and the University of South Alabama in Mobile (M.A. and B.A.).

Lydia G. Fash is currently a post-doctoral fellow and a Lecturer of Humanities at Boston University. A committed scholar-teacher, she has taught rhetoric, composition, literature, theory, and philosophy at various universities in the past decade. Her writing has appeared in journals including *The New England Quarterly* and *Narrative*, and she is currently completing a manuscript about nineteenth-century American short fiction.

Lydje Lahens was born in Port-Au-Prince, Haiti and raised in Cambridge, Massachusetts; he is currently an undergraduate student at Boston University. Often referred to as the “Ambassador of Haiti” to Harvard University and Boston area research communities, Lydje has been instrumental in building relationships between the Joslin Diabetes Center (US) and the Fondation Haitienne de Diabete et de Maladies Cardio-Vasculaires (FHADIMAC; Haiti). When he is not studying or working, Lydje enjoys composing and writing music. He is a published songwriter (Warner/Chappell Music), and his biggest musical accomplishment was being commissioned to create an urban version of Edith Piaf’s “La Vie en Rose.”

Melissa Paz received her master’s degree in Applied Developmental and Educational Psychology from Boston College, where she focused her studies on cognitive mechanisms involved in learning. She currently works as a therapist with Apex Behavioral Consulting, performing applied behavioral analysis on individuals on the autism spectrum.

Brigitte Sion holds a Ph.D. in Performance Studies from New York University. Her study focuses on the competing and conflicting activities taking place at memorial sites, particularly in Germany, Argentina, and Cambodia. She looks at commemorative practices, architecture, tourism, education and the politics of memory. She is the author of six books, most recently *Memorials in Berlin and Buenos Aires: Balancing Memory, Architecture and Tourism* (Lexington Books, 2015) and *Death Tourism: Disaster Sites as Recreational Landscapes* (Seagull Books, 2014).

Adrienne Stefan is a retired Foreign Service Officer. She served for more than 30 years with the Department of State, working in the Bureau of European Affairs and the Bureau of Oceans, Environment and International Scientific Affairs in Washington, and overseas in Moscow, Paris, and Vienna in a variety of positions, from Science Attache to Counselor at the U.S. Mission to the U.N. in Vienna. She currently lives in Northern Virginia and works as a part-time consultant for the State.

Terumi A. Taylor is a lecturer in the General Education Program at Effat University in Jeddah, Saudi Arabia. She grew up in Vancouver, Canada and studied microbiology. Taylor is working toward completing a Doctor of Education specializing in post-secondary leadership at the University of Calgary.

ANNOUNCEMENTS

Please refer to CITL's website for our latest announcements: <http://www.bu.edu/cgs/citl/>.

***IMPACT* ESSAY COMPETITION**

Every December, the editors of *Impact: The Journal of the Center for Interdisciplinary Teaching & Learning* invite submissions of scholarly and creative non-fiction essays between 1,000 and 5,000 words on any aspect of interdisciplinary teaching or research. The author of the winning essay will receive a \$250 award and publication in *Impact*.

Essays should be readable to a general, educated audience, and they should follow the documentation style most prevalent in the author's disciplinary field. Essays for this contest should be submitted by the first Monday in December to <http://CITL.submittable.com/submit>.

CITL reserves the right to not publish a winner in any given year. Faculty and staff from the College of General Studies are not eligible to submit to this contest.

“Experiential Education and Exceptional Books, or the Pedagogical Benefits of Using the Archives,”

By Lydia G. Fash, Boston University

Two years ago, as I was learning more about print history, I took a group of students to a replica of the Edes & Gill print-shop located next to the Old North Church in Boston. As I learned, printing is physical labor: you have to pull *hard* on the bar that brings down the platen—a plate that creates enough pressure to lift the ink off the letters and impress it on the paper. If one doesn't ink well enough or pull hard enough, the impression is bad. Words might be missing, and letters partially printed. For more than three hundred years, roughly from the 1450s, the decade that Gutenberg invented moveable type, to the 1820s, when steam-powered presses and wood-pulp paper herald a host of technological changes, all printed material was made in this laborious way. Yet few undergraduates know anything about the history of print. Not many graduate students even know much since bibliography, the study of the physical book, has fallen out of favor in the literature programs that would seem its logical home. Despite the fact that I am pushing against the dominant current, I argue that the value of learning about this complicated process and interacting with rare materials cannot be overstated. Examining rare books has a host of benefits. It invites students into the historical moment, introduces them to the past conditions that help form a piece of writing, encourages them to make interdisciplinary connections, corrects some of the faulty assumptions of our digitally-saturated world, and pushes students to *create* rather than report or summarize others' research. To illustrate my point, I will relate what has happened when I brought my students to the archives, and I will describe an exhibition that I put together to introduce print history to more undergraduates at Boston University.¹

Let me start with a short illustration of how a rare book demonstrates the historical conditions in which it was written. Denis Diderot's eighteenth-century *Encyclopédie*, a twenty-eight volume monument of the Enlightenment which helped spur the French Revolution, suffered both suppression and censorship during its printing. Despite these political realities, the book's creamy paper, huge format, detailed engravings, beautiful font, rich smell, and articulate essays advocate for a new rational and scientific mode of thinking—one that challenged ancient hierarchies of power. Diderot did not know it would do so, but his remarkable and immense encyclopedia helped bring about the French Revolution and the end of the French monarchy. As I told students from Boston University's College of General Studies (CGS), the *Encyclopédie* wanted to create knowledge and social change. It did so with clever rhetoric and beautiful images printed by someone with political intuition and connections. In other words, the *Encyclopédie* and its creation story tie together ideas from the Rhetoric, Humanities, and Social Science classes that first year students take at CGS. When they flipped through engravings at the Boston University Howard Gotlieb Archival Research Center (HGARC), my students considered, for the first time, that a work of literature or history can be more than just its words—it can be the physical object and how it came to be too.

Of course, digital archives, like [this one](#) of Diderot's *Encyclopédie*, have great utility. They allow for the preservation of rare originals by assuring that initial research is done before one consults the physical object. Furthermore, most digital platforms allow for easy searching across databases of materials that live at different institutions in different states and even different countries. But digital archives are deceptive—particularly so to a first year undergraduate—in a way that physical archives are not. While databases present themselves as complete and infallible, they do not and cannot contain everything. And their search capabilities are only as good as their metadata, textual encoding, and site armature. You may not find something you search for because of an invisible-to-the-user coding mistake on the backend. Similarly, the bibliographic information can be wrong or incomplete. GoogleBooks, for example, has any number of volumes that are labeled without a volume number even though they are part of a multi-volume set. If I did not know better, I would think that a single volume comprises the whole work.² So too in something like the American Periodicals Series or JStor, it is easy to presume an article exists on its own when actually that piece was in conversation with that which was located before and after it in the magazine, newspaper, or journal. As it would have for a historic reader, these collocations shift and shade the meaning of a piece. Digital images also vary in quality and often obscure chain lines, watermarks, and proper color—all things that can be meaningful in research since they provide information about who printed a work, how he printed it, and for whom he printed it. In GoogleBooks, large chunks of pages can even be occluded by hands or fingers.³

ESSAYS—CONTINUED

More than that, digital archives offer a *representation* of an object and in so doing change what that object is and what it means. Reading an article or seeing a book through flashing pixels on a screen hides the original's size and erases the sensation of handling the book—a critical feature of understanding how a piece of the past fits in the past.⁴ Last August, I was lucky enough to examine a number of mid-eighteenth century American almanacs. Jammed with information about tides, ferries, weather, and moons, these small pamphlets were inexpensive to print and to buy. And after consulting it all year, colonists usually took it off the hearth hook where it hung and tossed it into the fire. For *that* type of document Benjamin Franklin penned “The Way to Wealth,” which only later became part of the collection of sayings called *Poor Richard's Almanack*.⁵ When given the opportunity to compare the items, students immediately understand the huge difference between a contemporary Dover Thrift edition of *Poor Richard* and an eighteenth-century almanac from Franklin's print shop. Despite many lamentations about this generation's illiteracy, my experience shows that students are drawn to rare and wonderful objects. In fact, in a visit to the archive, many of my students gravitated towards the Kelmscott Chaucer. Although they had never previously heard of William Morris or the Arts and Crafts Movement, and although no one admitted a partiality for Middle English poetry, these students admired the volume's uncontested elegance. They derived pleasure in feeling the heavy paper and perfect impressions and detailed engravings of the folio-size book. (Indeed, in letterpress printing, reading a book becomes a tactile experience because each piece of type has bitten into the paper, a phenomenon that disappears with off-set printing.)

