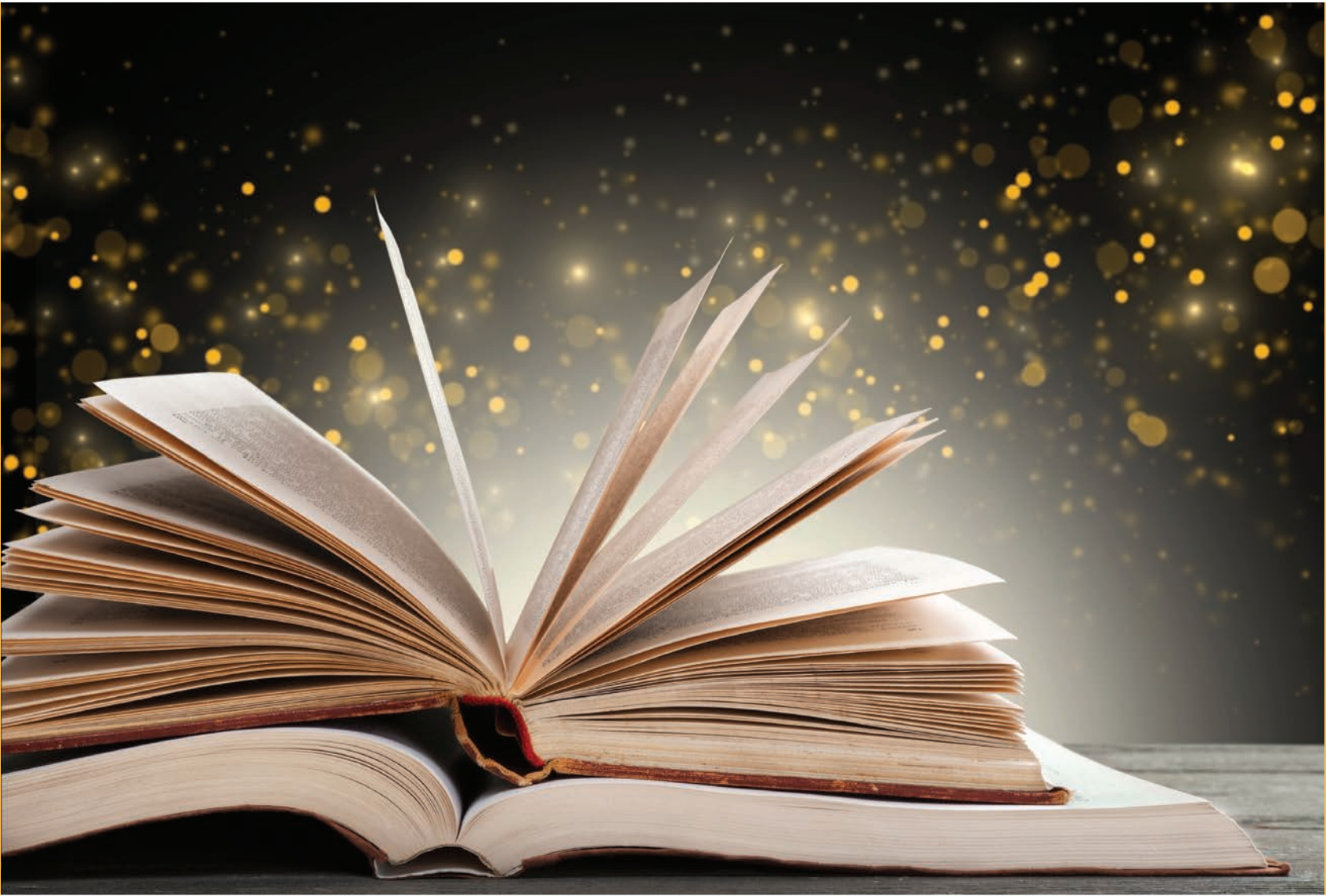


# Marshall

## Alumni Newsletter

Fall 2019



Marshall Scholars and Language

# Editors



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Managing Editor

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(Duke University, BA 1961; Oxford, MLitt 1963) Wallace started his career as an English professor and subsequently moved into business and economic survey work in Eastern Europe, Russia, and Central Asia. He is now based in the Oregon coastal wilderness where he has built a house, finished a sci-fi novel, and is working on two new books while crabbing, fishing, and kayaking.



## Aroop Mukharji

Co-Editor for Class Notes

(Williams College, BA 2009; LSE, MSc 2011; Kings College London, MA 2012) Aroop recently published the history of the Marshall Scholarship called *Diplomas and Diplomacy* (Palgrave MacMill 2016). He is also a PhD candidate in Public Policy at Harvard Kennedy School.



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In this issue we feature Marshall Scholars who work in the general realm of language, in fields such as language pedagogy, child development, poetry, creative writing, sociolinguistics, and issues concerning the evolution and extinction of languages. Also in this issue, please take special note of the synthesis of Marshall Scholarship finances described by our Executive Director Nell Breyer.

We would like to welcome Catherine Raine to our editorial staff and also to thank Nabihya Syed for her tireless work in collecting and processing Class Notes over the last two years. She has decided to step down from the position, and we would appreciate any volunteers out there to help continue this work. Please let us know if you have some free time!

Our Spring 2020 issue will offer profiles of Marshalls in medicine and health. If you are involved in health policy, nutrition, disease prevention, biotechnology, fitness, mental health, or the human body in general, please let us know and we will happily feature your work and interests. We would also like to showcase any new publications, essays, reflections or poetry produced by Marshall Scholars, so feel free to contact us if you would like to share your work. As usual we welcome any and all suggestions regarding content for future issues.

Stanley Chang ('91)  
[newsletter@marshallscholarship.org](mailto:newsletter@marshallscholarship.org)

# Update from the AMS Executive Director

For over 65 years, the Marshall Scholarship has produced a community that includes, among others, a NASA astronaut in space (at the time of this writing), a Nobel Prize winner, 6 Pulitzers, 13 MacArthur Fellows, Grammy / Emmy / Oscar winner(s), members of Congress, 2 Supreme Court Justices, a former Secretary of Interior, 10+ University & College Presidents, Deans and Provosts, an inventor whose company holds 9,300 patents for technologies used in tens of thousands of motion picture films, and an entrepreneur whose international digital platform has 500 million users.

However, despite these broad-ranging contributions, a recent survey commissioned by the AMS showed that US public recognition for the Marshall Scholarship continues to be low. The AMS is working to improve knowledge about the work of Marshall Scholars and deepen appreciation for the impact that individual scholars and the scholarship program continue to have. Increasing visibility will also contribute to the long-term sustainability of the Marshall Scholarship.

Over the past three years, the AMS has been trying to understand this challenge better, and how to address it. We are developing public platforms for Marshalls to share their professional experiences and expertise with each other and a wider audience.

Since 2016, the AMS has hosted annual Marshall Forums. These US-UK economic and strategic dialogues are open to the public and serve as a convening platform for Marshalls and non-Marshalls to discuss key issues affecting transatlantic ties. The Marshall Forums have hosted key leaders and experts from

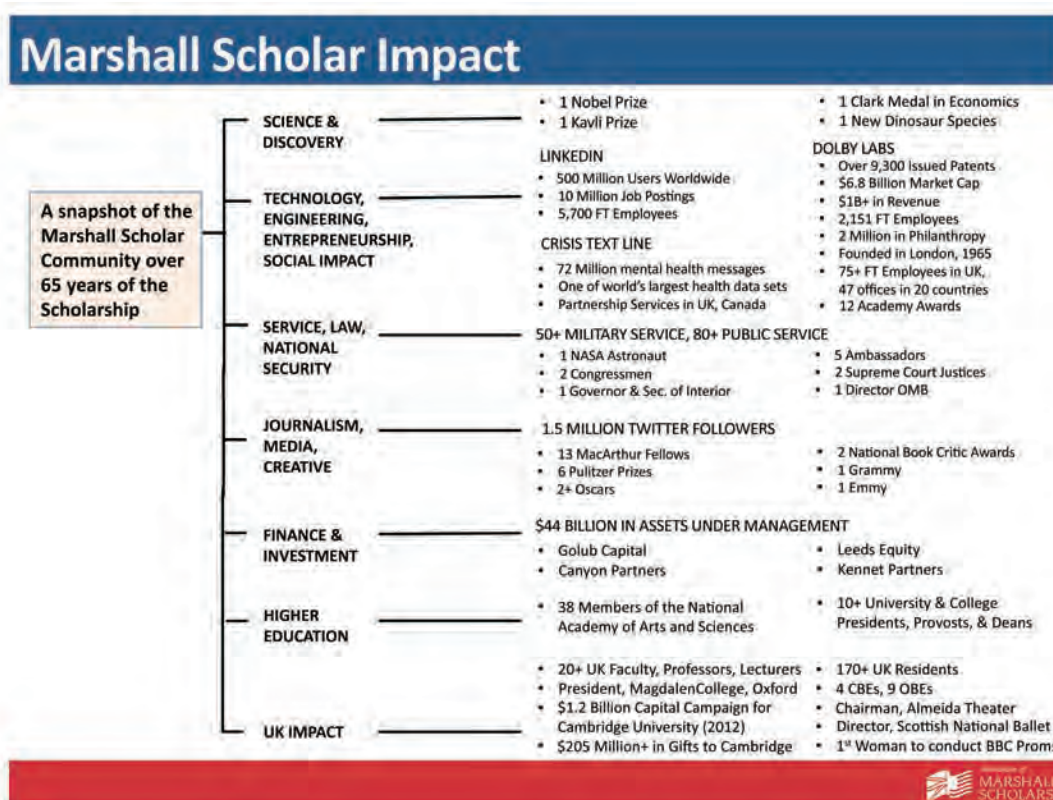
an array of fields and earned blue chip coverage from US and UK media such as the *New York Times*, *Wall Street Journal*, *Reuters*, *ABC News*, the *Telegraph*, the *Financial Times*, *Politico*, *Bloomberg*, among others. AMS will continue to offer Marshall Forums regularly for the productive exchange of ideas across the public and private sectors and to further leadership and understanding between the US-UK governments and citizenry.