How to search and find is another lesson of the physical archive. The search function on most digital databases gives the impression that there is a single solution to each query. When students get a hit to their query, they skim it and then use it. Because physical archives are more up front about their curation and idiosyncrasies, they encourage better research—not founded upon the “I'm feeling lucky” single solution, but on many possible solutions. Eminent scholar of American literature, Cathy Davidson has called “sitting in the American Antiquarian Society gazing in wonder at every edition of *Charlotte Temple*” contained in that archive “one of the greatest moments of my academic life.”⁶ These copies of one of the earliest American blockbuster novels came “in different sizes, spanning well over a hundred years in the life of [a single] bestseller” and “provided a visceral, visual history of printing in America.” As Davidson knows well, bibliography can tell a scholar many things, including, if there is marginalia present, how a piece of writing was received or considered. These marginal notes are the primary interest of examining the books of prominent historical figures, like John Adams.⁷

As the bibliographer's credo holds, every copy of a book from the hand-press era is different because it was printed and assembled by hand, and when scholars are lucky, because it retains exciting signs of how it was read and used. Hence, looking at duplicate copies of the same edition can be worthwhile. As G. Thomas Tanselle has pointed out, “sometimes the differences [between two copies] do not appear to have any significance, but at other times they are important, and in order to discover which situation exists in any instance one must examine copies that seem at first to be duplicates.”⁸ Bibliographers, following Falconer Madan, warn of the “duplicity of duplicates” and urge scholars to pay attention to the small changes that happen between different volumes.⁹ Such study is relevant to all fields of study—not just literary criticism. For careful examination of books tells us how knowledge was circulated, controlled, and received.

Physical archives can have another benefit over digital databases: living, breathing, helpful, and knowledgeable archivists. The provenance of an item, so often invisible in digital databases, can frequently be uncovered in a physical archive where real people can tell stories of item acquisitions or item life. (An archivist once told me that the rare first edition copy of Washington Irving's *Sketch Book* which I was examining was bought by an avid fisherman who liked that Irving's collection contains a sketch called “The Angler.” Never mind that the collection was the first transatlantic bestseller written by a native-born American!) Origin stories elucidate the logic behind an object's inclusion within an archive and can tell us much about what is valued and why. Houghton Library, the rare book library at Harvard, for example, holds the first edition of Nathaniel Hawthorne's *Twice-Told Tales* (1837) but Catherine Maria Sedgwick's *Tales and Sketches* (1835) remains in Widener, Harvard's general library. Responsible for introducing Nathaniel Hawthorne to Herman Melville at her Berkshire home, Sedgwick was so famous and respected that members of Queen Victoria's court trekked to Western Massachusetts to meet her, and Edgar Allan Poe eulogized Sedgwick as “one of our most celebrated and most meritorious writers.”¹⁰ Still, while early twentieth century scholars canonized Hawthorne, they eschewed Sedgwick and her female contemporaries—a fact reflected in the books transferred from Widener to Houghton when the latter opened in 1941.

ESSAYS— CONTINUED

After our trip to HGARC last year, a young woman in my rhetoric course got quite interested in why and how things end up in an archive. Pursuing this line of thought and with the use of a vintage magazine from 1931, she wrote a wonderful paper on our collective visual memory of the Great Depression. Although her magazine, *The Delineator*, offered happy images of fashionable dresses and domestic arrangements for middle-class American women, the widening Depression was forcing many into severe poverty. As twenty-first-century Americans, we can clearly see how *The Delineator* represents the consumerist desires rather than the economic realities of most 1930s Americans. Hence, as the student pointed out, to us the hardships of the Great Depression seem much better captured by Dorothea Lange and Walker Evans, the two Farm Security Administration photographers whose work constitutes the standard visual archive of the period. Yet while these images seem to represent, accurately and fully, the terrible conditions of the 1930s, Lange and Walker composed and posed their subjects.¹¹ Moreover, she noted, there have been multiple selection processes that inform what we visually remember of the Great Depression or any other event. The photographer favors certain images over others, so too do subsequent editors, archivists, curators, and viewers. We see these photographs so much because they reside in and are circulated by the Library of Congress. As the thesis of this student paper begins to show, archives and rare materials also provide a path for another pedagogically useful lesson: how to participate in a scholarly conversation as an equal. Students come into college—and even graduate school—knowing how to synthesize and parrot information. Even when they cannot distinguish a reliable source from an unreliable source, they have reverence for what they perceive as authority (or at least proficiency), often to the extreme of not recognizing their own ability to contribute new ideas and information. When we give students primary materials, we put them in an original relationship with the past. If it is an unusual object, chances are that no one will have written specifically about it. The student must then *decide* what to think and how to act.¹²

I am not the only one to discover this truth. For many years, Richard Rouse, Medievalist and Professor Emeritus at UCLA, taught paleography (the study of old handwriting) to his graduate students through photographic plates and manuals. When UCLA finally had enough materials, he started taking his classes into the archives. All of his students reported appreciating the time with medieval manuscripts, but one student was able to articulate why the class was so intellectually significant: “All my graduate career,” she said, “everything that I have learned about medieval manuscripts has been mediated by someone else, such as the author of the textbook about manuscripts of the teacher of the course on manuscript evidence, the compiler of a manual, an exhibit label in a library, or a guide at a museum exhibition. This is the first time that I have been required to formulate my own opinion, independent of others, directly on the basis of what I can touch and see before me.”¹³ Empowering a student to *create* knowledge is the obligation of university educators, especially those who wish to make their students informed and thoughtful citizens. Archives help in that aim.

Because of my belief in the pedagogical utility of the archive, I curated a small exhibition on the transition from manuscript to print for students at Boston University. The exhibition, “From Manuscript to Moveable Type: The Information Shift that Created Modern Learning,” is on display from February 1 to 12, 2016 on the first floor of the Boston University Mugar Memorial Library and contains materials held in the Howard Gotlieb Archival Research Center. As Kathleen Vandenberg has written in *Impact*, the Rhetoric course in January Boston-London Program at CGS teaches students about the monumental shift from orality to literacy.¹⁴ Even though that class does not have time to discuss it directly, there is a corresponding shift from writing books with a quill and ink to printing them on a printing press. “From Manuscript to Moveable Type” traces this shift through four rare objects: a vellum leaf of a hymnal manuscript (c. 9th or 10th century), a leaf of the Gutenberg Bible (c. 1454, the first book printed with moveable type in Europe), a leaf of a Book of Hours (15th or 16th century, with printed images and hand-written words), and Shakespeare’s *The Comedy of Errors* (1623, from the First Folio, the first collected printing of Shakespeare’s plays.)¹⁵ These items are on display accompanied by an informational booklet (which I authored) that points out various physical features of the objects, explains how such items would have been made, and poses questions designed to make the students draw their own conclusions.

So how do the four objects that I’ve chosen show any of the ideas I have discussed? On the 9th or 10th century hymnal, students will be able to see parchment (specially prepared leather for writing), rubrication (the act of drawing in red letters or section marks), and the scribal hand. They will receive explanations for how this style of writing is dictated by the flow of ink in a quill (a pen made from a feather), how laborious it is to transform an animal hide into a writeable surface. The accompanying booklet will also explain how printers originally left space for hand-rubrication (the creation of larger, decorative, often red letters that became a sort of navigational tool). As printing became more and more common,

ESSAYS—CONTINUED

books would go into circulation without this additional embellishment. What remained was a space before a section—what we now call a paragraph indentation. With the Gutenberg leaf, students will see how print long tried to mimic the scribal hand even as the technology would fundamentally alter human thinking and learning.¹⁶ Indeed, there are stories that people believed the Bible to be manuscript until they saw many identical copies, and then, some scholars have asserted, laypersons thought the Bibles must have been made with the help of the Devil.¹⁷ Elizabeth Eisenstein describes how many others, in contrast, associated “printing with divine rather than diabolical powers.”¹⁸ Either way, it is clear that the book was seen as magical.

Students will also notice that this Bible has no verse numbering, and they will understand how the codex (i.e. the book format) is itself an ingenious technology developed through many years and hugely influenced by printing.¹⁹ The Gutenberg Bible has no signature marks (i.e. the marks that tell a binder how to assemble the folded, printed pages), no page numbers, no index, no table of contents, and no title page. All such features that help us understand and navigate a book come later. This Gutenberg leaf also shows razor marks—and exists as a single leaf—reflecting the fraught history of selling and collecting rare books. Someone clearly sliced out a handsome initial from the preceding page, and then in 1921 Edward A. Newton and others dismembered an incomplete Bible so as to sell each leaf and make a large profit.²⁰ (Newton, a New York bookseller, entitled his book—the leaf paired with Newton’s “Bibliographical Essay”—*The Noble Fragment*. Archivists and bibliographers quip that the project is actually *The Ignoble Fragment*.)

The fifteenth or sixteenth-century manuscript, the third object, dispels the tempting myth that the sea-change from manuscript to print happens overnight. Instead, the piece, a page that has two psalms and some other prayers, shows how printing—and printing technologies like woodcuts—can and did co-exist with manuscript, particularly in religious texts where manuscript retained its cachet for quite some time. Finally, the First Folio, of which Boston University holds a single play rather than the full volume, tells us about page size and folding—a Folio refers to a printed page that is folded a single time to make two leaves and four pages. And it shows us that in 1623, when most English printers had abandoned the Gothic Black Letter for the clear Roman typefaces, printers are still using ligatures, characters that mimic script abbreviations by combining two letters into one (like those seen here: **check your fast facts on Fiji Island** for “**check your fast facts on Fiji Island**”), thereby saving a little paper but infinitely complicating the setting, replacing, and maintaining of type. (Ligatures are essentially skeuomorphs, something that retains what originally served a useful function—speeding up manuscript copying—as a merely decorative feature. Most house shutters, which no longer shut, are similarly skeuomorphs.)

The First Folio also reflects a history of editorial interventions in our Shakespeare. In 1623 there are no line numbers, stage notes, footnotes, or *dramatis personae*, features which start to arrive in the eighteenth century. But unlike in the Gutenberg Bible, there is a title page and there are page numbers (sometimes wrong—page 88 is marked as page 85). The dirty fore-edge and corners show that this piece was read and used by many, and close inspection reveals how the dividing line between the two columns of text is made up of a number of individual pieces of type, each with a vertical line the height of one row of characters, that leave an indentation in the rag-linen paper (which has water marks and chain lines). Moreover, the First Folio invites questions about the point of publishing Shakespeare’s play. Was this copy ever used to stage a production? Is that why the edges are dirty? Was this Folio read as High Literature in the seventeenth century as it is now? The exhibition does not seek to answer all these questions. With luck, some number of students will then wander to the archives at Boston University, the Boston Public Library, or elsewhere and touch the rare manuscripts and books waiting there.

While I have enumerated the limits of digital archives, I have provided a number of links to digital repositories. And I would not have a reader think that I eschew any use of what can be rich and exciting resources. Teaching students how responsibly to use the many digital resources available to them is, and should be, a standard part of first year writing courses. Clearly, college students need to learn that Wikipedia is not a scholarly source, and they need to practice searching for reliable, peer-reviewed articles in whatever databases their school subscribes to. What I am saying here, though, is that archives and rare materials provide a pedagogically useful corrective to our steeped-in-the-digital students. Pulling them away from their computer screens and smartphones helps them understand the limitations of the digital as much as it helps them appreciate the pre-digital. Most “Generation Z” students operate as if Google can and does serve as the access point to all knowledge. In contrast, the fact that a physical archive like HGARC does not contain anything is obvious—and works as an analogy for the digital resources at the Boston University Mugar Memorial

ESSAYS— CONTINUED

library.

After a trip to HGARC where Martin Luther King's school notebooks and blue-book exams were out, my students reported feeling an inspiring kinship with a remarkable figure who once attended their school and doodled in the paper margins during class. (And did extremely well on the exams that he chose to archive.) As one student later wrote: looking at this material "reminded me that before he was a civil right activist, he was just a student like us who took notes and blue book exams. It made me wonder whether I could do something or write something worth being preserved in an archive."²¹ I think that she can.

1. Despite the ease of getting students excited about rare materials, opportunities to work with them are infrequent or non-existent even at schools like BU and in cities like Boston where access to archives is easy. It doesn't have to be so. As Jean Lee Cole has shown, one can put together an archive of materials "on the fly and on the cheap" to transport students into the past and appoint them creators of knowledge even when they attend a school without any special collections. See "History of the Book in the American Literature Classroom: On the Fly and On the Cheap." In *Teaching Bibliography, Textual Criticism, and Book History*, edited by Ann R. Hawkins (Brookfield, VT: Pickering & Chatto, 2006), 58–64.
2. On GoogleBooks I have also found a volume two mislabeled as a volume one and an 1876 copy of Hawthorne's *Marble Faun* entitled "Hawthorne's Works: The marble ble faun"—fantastically inconsistent capitalization accompanied by an egregious typo.
3. See Krissy Wilson's blog of images of hands and other goofs (and some unexpected treasures) in GoogleBooks scans here: <http://theartofgooglebooks.tumblr.com/> Other sites also exist that catalogue hands in GoogleBooks.
4. For example the scandalous Boston publication *Fruits of Philosophy* (1832), a sex and contraception manual, was a mere 8 centimeters high because it was meant to be hidden in pockets or drawers. In contrast, John Audubon's *The Birds of America* (1824-1837), an impressive 100 centimeters tall series of volumes, displayed all of the featured birds at life-size.
5. The Library Company of Philadelphia, which Franklin started, has some wonderful on-line images of Franklin's almanacs. See <http://www.librarycompany.org/BFWriter/poor.htm>
6. Cathy N. Davidson, "Tales from the Vault: From Movable Type to Searchable Text." *Common-Place* 3.3 (April 2003). <http://www.common-place.org/vol-03/no-03/tales/tales-1.shtml>.
7. The John Adams library is owned, and has been digitized, by the Boston Public Library. See <http://www.johnadamslibrary.org/>
8. G. Thomas Tanselle, *Literature and Artifacts* (Charlottesville: The Bibliographical Society of the University of Virginia, 1998), 52.
9. Quoted in Tanselle, 52-53.
10. Quoted in Carolyn Karcher, "Catharine Maria Sedgwick in Literary History." In *Catharine Maria Sedgwick: Critical Perspectives*, edited by Lucinda L. Damon-Bach and Victoria Clements (Boston: Northeastern University Press, 2003) 9.
11. Many thanks to Annie Umer for permission to summarize her essay.
12. A notable scholarly example is Arthur Hobson Quinn, who in looking at the original letters Edgar Allan Poe wrote, discovered that Poe's literary executor (some joke *executor*) Rufus Griswold had fabricated quotations and re-dated letters in his concerted and successful campaign to smear Poe as a mentally unstable braggart, liar, and drug addict. Our contemporary ideas of Poe are still influenced by Griswold's biased portrait.
13. Quoted in Richard Rouse, *Why Teach with Medieval Manuscripts*. Los Angeles: UCLA Library, 2012.
14. See Kathleen Vandenberg, "Lessons for Creating an Interdisciplinary Program: Rhetoric Course Design." *IMPACT*, Summer 2015. <http://sites.bu.edu/impact/lessons-for-creating-an-interdisciplinary-program-rhetoric-course-design-by-kathleen-vandenberg-boston-university/>.
15. A *leaf* refers to a single page, both front (recto) and back (verso). For a partially digitized First Folio held in the Folger Shakespeare Library, click on the image of the First Folio here: <http://www.folger.edu/publishing-shakespeare>

ESSAYS—CONTINUED

16. Elizabeth Eisenstein has famously argued that, while manuscript writing co-exists with printing technologies for many years, the advent of moveable type fundamentally shifts human thinking and learning. Whereas medieval monastic scribes could spend years copying a single text and found in that work a form of devotion, printers could produce many copies of a single book from each type-setting. The result was an explosion of reading materials, an expansion of the university system, and more educated laypeople. Spelling became increasingly standardized. Memorization and memorizing strategies were de-emphasized as the notion of an autodidact, someone who taught himself through reading, came into being. Correspondingly, there was a move from *intensive* reading, that long, slow study of a single book, to *extensive* and comparative reading, the study of many books, their interrelations, and their contradictions. These changes reinforced each other: as the university system grew, the community of scholars grew, and both groups—the universities and the scholars—influenced and were influenced by what the printers were printing. Moreover, printing challenged established class structures because printers, who climbed up the class ladder as the centuries progressed, forged alliances between rich merchant-backers (in many ways the first real venture capitalists since they would fund a nascent project to make a later profit on the sales) and learned scholars. For example, funded by wealthy investors, Aldus Manutius, a late fifteenth- and early sixteenth-century Venetian printer, worked with Erasmus to produce many of the classical texts that we now have, including first editions of Euripides, Aristotle, and Aristophanes. Had printers like Manutius not found, translated, and printed these classical manuscripts, much learning from antiquity would now be lost. And the Renaissance could not have happened. See Elizabeth L. Eisenstein, *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early-Modern Europe*. 1 vol. New York: Cambridge University Press, 1979.
17. Eisenstein quotes E.P. Goldschmidt's telling of this tale, but points out that the story may be unfounded. See Eisenstein, 49-50.
18. Eisenstein, 50.
19. The codex, with its pagination, index, and portability, is a highly developed technology that, as Jerome McGann has pointed out, these digital repositories must strive to mimic in usability and elegance. McGann, Jerome. "A Note on the Current State of Humanities Scholarship." *Critical Inquiry* 30, no. 2 (January 1, 2004): 409–13.
20. That we can and do use bodily language to describe the codex—it has a spine and a head and a foot, and it can be dismembered—shows our profound identification with the technology of the book.
21. Many thanks to Chelsea Perez for permission to quote her.

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“Navigating Interdisciplinary Awkwardness: Teaching and Learning at Effat University”

By Terumi Taylor, Effat University

Many people, myself included, would consider my work place a global environment, in and of itself interdisciplinary. Furthermore, like others at Effat University, I believe in interdisciplinary studies and teach accordingly. So how can I explain the difficulties that I encountered when I pursued interdisciplinary collaboration and research there? Is the problem with the model we have for how to collaborate with other disciplines, or is it something else? In this essay I will guide you through the outer layers of Saudi Arabia and Effat University to reveal the kernel at the center of interdisciplinary teaching and learning, a kernel not always easy to locate or to work with.

Let me begin with the region, nestled between the shadow of Africa and the length of Asia, where my colleagues and I practice the art of interdisciplinarity. I am located on the western part of the Arabian Peninsula, in the bride of the Red Sea: Jeddah, Saudi Arabia. The city of Jeddah mixes more than two millennia of global visitors. Jeddah acts as the main entry and resting point for millions of pilgrims on their way to Islam’s holiest sites in Mecca and Madinah and unfolds into a historical and present day holy mixture of business, trade routes, ports, religions, languages and cultures. Simply sitting in the airport arrivals hall provides one with significant global awareness and insight into various viewpoints.