In 2017, AMS augmented its social media presence through a pilot initiative done in partnership with Dan Rather and his production house, News and Guts. The digital initiative is a series of Digital Portraits featuring Marshall Scholars addressing critical issues of our time and highlighting ways in which the work of Marshall Scholars is impacting significant global challenges. The partnership has now produced the first three videos in this series, featuring Dr Doug Melton ('75), Harvard Stem Cell Institute; Professor Danielle Allen ('93), Safra Center for Ethics Professor at Harvard University; and Anne McClain ('02), NASA astronaut who embarked on NASA's December 2018 mission to the International Space Station. To date, the Marshall Digital Portraits have reached 1.5 million social media users through Dan Rather's Facebook and have received nearly 600,000 views or clicks as of this writing.



In 2018, the AMS began a comprehensive rebranding process. As part of the diligence phase, we commissioned a national poll by Emerson College and conducted an internal survey of the Marshall community in parallel. The purpose of this research was three-fold: (1) to probe current US perceptions of transatlantic ties in the wake of Brexit, (2) to assess Marshall Scholarship brand awareness by the US public, and (3) to identify its core values and identities as articulated by the Marshall community.

The national poll highlighted that nearly 2 in 3 Americans say the US-UK relationship is very important, that a majority of Americans believe the relationship is even more important today than it was five years ago, and that Americans would like to see a special trade deal created with the UK upon its predicted departure

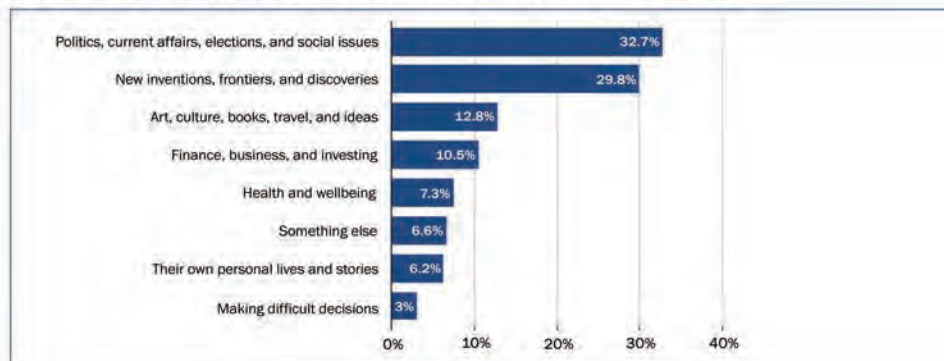




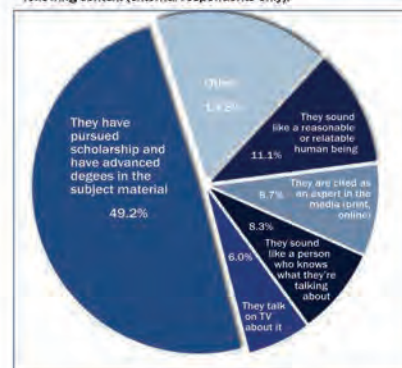
## EXTERNAL RESPONDENTS ONLY BRAND AWARENESS

*Opinions of the American public at large*

QE-5. I am most interested in learning what experts have to say about (external respondents only):



QE-7. I am most inclined to trust someone's expertise in the following context (external respondents only):



### GETTING THE WORD OUT

Q. Can you name anyone who has held a Marshall Scholarship?



OF 530 AMERICANS SURVEYED, 461 COULD NOT NAME ANYONE WHO HAS HELD A MARSHALL SCHOLARSHIP. (69 PEOPLE COULD).

from the European Union. The AMS distributed these findings to 168 news outlets (reaching a potential audience of 83.8 million). A summary report of the American public's perceptions of US-UK ties is available on our website<sup>1</sup> and was delivered to the FCO, British Embassy, and the Marshall Aid Commemorative Commission (MACC).

The national poll also included questions to assess public attitudes towards higher learning and expertise, as well as Marshall Scholarship brand awareness in relation to comparable scholarship schemes. A total of 37.5% of Americans polled had never heard of the Marshall Scholarship (as compared with 23.4% for the Fulbright and 17.4% for the Rhodes). 87% of those surveyed could not name a single Marshall Scholar. A year of social media "listening" produced similar findings wherein comparable scholarship schemes had twice the social media "mentions" and significantly greater "reach" than the Marshall. The research underscores an important challenge for the scholarship: how to build more awareness of the impact of the Marshall community and the Marshall Scholarship more broadly.

To address these findings, as well as related conclusions obtained through the FCO's internal audit of the Marshall Scholarship, the AMS is working with Dr Katie Clark ('05), LA Selection Committee Chair, to develop a comprehensive strategy for clarifying our brand. We aim to work closely with Marshall scholars, as well as the Marshall Aid Commemorative Commission, the British Embassy in Washington, and the FCO, in coordinating future communications strategies around the Marshall Scholarship. "The Great Britain and US of today look very different than they did in 1953, but an enduring commitment to US-UK ties and to the value of knowledge at its finest expression remains constant."<sup>2</sup>

Additionally, we are developing a more comprehensive description of Marshall scholars – their work, priorities, accomplishments and commitments (local, national, and international) – to help reflect the scholarship program's sixty-five years and the Marshall community's ongoing impact around the world. We welcome updates on your projects, research, ideas, expertise, and commitments in this regard. Please contact your class secretaries, class fundraisers, the Newsletter team, and the AMS leadership to share your news, ideas, and suggestions.

The small size and diverse nature of the Marshall community make member participation uniquely critical. Whether participating in a Marshall program, sharing Digital Portraits or other social media content, congratulating the new class of Scholars, or offering information on your new projects and pursuits, your engagement is invaluable to our efforts to strengthen the Marshall Scholar community, US-UK ties, and the Marshall Scholarship Program. Without a better understanding of the community's global contributions or the value of the scholarship, the program's national competitiveness and sustainability are at risk. The AMS will continue to report on our efforts, but we need the community's help to be successful.

Thank you.

Sincerely,

Nell Breyer, DDes

<sup>1</sup><https://www.marshallscholars.org/in-the-news/2018-us-national-public-opinion-survey-of-global-strategic-partnerships-and-education-diplomacy/>

<sup>2</sup>Clark, Katie. Association of Marshall Scholars Brand Report, Spring 2019, p.43. Unpublished report. Copies available by request.

# Letter from the AMS President

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**I**t is with great excitement and a sense of deep respect – for you, the Marshall Scholar community, and for the scholarship that brought us all together – that I write this first message to all of you as President of the Association of Marshall Scholars.

I am a Marshall from the Class of 1999. I applied for the Marshall in the middle of medical school, as I was having a bit of a career and academic dilemma. While an undergraduate, I happened upon an introductory economics class and ended up switching my major from biology to business economics. While in medical school, studying subjects such as biochemistry and anatomy, I continued to feel a pull towards health economics and towards obtaining a deeper understanding of the health care systems in which physicians practice and patients receive care.