Effat University lies within the city of Jeddah. The first private non-profit women’s university in Saudi Arabia, Effat University began as a small college in 1999 and was granted university status in 2009. It was the first university in the kingdom to receive a National Commission of Accreditation and Academic Assessment (NCAAA) accreditation, and it has the distinction of being the first university in the Kingdom of Saudi Arabia to offer women instruction and degrees in architecture, electrical and computer engineering, entrepreneurship, and operations and information management. A further first for Saudi women was the recently added Visual and Digital Production Degree in 2013.¹ Effat University offers the first Master’s Degree in Islamic Financial Management in the kingdom and has recently started master’s programs in urban design and translation studies. The school offers the unique Effat Ambassadors Program, a distinctive co-curricular program to equip all students with the skills, experiences, and attitudes necessary for intellectual, social, moral, physical, and professional development.² Furthermore, Effat University has built strong relationships and agreements with well-established international institutions and universities. Among its renowned partners are Duke University, University of Miami, Paris Malaquais, Mount Holyoke College, Tokai University in Japan, University of Southern California, Georgetown University, Syracuse University, University of Western Sidney, and Boston University.

Effat University stands on the same spot where Queen Effat Al-Thunayan Al-Saud inaugurated Saudi Arabia’s first school for girls in 1955. Dar Al-Hanan School has since moved but continues, along with Effat University, to represent Queen Effat’s passion for teaching and learning. This pioneering spirit and list of educational firsts is celebrated by and permeates all aspects of the university’s academic and community identity.³ The atmosphere has proven very conducive to bringing divergent ideas together under the banner of interdisciplinarity, and in order to build a well-rounded academic institution. In 15 years, the university has grown from only a handful of students to over 3200. Now that you understand the region and the university, we can move onto the next layer, or what I think of as the outside coating of the kernel that is interdisciplinary teaching and research: the faculty.

Effat University faculty represent 85 different nationalities, and the university’s commitment to liberal education is evident in its General Education Program. The terms “liberal education” and “general education” are often synonymous with interdisciplinary studies, and I think many would agree that the people who teach in an interdisciplinary way are a large part of the success of undergraduate education as well as higher education more generally. While most other departments in my university are populated with faculty who have similar educational backgrounds and training, the General Education Program faculty at Effat University coexist as diversely educated, traveled and experienced individuals. Our office location only adds to this. Since the General Education building is under construction, general education faculty currently reside within the Engineering building and among our engineering faculty.

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As a formally trained scientist with a master's degree in science, specifically microbiology and immunology, and as a person currently working on a doctorate in education, I have found myself teaching general education courses central to and themselves examples of interdisciplinary study: Critical Thinking, Research Discourse, and Research Writing. I have also found the very nature of how we teach general education courses encourages introspection and personal growth.

When instructors look inward, they are better able to create content that allows students and teachers to engage in higher order thinking formulated with connectedness across and between disciplines. For example, when we study current issues in environmental sustainability, students propose and examine discipline specific solutions and then interdisciplinary groups determine how a specific discipline, such as operations and information management, visual and digital productions, or psychology, can inform or reinvent an engineering solution. Interdisciplinary teaching permits me to participate actively with my students in their journey of alternating, integrating and understanding different viewpoints. In this kind of interdisciplinary teaching the facilitator helps students construct meaning and knowledge and does not act as a lecturer or one who bestows knowledge.

Just as students reflect and journey with their instructor, colleagues who share the same interdisciplinary space also become more reflective about how they can collaborate. Faculty research takes on both a personal and an institutional directive as people try to figure out not just what to research, but also how to conduct this research with those who are outside of their individual departments and disciplines. This happened to my colleagues and me as we taught and sat in the same building. We wanted to collaborate, and we thought we should. I also thought it would be easier for us to work together than it was.

Despite what I thought would be a relatively easy and straight-forward task, initially I found collaborating with my humanities and social science colleagues tedious and burdensome. For example, several of us wanted to identify and analyze a particular educational problem. My call to action was: collect some data, get some numbers. I did not want to create a well-thought out survey with a Likert scale just so we could collect more numerical data. Why can't the numbers do the talking, I thought? Why go qualitative and in my mind messy when quantitative data is so clean and clear? Even the literature review we conducted of social science articles and journals left me distressed, because this review only revealed uncertainty and conflicting theories and results. I thought of research as quantitative, measurable and readily replicated. Developing research questions that I could test outside a lab seemed less important than what I (wrongly) considered *real* research. My sense of purist scientific superiority and adherence to certain conventions made it, at times, impossible for me to contribute in any positive way to collaborative research projects. My colleagues labeled me "difficult" and "rigid," but my ego heard them saying "scientific with high standards." Another example from the annals of interdisciplinary awkwardness involved my entrenched ideology about the requirement of a control. Any type of control would do; my mantra required research to report validity, reliability and reproducibility. I asked colleagues why an ethnography couldn't report standard error. I wondered aloud if qualitative methodologies lacked rigor. The dumbfounded looks on my colleagues' faces remain fixed in my mind today; it was as if I had asked to bake bread at the bank.

I know part of my problem had to do with the difficulty many scholars have. The melding or union of the scientific and social sciences is what many on either side of the divide would describe as unholy matrimony, and it requires a paradigm shift. Some researchers have even declared the qualitative and quantitative paradigm divide akin to "war" (see Onwuebuze & Leech, 2005, p. 376). Yet I thought I understood paradigm shifts, and I had many advantages other scholars did not. For one thing, I was in a place many would consider the ideal place to collaborate. As I have explained, Jeddah is home to a global mix of people, religions and cultures; Effat University is pioneering in its desire to educate Saudi women, to offer diverse and important disciplines for undergraduate and graduate students, and to be excellent at everything it does; the faculty at Effat University is extremely diverse in national make-up, experience and education. Many of us also believe in the idea of interdisciplinary teaching and learning. Yet none of this seemed to help when I actually did collaborate with my colleagues.

At about this time, I attended the "Conference in Linguistics, Literature, and Translation" held at Effat University. At the conference, I listened to a presentation by Professor Susan Hunston of the University of Birmingham. Her presentation was titled "The language of value and the discourse of disciplines," and she explained that different disciplines do indeed use different languages. Hunston reported that a detailed examination of variances in language can suggest differences in the culture and ideology of a specific discipline. A quick summary of the results presented on large corpus data

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indicated to her the distinct variances in language choices between disciplines. She found that when members of different disciplines tried to work together in interdisciplinary projects their language differences were exacerbated.

Later, when I researched Hunston's ideas further, I found other scholars agreed with her. Bracken and Oughton (2006) highlight the problems of interdisciplinary communication specifically between physical and social geographers.

The cumulative effect of frustrated and ineffective communication and a feeling of disciplinary vulnerability may be disastrous. ... It may seem easier to just walk away, and engage in parallel rather than true interdisciplinary research. (Bracken & Oughton, 2006, p. 380)

Rather than walk away, Bracken & Oughton suggest interdisciplinary group members employ careful use of language, practice active listening and develop an awareness of disciplinary language differences. Interestingly Bracken and Oughton's (2006) research was conducted in an all-female setting. They note the addition of a male research member might have led to different results (Bracken & Oughton, 2006, p. 381). I would propose the addition of any new researcher, regardless of gender, could have rocked the interdisciplinary research communication boat. Bracken and Oughton's research and Hunston's presentation made me realize I was not imagining the difficulties that I encountered when I tried to communicate in 'academic' terms with my colleagues. My scientific discourse was preventing me from communicating with them.

I am in a wonderful position to create meaningful interdisciplinary teaching, learning, and research. Yet this opportunity will be lost if I cannot overcome my disciplinary culture, ideology, and language. I will not be heard or recognized nor will I hear or recognize my colleagues if I do not change. If I am not introspective about the nature and extent of my use of discipline specific language, I may also miss out on potentially significant teaching opportunities. I may fail to teach my students how to change. Interdisciplinary teaching and collaboration results in personal growth and development, and this makes interdisciplinary practice worthy of the time, energy, frustration and self-analysis required.

As a model of interdisciplinarity, many institutions may not offer a similarly immersive environment as Effat University. Nevertheless, from my experience, I hope scholars can see that the individual's ability to look through different lenses and listen and understand divergent voices while balancing personal disciplinary limitations is what exemplifies the core of interdisciplinary teaching and research. Universities and colleges can support, initiate, and develop interdisciplinary collegiality, but all will remain an abstract ideal unless interdisciplinary researchers and instructors, especially those like myself, identify and comprehend the real potential of interdisciplinarity.

Notes

- 1) See <http://www.kff.com/en/Effat-University> for an visual documentation of Effat University's inspiring "firsts"
- 2) See <http://www.effatuniversity.edu.sa/Student-Life/Pages/Effat-Ambassadors-Program.aspx> for a detailed outline of this unique program.
- 3) See Kéchichian (2014) for a detailed and intriguing look into the life and time of Queen Effat Al-Thunayan Al-Saud, an astounding Arab woman.

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“The *Play*-element of Environmental Sustainability in Michael Johnathan's *Walden: The Ballad of Thoreau*”

By William Christopher Brown, University of Minnesota, Crookston

Part I: Background on *Walden: The Ballad of Thoreau*

Folksinger Michael Johnathan is perhaps best known for his public radio show *The WoodSongs Old-Time Radio Hour*, which is broadcast on various individual radio stations and through American Forces Radio and PBS. Yet his concerns about environmental sustainability are also evident in his play *Walden: The Ballad of Thoreau* (2009). Johnathan is so committed to sustainability that he has made his play open to the public as an educational tool and to increase awareness about Henry David Thoreau and environmentalism:

This two act, one set, four character play is designed for use by high schools, colleges, community theaters and home schools. The play script and all the production materials are provided free. *Walden* can be performed at any time, but we encourage you to consider it as an Earth Day ... event. ("Walden: Project Description," 2012, para. 2)

In the play, Johnathan imagines "the final two days [that] ... Thoreau spent in his cabin before leaving Walden Pond" (p. 1). He emphasizes that the play is a work of fiction, though "much of the dialogue between Thoreau and [his mentor Ralph Waldo] Emerson are actual quotes or composite quotes culled from the body of their literary work" (Johnathan, 2009, p. 1).

At heart, the play is polemical, with Thoreau arguing with Emerson about why he chose to live a simple life in the woods.ⁱ Johnathan, like Thoreau, believes that "[t]he life of simplicity and harmony with nature could be an example of how to move toward a more civilized society" (Schneider, 2008, p. 61). Ultimately, with this play, the goal is not to learn a series of objective facts about environmentalism but rather to create a mindset of sustainability towards the environment.ⁱⁱ

Part II: Johnathan's Play at the University of Minnesota, Crookston

I first became aware of Johnathan's play within the context of educational outreach efforts for Earth Day 2014 by Dr. W. Daniel Svedarsky of the Center for Sustainability at the University of Minnesota, Crookston (UMC). Earth Day 2014 centered on the theme of "Having Fun Caring for the Earth"; it targeted middle and high school students in the northwest region of Minnesota.ⁱⁱⁱ The centerpiece of Earth Day 2014 was a performance of Johnathan's *Walden: The Ballad of Thoreau*. Additionally, we had poster contests on sustainability and a Sustainability Fair.

Our Earth Day celebration was surprising to me because of its interdisciplinary ability to bring together writing and people's interests in the environment. It was interdisciplinary in that it brought together scholars, staff, and students who shared a concern for environmental sustainability.^{iv} The planning committee consisted of faculty (Svedarsky and me), staff (tutor Linnea Barton, postman Kenneth Mendez, College in the High School coordinator Dana Trickey, and counselor Laurie Wilson), and students (Tashi Gurung, Megan N. Luxford, and Jiwon Park).

From the beginning of my inclusion in the project, I was fascinated that interdisciplinarity in this context broadened beyond academic disciplines to lay and professional concerns. The ideal of interdisciplinarity, or of working across academic boundaries, influenced interdepartmental cooperation and collaboration. By "interdepartmental" I do not mean that different departments collaborated officially; rather, I mean that people from different departments brought to the production particular strengths based on their own interests and experiences.

The UMC campus postman Kenneth Mendez brought the play to Svedarsky's attention as a possible focus for Earth Day. Mendez (personal communication, June 22, 2015) was aware of Johnathan from his radio show *The WoodSongs Old-Time Radio Hour* and saw a performance of the play on PBS. Mendez's passion for the arts and environmental sustainability prompted the production.

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The Earth Day Celebrations would not have been possible without the efforts of staff who possessed the gift for navigating organizational bureaucracy. In particular, counselor Laurie Wilson brought thirty years of experience working at UMC to the planning meetings. Wilson knew the institution thoroughly and consistently provided helpful advice to coordinator Tashi Gurung on effectively communicating with different departments within the university, as well as with different organizations in the community.

We had an audience for the performance because of Dana Trickey's connections as College in the High School Coordinator. It was her diligent and persistent communication with middle school and high school English teachers that generated the audience for the play.

In a session held before the performance of the play, Svedarsky and I each gave presentations to these young people; he focused on sustainability as a way of life, while I provided literary historical context for Thoreau. The goal was to promote sustainability, which the United Nations' Brundtland Report (1987) defines as "meeting the needs of the present without compromising the ability of future generations to meet their own needs" (para. 1).

Svedarsky paid special attention to the three pillars of sustainability: social, economic, and environmental (United States, n.d., para. 1).^v He emphasized that thinking in terms of sustainability requires us "to consider how our actions affect the natural environment and other people, both now and in the future" ("Sustainability," 2013, para. 5). Sustainability helps us to "appreciate the indigenous resources in the region" on their own terms and not merely as "financial capital" ("Sustainability," 2013, para. 8). My presentation on Thoreau for Earth Day 2014 primarily provided biographical, historical, and literary context for *Walden*, Thoreau, Emerson, and Transcendentalism.^{vi}

In my research on *Walden: The Ballad of Thoreau*, I have found no scholarly references to Johnathan's play. One of my goals in writing this essay is to provide a theoretical context to explain how Johnathan's play works as an educational tool. In particular, I am interested in how Johnathan's vision of the play as educational outreach for environmental awareness fits Johan Huizinga's theory of *play* as a precursor to culture. In what follows, I will show the importance of the *play*-element in *Walden: The Ballad of Thoreau* to environmental sustainability. (Throughout the article, I will highlight *play* in italics when I use the term to describe Johan Huizinga's theory of *play*. I do this to help the audience easily distinguish between play as text/performance and *play* as a cultural theory.)

Part III: A Transcendental Argument about Sustainability

Johnathan's explicit purposes were twofold in creating this play: first, he wanted to introduce young people to his hero Henry David Thoreau; and second, he wanted to show the intellectual roots of the Green Movement ("Walden: Project Description," 2012, paras. 1-4). *Walden*, for Johnathan (2009), is nothing less than "a map for our return to nature" (p. 13). Consequently, he portrays Thoreau as a harbinger of the possible futures, either positive or negative, that await nature based on humanity's relationship with/to it. Humanity can relate positively to nature *interdependently* as a part of nature (Suzuki, 2015, p. 68); alternatively, humanity can continue to use nature *instrumentally* as little more than a commodity for profit (Meadows, Randers, & Meadows, 2015, p. 73).

Thoreau's sympathy to nature reflects a Transcendental ideal of living beyond the limits of materialism: "People ... have knowledge about themselves and the world around them that 'transcends' or goes beyond what they can see, hear, taste, touch or feel" ("26f," 2014, para. 1). As a Transcendentalist, Thoreau did not simply see nature "through the logic" of material well-being; instead, he used "intuition and imagination" to assert his "authority on what is right" ("26f," 2014, para. 2).^{vii}

In the spirit of Transcendentalism, one of the play's greatest import is modeling the valuable practice of argumentation. *Walden: The Ballad of Thoreau* provides little in the way of quotable scientific facts, but it does illustrate a Transcendental ideal of argumentation in the form of *play* that tests and pushes its interlocutors. As Robert Sullivan (2009) notes in *The Thoreau You Don't Know*, the Transcendentalists argued with one another: "Emerson, especially, liked them to challenge one another, to criticize and to bolster. To be a Transcendentalist was to egg the others on to a more considered position, to transcend," as it were, one's original point and move to a greater understanding (p. 43). The focus on argumentation in the play, in particular, is a valuable lesson for impressionable minds.

Johnathan (2009) imagines Thoreau as prescient about the depletion of natural resources, and he visualizes this

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through a brief argument with Emerson about progress:

HDT: ... why do you put me to the test? There is no way you can convince me that the spread of cities does not matter.

RWE: Why object to progress as though it is a bad thing?

HDT: Progress without balance *IS* a bad thing [original emphasis].

RWE: But progress by its very nature causes imbalance. To deny imbalance denies progress.

HDT: And only man struggles with this imbalance. It is against nature. When a beaver builds a dam, it does not harm the stream. When a bird builds a nest, it causes no injury to the forest.

RWE: Because birds and beavers "exist," within the boundries [*sic*] created for them ... they do not cause progress ... only man has the intellect by nature to cause progress.

HDT: How can you possibly deny man's destructive role in nature ... his lack of love for this earth? To leave it unchecked will eventually lead to the destruction of man.

RWE: And how can you deny that destruction is an essential part of creation?

HDT (*slams table top*): Nonsense! ...

RWE (*calming*): Look at your own life, Henry.

HDT: Me? I destroy nothing. And do not even begin to imply the natural gleaning of the earth as destruction.

RWE: (Emerson picks up a notebook.) Did you, or did you not, come to these woods and this pond to study the value of nature and your place in it.

HDT: I did.

RWE: And did you not destroy a small plot of these very woods to build a cabin so you could have a place to reside while in nature?

HDT: It is not the same.

RWE: It is exactly the same.

HDT: My cabin is not comparable to the spread of a city.

RWE: It is merely the first building. There is no difference.

HDT: Read my work. I document the difference clearly.

RWE: Your father cuts down the trees to make the pencils that you use to write about how much you love the trees.

HDT: Again, my redundant friend, it's part of the natural gleaning of the earth.

RWE: That is called *progress* [original emphasis]. A few short years ago we wrote with charcoal and a quill pen ... and not a single oak would fall. Now we cut down trees to make pencils and employ your family ... *Progress* [original emphasis].