As I know many of you can relate, receiving a Marshall Scholarship was an inflection point for me, both personally and professionally. I was able to dive into doctoral studies in health economics, but more importantly, I was able to push myself out of my comfort zone and meet people from different academic disciplines, different countries and cultures, and different life perspectives. My time in the UK not only



shaped my career, giving me the background needed to work at the Department of Health and Human Services on the Affordable Care Act and now to lead health care transformation at a large health system, but also enabled me to forge lasting friendships with people from all over the world and most importantly from the UK.

Like many of you, I am thankful to have had the opportunity afforded to me by the Marshall Scholarship, and leading the AMS is an important way for me to give back. The ultimate mission of the Association of Marshall Scholars is to strengthen the scholarship by supporting existing scholars and the scholarship program, fostering our scholar community, and strengthening US-UK ties. The vision of the Marshall Scholarship to create “personal ambassadors” for the special relationship between the US and UK is more important than ever, and the Marshall Scholar community plays a vital role in fostering dialogue on key strategic issues for both countries. One example of our recent endeavors on this front is the Marshall Forum on trade, global markets, and security that was held this past spring, described later on in this newsletter.

With our Executive Director Nell Breyer, I look forward to working with all of you to continue to strengthen our incredible community, raise the profile of the scholarship, and support the relationship between the US and the UK.

Yours,

Meena Seshamani ('99)





Ayanna  
Thompson ('94)

# Race in Shakespeare

By Stanley Chang ('91)

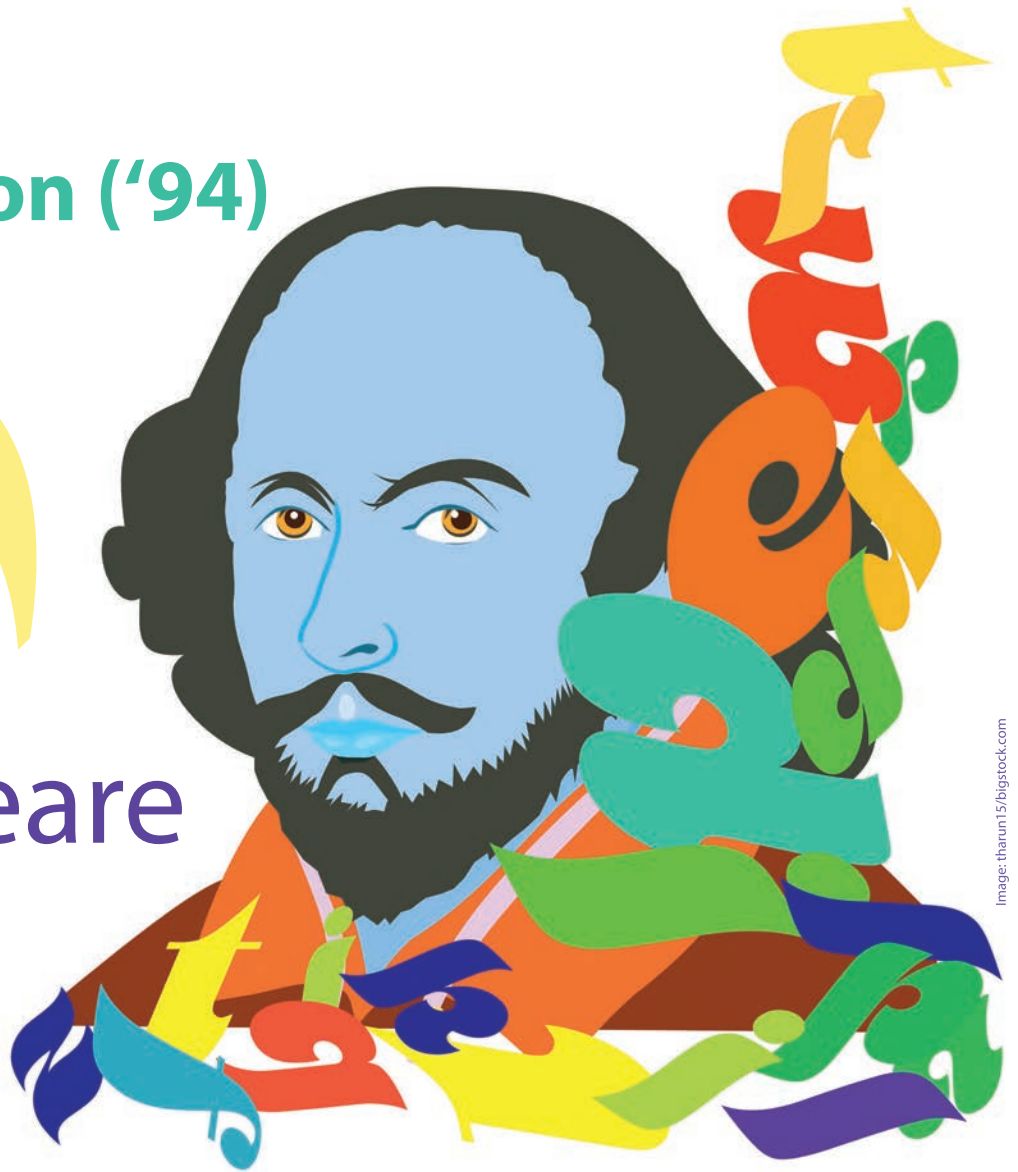


Image: tharun15/bigstock.com

Ayanna Thompson is a professor at Arizona State University and is also the director of the Arizona Center for Medieval and Renaissance Studies. She received a Master's degree at Sussex University in 1995 in English literature, studying race and modernism in the English-language novel, and a PhD in English Literature at Harvard University in 2001. In her subsequent research, she began to interrogate the epistemology of race following the first British Empire. "Much of the English vocabulary surrounding race had already been established by the early 1900s," she said, "so then I became interested in

looking back in time to understand the origins of racialized language." She settled her studies on Shakespeare.

Thompson explains that researchers mainly concentrate on five "race plays" of Shakespeare when talking about race: *Othello*, *The Merchant of Venice*, *The Tempest*, *Titus Andronicus*, and *Antony and Cleopatra*. "However," she said, "language about race can be found in many more of Shakespeare's works, at a time when the vocabulary describing racial differences was still being explored and fleshed out."

At the end of the semester, some of these reluctant learners told me that the class was life-changing.



She brings to mind Orson Welles and his so-called Voodoo Macbeth in 1936 featuring an all-black cast, as well as Joseph Papp, the founder of the New York Shakespeare Festival (now Shakespeare in the Park), who was also committed to nontraditional casting practices in his choices for actors of different ethnicities. She is editing the play *Titus Andronicus* for the Arden Shakespeare, and is spending the summer writing handbooks of best practices for schools and organizations that feature theatrical works with diverse cast members.

The mission statement of the Arizona Center of Medieval and Renaissance Studies includes the phrase “Engage the past; define the future.” Research at the center focuses at this moment on questions of racial formation, race and empire, and travel narratives. In addition, the organization serves as a university press which programs international symposia and offers residencies for diverse scholars doing deep archival work.

Thompson describes the work of Shakespeare in fact to be racially charged. Romeo describes Juliet as “like a rich jewel in an Ethiop’s ear.” In Scene VI of *Two Gentlemen of Verona*, Proteus says, “And Silvia — witness Heaven, that made her fair! —/Shows Julia but a swarthy Ethiop.” In *The Merchant of Venice*, Launcelot swears, “Damn Jews. They ought to all be clustered away.” In addition, Shakespeare experimented with metaphorical language surrounding light and dark, the notion of “black MacBeth” and the capacious category of “Moors” which applies also to white Muslims and black Christians.

“Many academics have argued for a color-blind Shakespeare,” she asserts. “Even thirty years ago, it was common among Renaissance scholars to believe that people of color were uncommon in Shakespeare’s England. However, the reality is that London was becoming more and more multiracial during that time.” Some scholars in the 1950s evidently tried to make the argument that the term “tawny” only referred to the color of hair. Thompson laughs. “It’s clearly about skin tone.”

Currently Thompson is interested in nontraditional casting in Shakespeare plays, studying how language and history affect performance practices and how through performance racialized discourse is expunged or amplified.

On the pedagogy front, Thompson teaches Shakespeare in large lecture halls. At the beginning of the summer, she takes a hand-count of the students who are only there to satisfy some requirement. “I tell these students, whom I call my ‘reluctant learners,’ that my goal is to change their attitudes about Shakespearean literature, and at the end of the semester, some of these reluctant learners tell me that the class was life-changing.”

To learn more about Ayanna Thompson’s contributions, visit her website <https://english.asu.edu/content/ayanna-thompson>. Her works, including *Passing Strange: Shakespeare, Race, and Contemporary America*, are also available online.





# English Sounds, Sound English

By R. Allen  
Shoaf ('70)

Image: Yastremska/bigstock.com

Ye knowe eek, that in forme of speche is chaunge  
Withinne a thousand yeer, and wordes tho  
That hadden prys, now wonder nyce and straunge  
Us thinketh hem; and yet they spake hem so,  
And spedde as wel in love as men now do;  
Eek for to winne love in sondry ages,  
In sondry londes, sondry ben usages.

Chaucer, *Troilus & Criseyde* 2.22-28

These lines, dating from the 1380s, are among the most famous in pre-modern English literature. A very loose, free modernization into contemporary English prose might go

You also know that in, say, a thousand years' time, there's change in the form of speech, and words that once had value, now seem to us ridiculously foolish and weird; yet people back then talked that way, and they were as hip in love as people now are; and, anyway, to get what you want in love, in whatever times, in whatever lands, people will use whatever works.

As soon as we read these lines, we know that earlier ages and their authors were as acutely aware of sound changes as we are, changes in meaning and usage as well. This idea is hardly new. We also see in these lines an astonishing example of the idea. The word I have modernized as *foolish*

is the “same” word as our contemporary *nice*. But, then again, it isn't.

If we consult the *OED*, or any reputable dictionary of English etymology, we learn that *nice* is a loan word, one of the very great many English has borrowed over the centuries, in this case from French. But both the French and the English go back to Latin, the word *nescius*, meaning “ignorant.” This word itself is the negative of the Latin *scius* (< *scire*) meaning “to know,” (thus, our *science*, e.g.). Practically any historian of the English language can have a field day with the “biography” of this word. For my admittedly simple (and non-theoretical) purposes here, we can begin by just observing that somehow speakers of English got from “foolish” to “agreeable” over the course of the centuries, proving indeed that “in forme of speche is chaunge.”

Many others have written the biography of *nice*. Even no less a star than Jane Austen has contributed to it:

“Very true,” said Henry [Tilney], “and this is a very nice day, and we are taking a very nice walk, and you



are two very nice young ladies. Oh! it is a very nice word, indeed!—it does for everything.”

*Northanger Abbey* chapter 14

But I prefer at this point to look at a different early modern instance of the word, one that is both fascinating and sobering. In Book 8 of *Paradise Lost*, Adam discusses his loneliness with God and what he feels he needs:

Whereto the Almighty answered, not displeased.  
A nice and subtle happiness I see  
Thou to thy self proposest, in the choice  
Of thy associates, *Adam*, and wilt taste  
No pleasure, though in pleasure, solitary.

*PL* 8.398-402

Scholarship would generally concur that here we have the meaning of *nice* that developed over the centuries out of the sense of “fastidious” to come to indicate “particular” or “precise” or “precious” or even “picky.” Chaucer gives this sense a sharp sexual flavor when the Wife of Bath declares:

I wolde no lenger in the bed abyde,  
If that I felte his arm over my syde  
Til he had maad his rausoun unto me;  
Thanne wolde I suffre hym do his *nycetee*.

I wouldn’t stay in bed another second if he draped his arm over my breast until he gave me exactly what I wanted; then I’d let him do his foolishness.

*The Wife of Bath’s Prologue*, 415-18  
(emphasis added)

By the time Milton uses the word in *Paradise Lost*, the word has accrued overtones of many implications, and Milton’s ear catches the slight, parental condescension in God’s voice of a gentle irony, as if to imply, my, young man, picky, aren’t we, you certainly have your own opinions, don’t you? But the irony is gentle since, as Milton observes, God is not displeased with Adam.

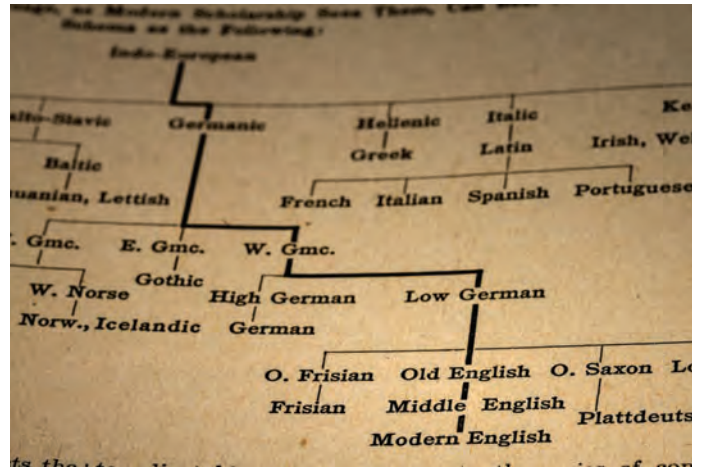
But once we have acknowledged as much, something else occurs to us, I think. *Nice* is now paired with *subtle*. The irony is still gentle but perhaps not quite as much so. Milton could depend on his contemporary readers to remember, and indeed to know even before his poem, that “[t]he serpent [is] subtlest beast of all the field” (*PL* 7.495). The hint—that’s all it is—follows Milton’s practice of denying his readers any innocence of post-lapsarian change, especially in language. Adam *could* change into a serpent—

God made thee perfect, *not immutable*;  
And good he made thee, but to persevere  
He left it in thy power, ordained thy will  
By nature free.

*PL* 5.524-27 (emphasis added)

It is up to Adam not to change, not to mutate; his will is free, of all God’s gifts the most terrible, perhaps.

I would like to go ahead now to show my hand: English sounds contribute mightily to sound English, to the



extraordinary power, vibrancy, resiliency, and meaningfulness of English over more than a thousand years. And the main card of my hand is what I have just illustrated, I hope, or the enormously capacious receptivity of English to alien influences—*nice* is Latin by way of French. English is one of the most mongrel languages ever to be heard on earth. Originating from Indo-European, in its hybridity a West-Germanic language that absorbed continual input from Greek, Latin, Norse, and the several Romance languages, French most especially, English has proven its health in the way most forms of life on our planet have done and do: it out-breeds (“exo” is its prefix, not “endo”). Promiscuous and welcoming throughout its history, sometimes per force, sometimes by happy accident, English has maintained its health, its soundness, not by hoarding and incest, but by sharing and merging with other languages (and the Other, I would also want to add). English has been the least protectionist of languages, if also at times the most imperious. And its commerce with the world has come to fruition in its status now as the world’s language.

I should pause here to note that professional linguists, philologists, Anglo-Saxonists, Middle English scholars, et al., could document this and related points with great erudition, advanced theory, and rigorous argumentation. My remit lies elsewhere, however. I want to record and celebrate a few of the very many instances when the sounds of English help make English sound.

I will, then, remain for just a moment longer with Milton. After the fall, Eve cries out to Adam, “Forsake me not thus, Adam ... / Unhappily deceived” (*PL* 10.895-98). One of the profoundest psychological-theological puns in English poetry, “dis-’Eve’d” drives the reader back into *Paradise Lost* with a force difficult to exaggerate (the eminent Miltonist Neil Forsyth and I discovered the pun independently of each other around the same time over 30 years ago). Although Christopher Ricks and others had pronounced on Milton’s “grand style,” as do many scholars still even as I write, it was and is a sobering moment to comprehend, in but a breath, how much of his “great Argument” (*PL* 1.24) Milton could and did entrust to the sounds of English, our sound English.

Generally, in puns, two senses compete for the same sound: thus, “deceived” and “dis-’Eve’d.” Sound English,



I'm proposing, owes a great deal to English sounds in puns as well as in other rhetorical and psychological structures. Not all would agree, however. Take, for example, Dr Johnson:

A quibble [i.e., pun] is to *Shakespeare*, what luminous vapours are to the traveller; he follows it at all adventures; it is sure to lead him out of his way, and sure to engulf him in the mire. It has some malignant power over his mind, and its fascinations are irresistible. Whatever be the dignity or profundity of his disquisition, whether he be enlarging knowledge or exalting affection, whether he be amusing attention with incidents, or enchaining it in suspense, let but a quibble spring up before him, and he leaves his work unfinished. A quibble is the golden apple for which he will always turn aside from his career, or stoop from his elevation. A quibble, poor and barren as it is, gave him such delight, that he was content to purchase it, by the sacrifice of reason, propriety and truth. A quibble was to him the fatal *Cleopatra* for which he lost the world, and was content to lose it.