HDT: So I shall use the tools of progress to expose the sin of progress. ... (pp. 35-38)

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Emerson is not wrong to suggest that Thoreau's destruction of a plot of the forest has the potential to escalate into the destruction of the forest as a whole.^{viii} Though he exasperates Thoreau, Emerson's teasing line of questioning brings development and industrialization into the conversation when he alludes to the pencils produced by Thoreau and Company, the pencil company owned by Thoreau's family. Emerson plays the devil's advocate as a way to test Thoreau's convictions. In particular, Emerson tests Thoreau's commitment to sustainable living, or the extent to which humanity can be a part of the environment through "the natural gleanings of the earth" rather than a destroyer of nature for material gain.^{ix}

Part IV: Cultures of Play

Walden: The Ballad of Thoreau, like the text that inspired it, aspires to encourage a *culture* that takes the long view of *nature's* value to humans. I like the paradox here of using *culture* to nurture a positive attitude to *nature*, since the two are often considered to be diametrically opposed. Culture, in this context, conveys a dual sense of the arts and the customs or shared attitudes of a group of people. This notion of culture as both art and custom broadens the understanding of play as an art form to *play* as a theoretical construct, as articulated by Johan Huizinga in *Homo Ludens* (1949), which translates to "Man the Player."

For readers unfamiliar with Huizinga and his theory of *play*, I will provide a brief explanation. Huizinga is most famous for his book *The Autumn of the Middle Ages* (1919), but *Homo Ludens* is also widely regarded. The title *Homo Ludens* is a play on the Latin term *homo faber*, meaning "man the worker." The thesis of *Homo Ludens* is that *play* precedes culture and is part of what fundamentally constitutes it (Huizinga, 1949, pp. 46-47). Specifically, Huizinga (1949) defines *play* in terms of its difference from official activities:

[*play* is] a free activity standing quite consciously outside "ordinary" life [that is] "not serious," but at the same time [an activity that] absorb[s] the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means. (p. 13)

To put it another way, in *play*, rules arise through its continuous practice, and the pleasure derived from this repetition evolves and influences culture.

Part V: *Playing* with Argumentation

Within the context of producing Johnathan's *Walden: The Ballad of Thoreau*, Transcendentalism and Huizinga's *Homo Ludens* dovetail well together. Transcendentalism explains the intellectual contest in the play, but Huizinga's theory of *play* suggests the long term educational resonance that the play *qua* *play* can produce in the young people producing it.

Although Johnathan's inspiration was the Emerson-led Transcendentalists, the focus on argumentation above also resonates with Huizinga's articulation of the *play*-element of culture. One of Huizinga's (1949) surprising insights suggests that law as we currently understand it had its origins in *play*:

That an affinity may exist between law and *play* becomes obvious to us as soon as we realize how much the actual practice of the law, in other words a lawsuit, properly resembles a contest whatever the ideal foundations of the law may be. (p. 76; my emphasis)

For instance, "in [ancient] Greece, litigation was considered as a [struggle], [that is,] a contest bound by fixed rules and sacred in form, where the two contending parties invoked the decision of an arbiter" (Huizinga, 1949, p. 76). For Huizinga (1949), "contest means play" (p. 76), which is what Emerson and Thoreau perform in the scene above. Emerson's rapid fire questioning puts Thoreau on the defensive and mimics a legal contest in court.

Walden: The Ballad of Thoreau fits Huizinga's (1949) stipulations for whether an act can be considered *play* or not: "The need for [*play*] is only urgent to the extent that the enjoyment of it makes it a need. ... It is never imposed by physical necessity or moral duty. It is never a task. It is done at leisure, during 'free time'" (p. 8). Johnathan has made the play

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available free to the public, so it is not mired in the problems of paying royalties. As an imaginative work, the performance is *play* in the sense that "[i]t is ... a stepping out of 'real' life into a temporary sphere of activity with a disposition all of its own" (Huizinga, 1949, p. 8). Though pleasurable, it can also be serious (Huizinga, 1949, p. 8). The production we did at the University of Minnesota, Crookston was entirely "voluntary" for the faculty, staff, and students who participated in it.

Huizinga's (1949) explanation of *play* suggests that it is not simply transitory; instead, *play* remains in the memory and has the ability to be "transmitted" in the form of "tradition" (pp. 9-10). As Huizinga (1949) observes, "With the end of the *play* its effect is not lost; rather it continues to shed its radiance on the ordinary world outside, a wholesome influence working security, order and prosperity for the whole community" (p. 14; my emphasis). *Play's* influence on culture derives from the way that "[i]t promotes the formation of social groupings" (Huizinga, 1949, p. 13). These social groupings include the budding young environmentalists that Johnathan and the University of Minnesota Crookston's Center for Sustainability are trying to reach through activities like *Walden: The Ballad of Thoreau*.

A play like Johnathan's has the potential to have a salutary effect on the young people performing and watching it. Johnathan's play models argumentation because of the controversial nature of environmental sustainability. Arguments for sustainability invariably involve asking people to change, which is generally hotly resisted. Donella Meadows, Jorgen Randers, and Dennis L. Meadows (2004) argue that being able to communicate effectively about sustainability with "the clearest words we can find" (p. 75) is key to successfully persuading people to lead more sustainable lives. In other words, the soft skills of communication and persuasion are vital to change peoples' minds.

Johnathan's play is valuable because it models two people, Emerson and Thoreau, with opposing points of view who argue passionately about ideas they care about, yet they retain respect for one another. This emphasis on respectful disagreement is a lesson that our current partisan politicians and media pundits could learn from.

Part VI: The Urgency of Time

Johnathan uses Emerson's apparent praise of progress to call attention to the urgency of time. Arguments for sustainability and environmentalism regularly invoke time as a trope to create a sense of urgency that action needs to be taken "now" to stop the destruction of the environment as we know it. The playwright emphasizes that time is running out to create a sustainable set of practices that will protect the earth.

In setting his play at the end of Thoreau's sojourn in Walden Woods, Johnathan emphasizes that the audience, like the actors, are at a pivotal moment of retrospection and prognostication. Thoreau looks back on his time in the woods and his historical context; he also looks presciently to the future experienced by the playwright.

Johnathan uses the historical figure of Thoreau to project his concern about the possible future that the audience will experience: we will either deplete our resources through over-consumption or learn how to care for the environment and treat it as a resource that needs attentive management to sustain it. The prescient use of time in the play strengthens the sense of urgency that the audience should feel about making sure that the earth remains a sustainable environment with the ability to continuously replenish as it is consumed. The play *qua play* may help to instill in young people a sense of urgency in reproducing a culture of sustainable living.

Conclusion: Sustainability and Interdisciplinarity

Producing the play within the interdisciplinary context of sustainability adds further value for the young people involved in its performance. Rather than teach facts or reproduce experiments, which are, of course, valuable, the play illustrates a mind-set of environmental awareness necessary to sustainability. Organizing and performing the play adds interdisciplinary value that perhaps Johnathan did not anticipate. It has the potential to bring together people with a variety of interests and experiences.

Johnathan's play lent itself well to an interdisciplinary effort. It illustrated one of Svedarsky's beliefs that sustainability is the most interdisciplinary of studies because the health of the environment affects everyone (personal communications,

ESSAYS— CONTINUED

June 19, 2015). Interdisciplinarity is associated with academic disciplines, but, broadly defined, it "means 'combining subjects together in new ways'" ("More," 2015, para. 1).

Though people often position science and the arts as opposed to one another, at UMC a scientific discipline sponsored a play about an American literary figure's concern with sustainability. We avoided the trap of falling back on disciplinary allegiances, which Sharachchandra Lélé and Richard B. Norgaard caution against. Interdisciplinarity work is threatened when participants incline towards "[m]aintaining allegiance to one's school of thought" rather "than openly exploring which explanation seems to work better in a particular context" (Lélé & Norgaard, 2005, p. 968). My colleagues and I all came to the project with a sense that there was no one right disciplinary way to approach it. Consequently, no one approached the project wanting to dominate; instead, we approached this as an opportunity to work together and to learn one from another.

As the play illustrates the urgency of time, so does the production of it. For all of the participants in the Earth Day 2014, the celebration was a labor of commitment that was accomplished in addition to everyday responsibilities—ie. *play* within the context of work. Because we produced Earth Day 2014 within a short time frame, we highlighted the value of interdisciplinarity: each person's strengths became vital to the success of the project. It was the trust and recognition of these interdisciplinary strengths that carried the celebration to its fruition.

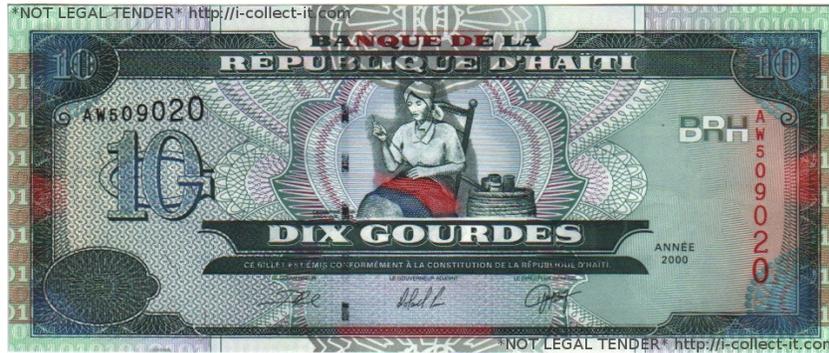
- i. Frank N. Egerton and Laura Dassow Walls (1997) report that "Thoreau's own ecological perspective came from four sources ...: (1) his love of nature ...; (2) his readings, which were influenced by this love of nature; (3) his experiences in nature ...; and (4) his transcendentalism" (p. 6).
- ii. For a good overview of Thoreau's reception by and influence on environmentalists, see Chaloupka, 2009.
- iii. Steffanie Berg, at the University of Minnesota Crookston's *Insight Radio*, did an interview with Tashi Gurung, who coordinated the Earth Day 2014 efforts. In this interview, Gurung explains the purpose and activities planned for the celebration (Berg, 2014).
- iv. The director of the *Walden: The Ballad of Thoreau* was Linnea Barton from the Academic Success Center. The actors in the play were two faculty members (Dr. Christopher M. Sthultz and Dr. Ian MacRae) and two students (Megan N. Luxford and Michael Laurich) from the University of Minnesota Crookston. Additional staff and students supported the performance of the play. Staff included Kenneth Mendez (production and narration), Mike Altepeter (set construction), Tom Sondreal (technical support), Andrew Svec (publicity), Elizabeth Tollefson (publicity), and George French (production assistance). Students included Ryan Bart (music); Andrew Buell, Kevin Bunde, and Adam Roerish (technical support); Cassie Hagg and Katelyn Rieland (stage crew). See Svec, 2014 for a news release about the performance.
- v. The Center for Sustainability at the University of Minnesota, Crookston visualizes the three pillars of sustainability as overlapping concentric circles ("About Sustainability at UMC," 2014).
- vi. I have since done my best to bring my own dissemination skills from English to our Earth Day efforts by sharing our work through a conference presentation and now this publication. I developed my 2014 Earth Day presentation on *Walden: The Ballad of Thoreau* for the 2015 Great Plains Writers' Conference (GPWC) on Sustainability held at South Dakota State University. Steven Wingate, one of the coordinators of the GPWC offered helpful suggestions on improving the abstract, which subsequently led me to write this article.
- vii. Richard J. Schneider (2008) notes that "[m]uch of Thoreau's reputation lies in his Transcendentalist use of nature as a symbol of spiritual and moral growth in human individuals" (p. 7).
- viii. Walden Woods was nearly consumed by developers in 1989. Don Henley of the rock group The Eagles founded the Walden Woods Project to protect Walden Woods from development ("About Us: FAQs," n.d., para. 1). Johnathan (2009) cleverly alludes to this in *Walden: The Ballad of Thoreau* when he has Thoreau describe a dream in which "the song of a great eagle" saves Walden Woods from destruction (p. 19).
- ix. Admirers of Thoreau will recognize an irony in Emerson and Thoreau's argument about destroying the forest because Thoreau once accidentally caused a fire that burned over 100 acres (Schofield, 1991, p. 1). Schofield (1991) analyzes various pieces of contemporary evidence about the fire to conclude that the fire was actually good for the forest because it "activated the regenerative process known as ecological succession" (p. 1).

ESSAYS— CONTINUED

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ESSAYS—CONTINUED



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“Catherine Flon’s Thread of Hair,”

By Lydje Lahens

Lydje Lahens is a student at Boston University’s Metropolitan College. Last summer he completed “The Irish in Boston,” a course co-taught by four CGS professors. The following was written for the course.

I migrated to the United States from the Republic of Haiti when I was very young, and I have lived in the Boston area for the majority of my life. As early as I can remember, I had the gift of words and sounds. I constantly hear melodies in my head, and I have spent considerable time late at night writing lyrics or composing music; mostly I write urban American music. In 2005 I bought a house in Dorchester, Massachusetts. I knew very little about the area, except for what I had heard from various news broadcasts, or that there was a lot of crime and violence in this area of Boston. But now that I live there, I must say Dorchester is alright. One of the things that stands out to me about Dorchester is the strong presence of Irish immigrants. Before I lived in Dorchester, I had always thought of it as a black neighborhood, as most people do.

Living in Dorchester, I became curious about Irish history; I knew very little about how the Irish came to Massachusetts or why they were such a strong community in Boston. When I took the course “The Irish in Boston” at Boston University, I gained a profound insight into a group of individuals that have been very influential in Boston. I also learned a lot about their history, art, politics, and religion. When I learned about the people who migrated from Ireland to Boston, what they brought with them, and their journey and experience, I started to think about my own journey, history, family, and the sacrifices I have made for myself and others such as my mother, brothers, and father. I hadn’t thought about these things in a long time.

As most Haitians are, I have always been proud of my Haitian history. “The Irish in Boston” course allowed me to think about my own history, and I noticed there were a lot of aspects of Irish history that I could identify with as a Haitian person. I identified with the Irish love and respect for history, art, spirituality and politics; I identified with their struggle during famine; and with the fact that they had to leave the home that they love so dearly in search of a better life. Those are all things that my people and I have experienced and that we understand very well. Haitian people are known for their music and art and because they document their history with their art; Irish people do the same thing.

I was so inspired by what I learned and the connections between Haitian and Irish people that I felt like the best way to express that was through a poem. In a similar fashion as the Irish did, I wanted to show my Haitian Pride by writing a narrative poem to commemorate Catherine Flon for her role in Haitian history. “The Battle of Vertières” was a major occurrence during the Second War of Haitian Independence and was fought between Haitian rebels and French expeditionary forces on 18 November 1803 at Vertières, north of Haiti. The battle is largely seen as the beginning of the end of slavery in Haiti, and after this battle Catherine Flon was asked to create the first flag of independent Haiti.

ESSAYS— CONTINUED

Catherine Flon's Thread of Hair, Lydje Lahens, © 2015

She could barely sew a button on a shirt, when her godfather asked her to sew our fabric, her fingers ineptly moved to tie up loose ends of her hair, threading our foundation, our bloody history.

Her face painted on banknotes, celebrated every May, every year, for an identity without whips, shackles and chains she gave us, no more jangling when we walk across the field, no more bondage.

Now a symbol of the free, emblem of the untamable, spiritual power of the mountainous land, and forest, and the

Voodoo that dances to the African drums beating in our hearts. She cared for our wounds, ripped out the white, made us red and blue, colors of the Voodoo God of war Ogou.

United at last, we found strength, and we shed blood, too much perhaps, and the punishment was momentous, but it's all worth it. Cause we are free, and we are clean, and it suits us. And no matter how fragile and slippery our coasts and hills may be, cyclonic winds can never fissure Catherine Flon's thread of hair.

BOOK REVIEWS

Tinberg, Howard, and Ronald Weisberger. *Teaching, Learning, and the Holocaust: An Integrative Approach*. Bloomington: Indiana University Press, 2014, xv + 135pp. Paperback ISBN: 978-0-253-01133-6.

Reviewed by Brigitte Sion, Columbia University

Scholarship on teaching and learning deserves more visibility; this short but fascinating book by Howard Tinberg and Ronald Weisberger is an important contribution to a growing field in which faculty members examine teaching as a subject.

Two faculty members of Bristol Community College, Howard Tinberg and Ronald Weisberger, took on a multifaceted challenge: co-teach a new course, “Remembering the Holocaust in Literature and History,” with an interdisciplinary perspective and an integrative approach. Neither of them is trained in Holocaust studies. This book, situated between an academic essay and a personal journal, is a fascinating account of their pedagogical adventure: from engaging learning communities to promote retention and critical thinking, to dedicating time to intense faculty conversation about a variety of disciplines and their connections. They ask essential questions that should speak to all teachers, regardless of their discipline: How do we encourage a way of understanding the Shoah that integrates the affective and cognitive domains? How do we render explicit the discrete ways of knowing associated with given academic fields? How can we be integrative in our approaches? How do we assess success?

This pedagogical adventure becomes very personal, both for the instructors and the students. Tinberg’s parents were born in Poland; they avoided deportation, lived inconspicuously on the run, and ended up in a camp for displaced persons in Germany, where two of their children were born. They immigrated to the United States in 1949. Tinberg’s family background resonates powerfully with his course’s subject, and students also recognize such resonances; across the desk, a student named Micah finds Ida Fink’s short story “A Spring Morning” “emotionally taxing to read” (34). Unlike a number of his peers, however, Micah does not turn away from the reading, but delves deeper into the difficulties and dissonances, managing to establish links between works of fiction and works of witnessing, between history and story, and across time, place, and experience. Students are fully engaged by the connections they uncover, and thus are not mere bystanders to the story.

One of the most interesting sections of the book is the one addressing trauma in relation to teaching, an issue that is understudied in Holocaust studies and memory studies. This section includes considerations of the decision to choose testimonies rather than graphic images or film, the risk of traumatizing students, the sensitivity to maintain with Holocaust survivors who re-live their trauma with every lecture they give, and the tension between respect and voyeuristic leanings. En route, the instructors go beyond the fields of history and literature, and address among other concerns the question of faith (believing after the Holocaust), what it means to be “a good person,” and the challenges of artistic representation (Art Spiegelman’s *Maus*, literature, film).

One of the many valuable outcomes of this short book is the instructors’ “own unlearning,” since neither of them had been trained in Holocaust studies or had taught a course on the topic. Teaching helped them learn more about the subject and about best teaching practices. The volume also contains the detailed syllabus and all the course assignments. Perhaps their most important lesson is a rethinking of authority with regard to a body of knowledge; as is evident when they write, “the expertise to which we refer consists less of mastery of the subject and more of a readiness to observe, to reflect on, and to write about the teaching of that subject” (103).

Tinberg and Weisberger’s pedagogical journey is a refreshing account of ways to model methods and habits, to encourage students to transfer those methods and habits to new domains and situations, to create opportunities for integrative learning, to foster both the affective and critical response, and to teach and write with colleagues outside one’s discipline and area of expertise. Their humble approach is inspiring, their research exemplary.