*Preface (1765) to Shakespeare*

I've studied and worked with this paragraph for decades, but I still find it one of the most stimulating as well as infuriating writings in the history of criticism I've ever encountered. Just consider the almost predictable demonizing of puns as female—anything out of order or improper obviously must somehow be female (even though the female should be *Cleopatra*). But Johnson's strong distaste for "quibbles" actually leads us directly to the very powers of Shakespeare's English. "How like you this play, madam" (*Hamlet* 3.2.213) may be punctuated as it usually is with a question mark, but it could equally well be punctuated with an exclamation point. Perhaps not quite as obvious as the source of Katherine's horror at learning the English for *ped*, or *foot* (which sounds to her like *foutre*, the French for *fuck*—*Henry 5* 3.4.50-57), Hamlet's *like* is nonetheless revelatory of what happens when senses compete with each other for sounds. And about this much, at least, Dr Johnson is right, Shakespeare finds the fascinations of such competitions irresistible.

Before continuing with Shakespeare, I want to interject a brief example from his contemporary John Donne. This example is widely known, and a couple generations ago, would probably have figured in almost every introductory course on the literature of Renaissance England. I'm not introducing anything new here. Indeed, some would complain, this is old stuff. Which suits my purpose just fine. In the 16<sup>th</sup> of his "Holy Sonnets," Donne writes:

Father, part of His double interest  
Unto Thy kingdom Thy Son gives to me;  
His jointure in the knotty Trinity  
He keeps, and gives to me his death's conquest.

Scholarship has long noted the dense theological pun in "knotty," which conveys not only the complexity or abstruseness of the idea of the Trinity in Christian

thought, but also, by way of the competing sense, "not-y," evokes the long and venerable tradition of Negative Theology in Christianity, Western and Eastern alike (though probably more insistent in Eastern confessions). But this remarkable pun would not have been available in 14<sup>th</sup>-century England when English still pronounced the /k/ in initial position—for *knichte* Chaucer said kuh-n-ick-te (my spelling is a nonce visualization of the sounds and has no further value beyond the picture it provides). Here the change in the sound of English prepares the way for a sound English that powers special theological and, ultimately, moral weight.

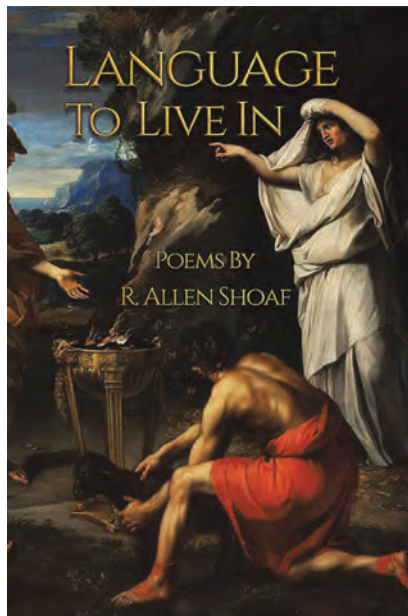
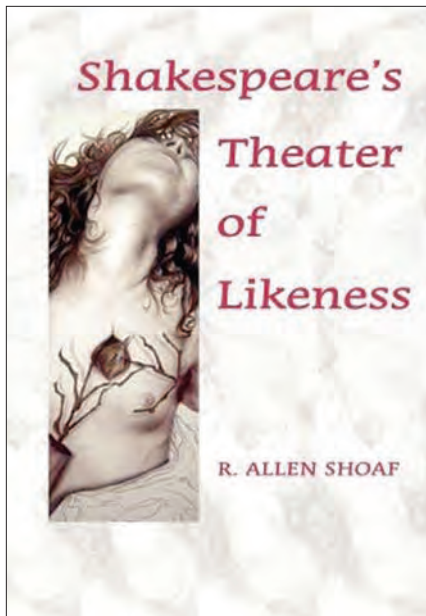
Donne, like Shakespeare and Milton, a premier sound-smith, understood that he was manipulating sounds and sense and striving continually to say more in his English than at first seems possible. Such striving can lead to complaints that, as W. H. Auden once put it, "[g]ood poets have a weakness for bad puns" ("The Truest Poetry is the Most Feigning," line 12). But, then, Auden might wink and admonish us not to be too hasty or too literalistic; one man's "bad puns" are another man's "idiot fooling with the sound of things" (Howard Nemerov, in a public reading I once heard him give) in which he discovers wholly unanticipated joy as well as truth. It is perhaps down to his degree of comfort with what some call the lability of language.

Here I've introduced my first (and only) technical term, *lability*. Professionals sometimes use it to categorize the tendency of languages to *slide*, to *slip*. Languages are labile, unfixed, constantly evolving, and almost impossible to police, try politeness and politics what they will. Actually, it's simplest just to say, languages live. And like life, they change all the time.

I want now to return to Shakespeare. I want to sound deeper into the mongrel identity, the hybridity, of English, English and French, in particular. I'm going to focus on a moment many might consider of fleeting importance at best. I want to make the case that such a dismissal is a mistake. This will take some time; I think it's worth the time.

Late in *Henry 5*, in the famous wooing of Katherine, Henry asks Kate a question seemingly straightforward enough, but that appearance is deceptive. Some dozen years ago I published a book (*Shakespeare's Theater of Likeness*) in which I study the nearly two and half thousand occurrences of the word *like* in the canon (the count shifts because and as the canon shifts). I'll be drawing on that book but refining and expanding it as I do so. "Do you like me, Kate? / *Pardonnez moi*, I do not know vat is 'like me'" (*Henry 5* 5.2.106-8). I propose that here English sounds and sound English perform work of especially important consequences.

The pun—the sense of personal identity competing with the sense of approval in the same phoneme, *like*—is, I've heard some argue, all but trivial ... so what, they say? I respond there's more here than meets your ear. Henry woos a defeated king's daughter. Flush with victory and full of visions of dynasty, Henry tries to make an erotic



conquest something other than, well, conquest. Hardly anyone is deceived, except perhaps Henry. Katherine almost certainly is not. In her predicament, she may well reply that she doesn't know what the English phrase "like me" means, although it's highly doubtful she's ignorant of it, but she may with a gravity almost like a solemn knell say that she doesn't know what is "like me" in her current state of a conquered, subordinate, effectively powerless *woman*; in a world where women have little power, she has even less (despite Henry's obviously ingratiating, smarmy claim that "[a]n angel is like you, Kate, and you are like an angel" [*Henry 5* 5.2.113-14]). Moreover, her survival instincts can hardly help but flare in alarm when she hears Henry protest that he can't woo, he's no good at it, since he's just a soldier, and so must perforce speak to her in plain and simple English: "I speak to thee plain soldier: ... a fellow of plain and uncoined constancy" (*Henry 5* 5.2.149-54). (Reminding her, perhaps, what plain soldiers do to women?) Shakespeare knows as well as we do that the language of power, here English, is never plain and seldom simple. It hides enormous coercion and a will to harm never to be underestimated.

At this point, Shakespeare's almost inexaggerable genius for implication in dramatic poetry quietly calls for our attention. If we remember anything of the *Henriad* (*Richard 2*, *Henry 4*, Part 1, *Henry 4*, Part 2, and *Henry 5*) we know that the one character in the entire tetralogy least likely to be like himself is Hal. I suggest that Shakespeare knows exactly what he's doing in a seemingly trivial pun. Hal is the one who doesn't know "what is 'like me'," Hal is the one who can be and often is like anyone on stage, Hal is the shape-shifter non-pareil. "Your majesty came not like yourself" (*Henry 5* 4.8.51). The essence of his realpolitik is to be like no one by being, on prompt, like anyone; and should a likeness threaten him with true identity, why, he kills it, as in *Hotspur*, or breaks its heart, as in *Falstaff*. So he becomes King, and no one (is) like(s) the King. Least of all the son Kate will bear him, the most unfortunate,

indeed pitiful, Henry VI, fit rather for the cloister and a monk's habit than the stews of realpolitik.

This analysis leads me directly to my remit, although perhaps unexpectedly so. Shakespeare dramatizes not only the Hundred Years' War and the realpolitik of its antagonists. He also dramatizes the encounter between the English and the French *languages*. The scene between Hal and Kate is also the scene between English and French. (When I held my Marshall Scholarship, we would sometimes hear the jest, English is just French badly pronounced, or French is just English badly pronounced!) Shakespeare looks back and sees what has happened. Whatever the outcomes of the realpolitik, English has become a powerfully hybrid language capable of discursive explication and implication that often beggar appraisal.

English has emerged, often under the power of immense violence, as a language of inclusivity (often by colonialist usurpation), if also considerable bagginess, unlike almost any language that preceded it (Latin would be the nearest competitor, but there are stark political reasons it was never so inclusive).

If we ask *why* language changes, the answer has to be the very simple fact that language is part of life and life *always* changes. If we ask *in what ways* language changes, we can turn to professional scholars of the numerous human sciences of language (and we'll see vast waves of theories and their controversies). If we ask *what we as individuals can learn* from thinking about language and its changes, then we can benefit by learning to value the gift of our language, English, as I've hoped to do in this informal and casual survey.