BOOK REVIEWS—CONTINUED

Malley, Raymond. *My Global Life – A Conversation with Raymond Malley*. Association for Diplomatic Studies and Training, Diplomatic Oral History Series. N.p.: Xlibris, 2012. 155 pp. Paperback ISBN: 978-1-4797-1988-4.
Reviewed by Adrienne Stefan, independent scholar

A Quick Tour of Life among the Bureaucrats

In 2017 America, bureaucrats and bureaucracy often have a bad name, which is too bad. Being a bureaucrat needn't be synonymous with incompetent laziness, as *My Global Life* demonstrates. This slim volume provides us with a quick and readable, if not terribly intellectual, tour of some of the ins and outs of life as a developmental assistance bureaucrat for the U.S. government in the last half of the twentieth century. It is part of the Diplomatic Oral History series of the Association for Diplomatic Studies and Training (ADST), an independent non-profit organization committed to advancing knowledge of American diplomacy generally. One of ADST's tools is its oral interview project. The Association has transcribed records of conversations with more than a thousand American diplomats concerning the details of their careers in international affairs. This book is a transcript of one such interview, with USAID officer Raymond Malley. Malley's career with the U.S. government (after a stint in the Air Force and with Texaco) covered the period from 1961, when he began his foreign assistance work with the Development Loan Fund (later amalgamated into USAID), until 1982, when he retired from USAID. Along the way, his work took him to the Republic of Korea, India, Pakistan, Zaire, and France, among other countries, as well as stints in policy development, public relations, and project evaluation at USAID headquarters in Washington, D.C.

Malley also discusses his work with Texaco and several private companies. These shorter experiences are of interest by way of contrast with his experience of government service. It will surprise no one that he found the pay much better in the private sector, but it may surprise some to hear that he found most of his government service to be less encumbered by bureaucracy than some of his private experiences were.

For those interested in the nuts and bolts of development assistance over the last fifty years, this book is an interesting and useful read. It is full of Washington insider references and comments, but Mr. Malley takes such great pains to explain clearly the various acronyms, processes, and bureaucratic histories of the development world that even a neophyte can understand what is going on.

This book both benefits and suffers from the constraints of the oral interview process. On the plus side, it is eminently digestible, provides a quick and clear overview of the daily work of assistance administration, and has some personal anecdotal interest. It is completely devoid of pompous, turgid or academic language. On the con, it is very short on analysis of any depth, resembling nothing so much as a lengthy series of job descriptions—well-told and detailed, with interesting and pertinent commentary—but job descriptions none the less. The author does analyze certain specific projects he oversaw, some of which worked and others not, in a manner and style completely true to diplomatic and governmental life. He provides some interesting and realistic commentary on problems—for example, that corrupt officials were not as big a problem as one might think because they find it easier to steal from their own national funds rather than to divert donor countries' money. But, he does not go into great depth concerning these or other larger issues, such as the effect of development aid on cultures or the environment. His summing up of the positives of developmental assistance consists of about five paragraphs at the end of the book (153-55).

Mr. Malley's experiences in Paris at the Organization for Economic Cooperation and Development (OECD) yield some of the most interesting commentary. Here, when acting as a U.S. representative to the OECD's Development Assistance Committee, he was constantly defending the U.S. record as a very stingy per capita GDP donor (around 0.2 percent of US GDP as opposed to Scandinavian nations, who donate about 0.7 percent of their GDP, the agreed OECD goal). He also strays into the topic of political appointees in high places and how he worked with them (always a topic of interest to Washington insiders and "wannabes").

BOOK REVIEWS—CONTINUED

To be fair, Mr. Malley does touch on some controversial topics. He decries the increasing influence of the military in both foreign assistance and foreign policy. He occasionally touches on the influence of U.S. politics on assistance policy—as when, while in India, he was forced to tie Indian acceptance of tobacco as well as grain as part of its PL480 (food assistance) allocation. But, he fails to comment on this policy, other than to note the Embassy's support of the Indian government's rejection of the tobacco and that both Embassy support and Indian efforts were unsuccessful (79). Mentioning the establishment of the National Advisory Council on International Monetary and Financial Policies (NAC), in which he participated, he notes "Management of the U.S. role in ... international financial institutions ... was given to Treasury rather than State or the aid agencies, apparently in belief that the former would be a better steward of the taxpayers' money"(97). This is typical of the tantalizing morsels found in *My Global Life*: wouldn't you like to know a little bit more about what happened leading up to that decision, and whether the author agrees or disagrees with the sentiment? But no, we zip on merrily to the next bit of discussion of the daily activities of the NAC. On the tendentious topic of family planning, we have: "An example of a foreign aid program difficult to run is population control and family planning. There are certain things that can be done, and many that cannot." In response to the interviewer's query, "Is this because of the stand of politicians on abortion?" his answer is, "That is a major part of it, yes." And that's the sum total of coverage of a major assistance headache and a huge political divide.

However, this is perhaps unfair carping. In 150 pages of oral exposition, it is probably impossible to analyze and delve into all or even some of the issues raised. Malley's book provides us with a balanced, unemotional guidebook to the bureaucracies and activities of foreign assistance administration through his memoirs of his work in many different administrations, offices, agencies, and places. It is not, and does not pretend to be, an academic treatment of the topic.

This is a useful book as a sidebar and complement to heavier analytic and academic tomes on development issues, and an effective view of projects on the ground. There are some interesting throwaways—for example, when Malley notes that for many years, assistance projects were not evaluated upon completion. He worked in the initiation at AID of such evaluations and his comments concerning this part of his career are of interest. He notes that foreign aid is often criticized, but that both Republicans and Democrats find it essential to have a foreign economic aid program. He gives us his thoughts and experience on why this should be so, and provides us with a basic primer on both development assistance and Washington politics as they affect the allocation and implementation of such assistance. This is a useful and readable introduction to that world. Malley's narrative is the type that should find itself frequently cited in footnotes, providing the raw material for more academic work.

BOOK REVIEWS—CONTINUED

Wood, Karlyn E. *Interdisciplinary Instruction: Unit and Lesson Planning Strategies K-8*. 5th edition. Long Grove: Waveland Press, 2015. 196 pp. Paperback ISBN 13: 978-1-4786-2712-8.

Reviewed by Melissa Paz

The highly interconnected world in which we live is one that can more easily allow collaboration across disciplines, but the task of implementing interdisciplinary thought effectively within K-8 schools is slow and often fraught with many challenges. While one might advocate for collaboration across disciplines, there are systems and structures in place, such as the way we currently divide subject matter in elementary and middle schools, that can hinder the unification of lessons from various subjects around a single topic.

The fifth edition of *Interdisciplinary Instruction* by Karlyn E. Wood lays out a practical map for how to weave various disciplines together, without sacrificing the cultivation of learning content or the ability to meet state and federal standards. Wood's extensive background in education builds trust for readers searching for a practical handbook on how to adopt effectively these ideas within their classroom. Drawing on his seventeen years of experience with the method in elementary schools, Wood develops outlines that serve as helpful templates for designing units for elementary level and middle school classrooms.

A major strength of Wood's work lies in the balance between theory, practice, and a consideration of obstacles that stand in the way of effective instruction. After delivering a substantial, albeit unfocused, description of the distinctions between multidisciplinary, interdisciplinary, and integrated approaches (gathering all three under the umbrella term "interdisciplinary" [3]), the ideas become clearer. The overall point is that multidisciplinary instruction "makes use of two or more disciplines but maintains a greater focus on individual disciplines involved and combined only at the conclusion of the study" and is therefore more appropriate for departmentalized education. Interdisciplinary instruction, on the other hand, is more appropriate for a setting that allows integration between departments, such as elementary school classrooms. The step-by-step approach to unit and lesson design that follows displays how these units, lessons, and assessments can be designed for interdisciplinary classrooms (i.e., kindergarten through grade 6) versus multidisciplinary classrooms (i.e., grade 5 through 8).

This book aims at (and succeeds in) providing readers with criteria for interdisciplinary instructional strategies—the planning of which can seem daunting—and backs it up with theory. Each chapter culminates in an activity that can be used to assess one's level of understanding and practice with the concepts mentioned within the chapter. Moreover, after going over the theoretical basis for interdisciplinary instruction and moving on to address the challenges and considerations prior to jumping in, Wood lays out a range of examples that can be used as a template when attempting unit, lesson, and assessment planning on one's own time. These examples are aligned with federal standards and New York State standards, with the intention of allowing a reader to map the approach with an eye to their own state standards.

Wood has supplemented this handbook with concrete examples for the reader to analyze, samples of good and bad examination questions to guide assessment, and unit plan web design templates. This book focuses on the process involved in bringing interdisciplinary-based practices to the classroom, and it walks readers through every step of the planning along the way. It poses questions that encourage readers to think about and to practice the method it offers through examples that reflect varying educational contexts. It should be said that while this book offers guidance through a wealth of examples, it does not offer concrete advice on how to navigate the muddy waters of departmental changes and alignment among various instructors, which I believe is an appropriate choice for the author to have made. This is, after all, a book about planning and not one that aims to describe systemic changes across various schools. Therefore, while this book is not the end-all-be-all guide toward a change in the direction of interdisciplinary instruction, it is certainly a useful tool with which to begin that journey.

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