To conclude this survey and add, I hope, to its usefulness, I turn now to arguably the greatest poet writing in English at the end of the 20<sup>th</sup> century, Seamus Heaney.

I take my Heaney in small doses. Over the decades I have published four books of poems, most recently *Language to Live In*, and every time I return to one, I find myself remembering that there are men and women who write poems, often very good poems, and then there are poets, such as Seamus Heaney. I recognize, as does anyone familiar with his work, that he told us to

Be advised  
My passport's green.  
No glass of ours was ever raised  
To toast  
The Queen.

"An Open Letter"

and I mean him no disrespect. But neither do I wish to disrespect English sounds and sound English, both of which he was a towering master.

With no agenda to make the next great pronouncement on



Heaney or on Irish poetry, I want to observe English sounds and sound English in one particular poem, “Alphabets.”

He is the scribe  
Who drove a team of quills on his white field.  
Round his cell door the blackbirds dart and dab.  
Then self-denial, fasting, the pure cold.

By rules that hardened the farther they reached north  
He bends to his desk and begins again.  
Christ’s sickle has been in the undergrowth.  
The script grows bare and Merovingian.

### III

The globe has spun. He stands in a wooden O.  
He alludes to Shakespeare. He alludes to Graves.  
Time has bulldozed the school and school window.  
Balers drop bales like printouts where stooked sheaves  
Made lambdas on the stubble once at harvest...

Here, as we can readily see, Heaney surprises us in the last line of the first stanza of section III, “printouts.” Language changes because life changes. It’s inevitable. “Print” and “out” are words that have been around a long time, but “printout” is a relatively recent coinage, one involving monumental change, moreover. All of us are aware that new technologies give rise to new words, neologisms, portmanteaus, jargon, nonce terms, etc. Moreover, we can easily appreciate that a poet of stature can draw and generate imagery from any sphere of experience by powers of imagination and invention. Computers and digital technology and their lingo should in no way catch us off guard (though we are almost always on guard, be it noted). But in this case, something’s extra. And we need to pause over it.

The simile proposes more than we readily suppose. Heaney drops similes like fruit trees drop fruit (good old English *like* again!), and this simile, likening bales of hay to lumps of computer paper sagging under their own weight, at one and the same time speaks of progress (the protagonist’s, in particular) and of the horrifying costs of progress, imaged in bulldozers, or the erasure of not only human artifacts but also nature’s produce—no cattle or horses will eat this vegetable matter. The one word, by itself, positioned in an exquisitely crafted simile, tells a sobering, disheartening story, at the same time as it witnesses to the dynamic inclusivity of English sounds and sound English.

English can take a lot. It has taken a lot. 1066. The Protestant Reformation. The Revolution, with regicide. The American Revolution. The Empire, on which the sun finally set. With both triumphs and disasters, English has managed to remain the least protectionist, most open language for centuries upon centuries. English can take a lot.

But to say this is inevitably and unavoidably to also ask, what does English give? What has it given? I draw to a close with this question. And I acknowledge, at the outset, that it is perilously easy to wax sentimental here, but no gushing is at hand, I promise.

The obverse of the receptivity of English is the fertility of English, its amazing productivity. English yields

innovativeness to all who have chosen to use it, whether a Russian like Nabokov or an African like Achebe or an American like Dickinson. Because we live in English, right now, and do whatever we do, in English, we are relatively insensitive to the energy I’m describing. But all we need to do is visit the *OED* and check on its list of new words added in a given period to remind ourselves of the bountiful innovativeness of our English. From the most recherché jargon to the most mind-boggling rap-isms, English just keeps on opening up and out, a language fit for everybody, anybody. Purists lapse into conniption fits. Poets (and “lunatics and lovers, of imagination all compact”—A *Midsummer Night’s Dream* 5.1.8-9) lapse into fits of joy, though also sometimes fits of despair:

Words strain,  
Crack and sometimes break, under the burden,  
Under the tension, slip, slide, perish,  
Decay with imprecision, will not stay in place,  
Will not stay still.

T. S. Eliot, *The Four Quartets*, “Burnt Norton,” V, 13-17

And yet this very mutability, this lability, is the life-sustaining metabolism of language, English especially. Like chemicals, language must break down in order to build up. Eliot’s lament, profound and just though it is, also describes the living mechanics of historical being. Just as our bodies do not metabolize actual meat, only the chemical nutrients *in* the meat (the rest passes as waste), and can often fall ill from the very nutrients that normally sustain our bodies, so language cannot use sustenance without changing it; both processes are metabolic (“thrown beyond” themselves, or “changed”). Hence we do *not* hear Cordelia’s plea:

I yet beseech your Majesty—  
If for I want that glib and oily art  
To speak and purpose not, since what I well intend  
I’ll do ’t before I speak—that you make known  
It is no vicious blot, murder, or foulness,  
No unchaste action or dishonored step  
That hath deprived me of your grace and favor,  
But even for want of that for which I am richer:  
A still-soliciting eye and such a tongue  
That I am glad I have not, though not to have it  
Hath lost me in your liking.

*King Lear* 1.1. 257-69

*until* we *also* hear “has lost me in your *lie, king*.” Will’s words “will not stay in place / Will not stay still.” He just is Will Shakespeare.

This makes many of us uncomfortable, certainly. Even those of us who take exception to Dr. Johnson’s Olympian pronouncements can be shaken and often are shaken. But to purify language of its mutability would be to erase its gift, its greatest gift, found in abundance in English sounds and sound English, its capacity for change.

*Thanks to my colleague, Mary Elizabeth Hayes (The University of Mississippi) for discussing my essay with me.*



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# Every One After His Tongue

By Ross Perlin ('05)

**A**ccording to the myth of Babel, in Genesis 11, linguistic diversity is nothing but confusion, divine punishment for the human hubris that dared to build a tower that could reach the heavens. But just moments earlier, in Genesis 10, the descendants of Noah are listed in a dazzling genealogy 70 names long, a purported list of the world's original nations, each with its own language — or “every one after his tongue,” as the King James Version has it.

Diversity is primordial. Across the languages of the world, there are parameters and tendencies — starting an utterance with a subject rather than an object, for example — but vanishingly few substantive language universals. Much more striking is the remarkable variety of human communication systems: approximately 7,000 languages and innumerable dialects, sociolects, religiolects, local varieties, accents, and idiolects, none of which can meaningfully be described as “primitive,” “broken,” or “backward.” No human group is without language, and every language signed or spoken natively is a fully equipped system, never mind loanwords, equal to the task of handling the core communicative demands of daily life. This is what linguists call “the principle of linguistic equality.”

Linguistic diversity, far from dividing us, is the ground on which we stand, the essence of where we come from, who we grew up with and spend time with. For most of the world, multilingualism has been the historic norm.

Oral language has always been primary, writing a more or less elite code confined to tiny elites in certain societies. Borrowing, code-switching, mixing, hybridization, creolization, and language shift are all processes which attest to the fluidity of communication, while, at the same time, the core vocabulary of any given language can usually be traced back several millennia.



Yet the powerful have always imposed their languages on the weak, by conquest or commerce or culture or creed, claiming that Sanskrit, Hebrew, Latin, Greek, Arabic, Persian, Chinese, or English (to name a few) are somehow holier, more perfect, or more adaptive than unwritten, unstandardized languages without powerful speakers. And the scope for linguistic imperialism has widened exponentially in the last few centuries as a small number of empires and nation-states, now bristling with media and education systems, have covered nearly every inch of the earth.

Today, hundreds of languages, including many Native American languages, have fewer than 10 speakers, and the intergenerational transmission of smaller languages is



faltering nearly everywhere. In many ways parallel to the “sixth extinction” of plant and animal species, this massive loss is now unfolding in age-old pockets of deep diversity, whether in high-mountain areas (like the Himalaya), on remote islands (like Papua New Guinea, Vanuatu, and the Solomon Islands), or in areas traditionally beyond state control (like the Amazon).

The loss is multiple and incalculable — whether from the standpoint of science or of justice, for speakers of endangered languages are usually among the most marginalized people in the world.

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At the Endangered Language Alliance (ELA), the non-profit where I serve as co-director, we work to document and support linguistic diversity in a place that might seem the opposite of the Himalaya or the Amazon — New York City.

Paradoxically in an age of linguistic extinction, global cities like New York, London, and Paris are now more diverse than ever, with speakers of languages found virtually nowhere else. ELA’s new language map of New York City shows 631 languages at 970 different sites around the metropolitan area, representing approximately 10 percent of global linguistic diversity. From Vlashki, a Romance language from the Adriatic coast of what is today Croatia, to Seke, a Tibeto-Burman language of northern Nepal, many of these languages are spoken in just a few villages in their homelands — and, at least for the moment, in New York.

The documentation of actually existing linguistic diversity may seem like a foundational, empirical necessity for linguistics and a host of related disciplines, but only recently has it emerged as a field in its own right. For much of the 20th century, linguists chased universals, or probed theoretical and computational questions, almost always drawing on evidence from the same few widely-spoken languages spoken by the linguists themselves.

It was thanks to a Marshall Scholarship that I had the chance to study at one of the only programs in the world where endangered languages are a focus, at the School of



Oriental and African Studies at the University of London. Following that, I lived for three years in southwest China documenting a small Tibeto-Burman language called Trung. What that meant in practice was “traditional” fieldwork in a remote mountain valley: co-editing a dictionary with local scholars, recording stories, and writing a grammar of the language as my doctoral dissertation.

Returning home to New York I grasped that a different, equally vital contribution could be made by working with endangered language speakers in cities. The enormous loss in terms of an authentic setting could be made up for, in a sense, by the resources of a city like New York and the sustained, long-term relationships that working where you live makes possible. With rapid urbanization overtaking the planet, moreover, smaller languages will have to survive in cities if they are to survive at all, despite and along with all the glorious and intensive contact and mixing that urban life brings with it.

At ELA, this means wide-ranging work responsive to the needs of the communities and speakers who are trying one way or another to maintain or revitalize their



Image: VLADGRIN/bigstock.com



# Languages of New York City

**TO** an estimated 80% of the world's 6,000 languages, the New York metropolitan area is the most linguistically diverse urban center in the world, with more than 100 languages spoken. Since 2010, the Endangered Language Atlas Project, a collaborative language documentation project, has recorded 100 languages spoken in the New York City area, including 100 languages spoken in the New York City area.

From a living language in pre-19th century, the New York City area has become a linguistic melting pot. The city's linguistic diversity is a result of its history as a major port of entry for immigrants. The city's linguistic diversity is a result of its history as a major port of entry for immigrants.

Today, in the 21st century, New York City is a linguistic melting pot. The city's linguistic diversity is a result of its history as a major port of entry for immigrants. The city's linguistic diversity is a result of its history as a major port of entry for immigrants.

This map is committed to representing the linguistic diversity of the New York City area. It is a map of the New York City area, showing the linguistic diversity of the New York City area. It is a map of the New York City area, showing the linguistic diversity of the New York City area.

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# Victoria Mousley ('17)

University College, London



## Where Spoken and Visual Languages Meet

By Diana Coogle ('66)

Image: mantonino/bigstock.com

**I**t is commonplace to acknowledge that college catapults young people into life-changing experiences. Parties, drugs, and alcohol aside, classes themselves often change lives and lead to unexpected careers.

That's what happened when Victoria Mousley entered College of the Holy Cross in Worcester, Massachusetts. Her first semester there she took American Sign Language (ASL) because she "thought it looked interesting" and was instantly plunged into not only a career but a different culture. Mousley now flows as easily between the Deaf community and the broader society as any cross-cultural, bi-national, tri-lingual scholar.

For the interdisciplinary course of study Mousley followed at Holy Cross, she focused on deafness, applying to that study theories from sociology, anthropology, linguistics, and education. To fulfill the community-based learning required by the Center for Interdisciplinary Studies, she did volunteer work at Our Deaf Survivors Center, a nonprofit founded by Sue Philip. "Meeting Sue changed my life,"

Mousley says, "not because she's Deaf, but because she is an outstanding person." Sue shared stories of her life with her, stories of laughter and love but also of injustice and inequality. "Ultimately," Mousley says, "the stories of the injustice that Sue, her friends, and her family face are what inspired me to focus on deaf studies as an undergraduate. And they're still what keep me going through this PhD today."

After graduating from Holy Cross with a double-major degree in psychology and deaf studies, Mousley won a Marshall Scholarship to study at UCL's Institute of Cognitive Neuroscience. Working towards a Masters of Science





# AMERICAN SIGN LANGUAGE



degree, she enjoyed her studies so much that she applied to UCL's PhD program. When she received full funding for this three-year program, she couldn't turn down the opportunity, even though it meant letting go of her second year as a Marshall Scholar. Nonetheless, she is grateful for the Marshall Scholarship. "Without it," she says, "I never would have been able to come to UCL, and I definitely wouldn't be in the position I am now as a PhD student."

Her work at UCL's Institute of Cognitive Neuroscience follows from and deepens the studies she has made and the experiences she has had since that first year at Holy Cross, where she wrote her College Honors thesis on "Stigma and the Deaf Community." During her junior year she did a "study away" semester at Gallaudet University, the only undergraduate university for deaf and hard-of-hearing students in the world. There she used ASL as her primary language – in the classroom, in the cafeteria, and as a lab assistant in Gallaudet's neuroimaging lab, which specializes in infant language acquisition (mostly sign language). When the semester ended, she extended her stay by continuing to work in the lab for the summer, spending a total of nine months at Gallaudet.

Her studies at Gallaudet (American Sign Language, Deaf culture, cognitive neuroscience of language development) were important and influential, but, "more importantly," she says, "living in the Deaf community changed how I think about the world." For instance, one of her best friends from Gallaudet (who is deaf) was raised by parents who never learned to sign. "Throughout her childhood, she communicated with them primarily by writing back and forth on a Post-It note. She and so many others at Gallaudet taught me about true resiliency, forgiveness, strength, and perseverance. They helped me to define what's important in life and what isn't, and that's something that continues to ground me every day."

This triply influential experience at Gallaudet – sign language, neuroscience research, and immersion in the Deaf

culture and community – melded with the path of interests, studies, and experiences that has led Mousley to her PhD work in developmental cognitive neuroscience – using methods from neuroimaging (EEG, fNIRS, etc.) and psychology to understand how early childhood experiences link with later outcomes in cognition and education. Her focus is on diversity of early language environments – specifically, how exposure to auditory and/or visual language is linked to the development of social attention, executive function, working memory, and language perception and production. What she studies is an infant's acquisition of language, specifically in the case of infants who lack full access to auditory language. Past research has shown that because sign production, unlike speech production, does not require a fully developed vocal tract, infants exposed to sign language from birth can express themselves at an earlier age than those exposed only to spoken language. Research has also shown that sign-exposed infants achieve language milestones on a similar timeline as speech-exposed infants. It is important for an infant to have full access to a first language, signed or spoken, since cognitive and educational outcomes are largely dependent on that learning.

Mousley describes the "big picture" of her research as challenging what is "typical" versus what is "healthy" in early language development. "So often in psychology we call things 'typical' and 'normative' as if we've adequately tested them against the true diversity of humanity across the world," she says. "For example, for decades language research has defined what language is and what it isn't by looking only at speech. But there are entire communities of people who use sign languages [of which there are hundreds; Mousley is trilingual with British Sign Language, American Sign Language, and spoken English] and who grow up to be 'typical' and 'normative' adults aside from using language in a visual modality."

Mousley acknowledges that these days, deep in her research at UCL, she is less directly connected to the Deaf world and to sign language than she was when she was immersed in the Deaf culture at Gallaudet University. In London, she does her best to immerse herself in Deaf community spaces, enjoying "Deaf clubs" and "Deaf events," where she meets new people and learns more about the British Deaf community. "Ultimately, I hope I'll always be in touch with the Deaf community," she says, "even when I'm less immersed on a day-to-day basis. The Deaf community is a huge part of who I am."





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# Heidi Hudson-Mairet

## Language and Socialization

By Stanley Chang ('91)

**H**eidi Hudson-Mairet ('91) received education degrees from Manchester University and Cambridge University during her Marshall years, and is currently an elementary school teacher in the School District of Elmbrook, a suburb of Milwaukee, Wisconsin. Her husband Stephen, who accompanied her for her two years in the UK, is a professor of theater arts at Marquette University. When their first child Emma was about six months old, her parents noticed that she seemed to try to communicate but was not yet able to form comprehensible words, a skill that usually develops between the ages of one and two. Hudson-Mairet, who had learned and used some sign language, started teaching Emma how to sign.

Both of Hudson-Mairet's daughters started signing at the age of 8 months, not long after they were able to sit up. "Milk," "Cookie," "More." By the time that each girl reached two and formed verbal comprehensible words, they had already mastered around 250 signs. "When they

got to a point that they could communicate their needs in short sentences," she said, "they both naturally transitioned to spoken language most often, reserving sign for times that they needed to communicate a certain need quickly and the one sign was faster than the spoken sentence.

"When thinking about language development, I think most about how language is one of the main forms of communication: a means to relate to others either to get something that we







want, or avoid something that we don't want," she said. "In addition, there is no substitute for early language training. There are several studies that show how dramatically early introduction to rich language experiences impacts later paths taken by the children academically and professionally."

Hudson-Mairet spent several years teaching first grade in multiple states and is now a special education teacher. "One area that I find myself thinking a lot about with the kids I work with lately, several of whom are on the autism spectrum, is the idea of social communication: unwritten rules and expectations that communities have and some kids navigate through quite naturally, while others need specific instruction on how to engage in this type of communication underlying our social interactions." Currently she is working with special education students in a school that uses an "inclusive" structure, meaning that children with special needs are taught in the same classroom as their peers, instead of being sequestered and excluded in a completely different environment. "In this way," said Hudson-Mairet, "all children not only engage in academic learning together, but also learn socialization skills by watching and learning from their classmates who may have already been acculturated into acceptable and prohibitive social behaviors, like pulling someone's hair, or sticking their finger in their own nose."

Before children come to school, language development is deeply influenced by parental modes of communication. "Go to a supermarket," she said, "and observe how parents talk to their children." Do they speak in imperatives? "Stop running! Put that carrot back! Don't open the bag of goldfish crackers!" Do they speak in declaratives? "Daddy is going to the fish counter to get salmon. You like salmon." Do they speak in interrogatives? "Should we get some

avocados? Can you say A-VO-CA-DO? Do you think this avocado is hard or soft?" Hudson-Mairet said. "Imagine these different situations and the impact they have on a child's language development."

"In my school situation, I work with a variety of students ages 5-12 who qualify for special education services within the educational setting. Although that early language exposure window is already closed for the ages that I support, the language and word count in sentences used by their teachers and peers will impact the language that they produce."

Communication is not merely verbal, she explains, but a bundle of complicated human attributes including movement, expression, emotions, and even play. "Consider how children play. At first they play alone with their fingers, then with objects. Children placed next to each other will engage first in parallel play, largely ignoring each other. Eventually they start playing with each other and then move into purposeful play, interacting with each other in some manner of exchange. It's really the same model as speech."

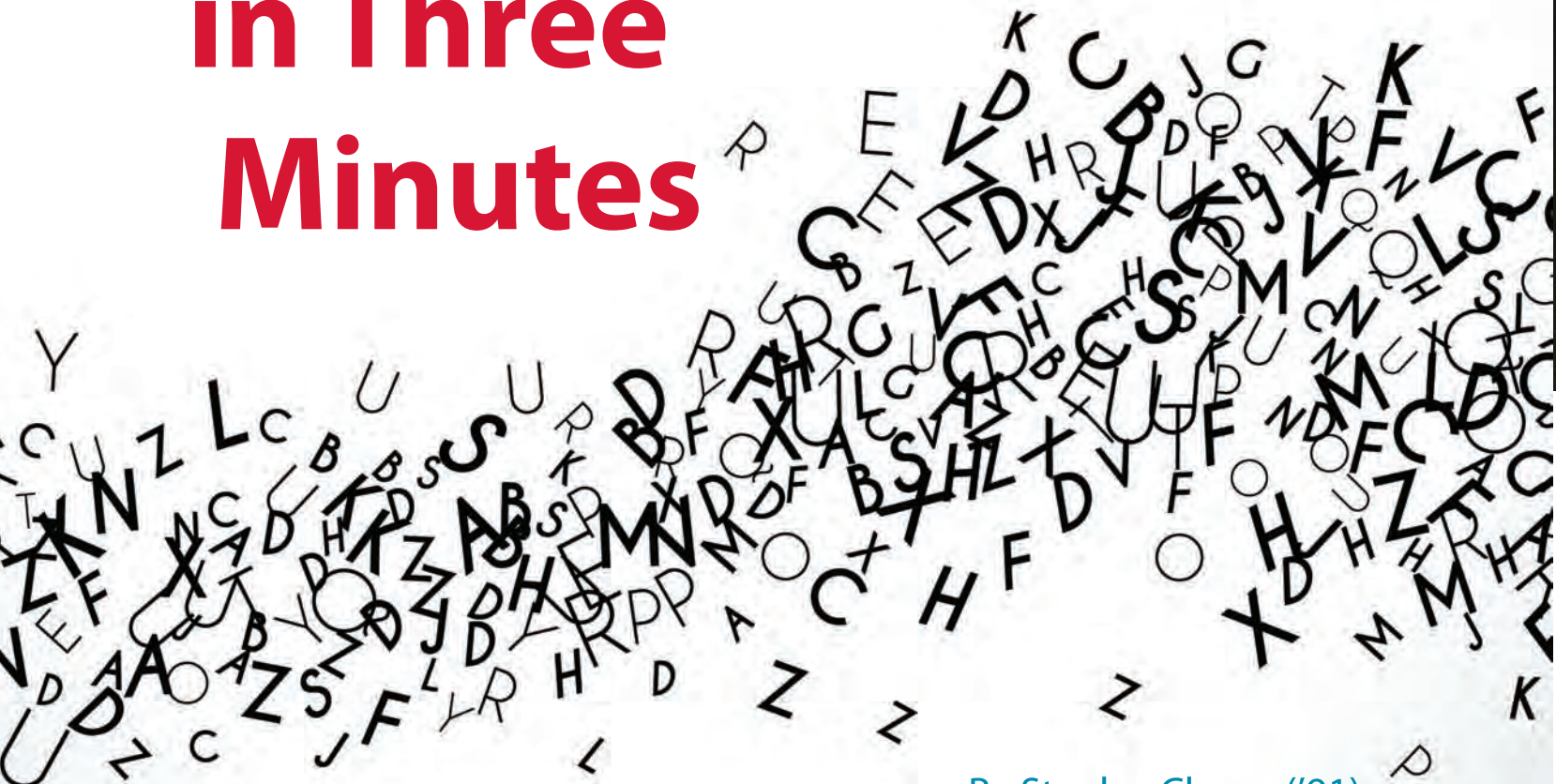
"I work with students who have diverse speech habits and patterns, but I focus more on the communication of an idea," she said. "The intentional communication portion could be verbal, could be gestures, could be with use of assistive technology or augmentative and alternative communication devices, or even through a behavior to generate some form of communication of a want or need that then can develop into higher levels of communication: an idea or thought."

American schools are exploring more inclusive settings for educating all students. Educational systems consider staffing models to support the variety of needs in an inclusive setting. Some classrooms may be co-taught with two teachers to meet the diverse learning needs in the class. Some models may adapt learning to meet individual needs, while still working within the curriculum framework. "For example, while other kids are learning how to compute the area of rectangles," said Hudson-Mairet, "I might work within the classroom with a student on the concept of area, the difference of inside and outside, or the idea behind multiplication. But the curriculum is conceptually overlapping."



# Joshua Bennett ('10)

## Storytelling in Three Minutes



By Stanley Chang ('91)

**J**oshua Bennett wrote a senior honors thesis at the University of Pennsylvania on disability and masculinity in 20<sup>th</sup> century African American literature. After his Marshall Scholarship at the University of Warwick, he wrote a dissertation at Princeton on the uses of animal figures in works by Frederick Douglass, Richard Wright, Toni Morrison, and others. Following a fellowship in the Society of Fellows at Harvard, Bennett is now in a tenure-track position in English and Creative Writing at Dartmouth College.

Although he has written multiple books, Bennett was and still remains a spoken word poet, having first entered the literary world through that genre when he was still a teenager. We caught up with Bennett in Harvard Square in Cambridge, MA, and asked him to talk about poetry from the perspective of performance.

Bennett: All of my poetry is written with performance in mind. That being said, the poems that appear in my books are intentionally a bit quieter—in terms of their language, inner music, and even the way I render them in speech—than the poems I compose with the sole intention of sharing them on the public stage. On some level, it's all implicitly social, for me. Every time I sit down to write a poem, I'm thinking not only about its various stakes and aims, but about what it might mean for an absolute stranger to encounter the story I'm preparing to tell. This made the writing process exceptionally stressful when I was a younger person (I could hear the crowd in my mind, and it ushered me away from any number of difficult, necessary poems), but now I think it's given me a healthy sense of responsibility. After all, in a moment marked my mass imprisonment, state-





sponsored disinformation, and the general dispersal of quotidian terror, creative writing matters a great deal. We owe our people beauty. We owe them rigor, and the dream of a more just, equitable world.

Spoken word—which, when performed in a poetry slam format, features poems that are by convention no more than three minutes long—grew in popularity nationwide almost concomitantly with rap music. The subject matter is often autobiographical. Bennett's works are captured online with tens or hundreds of thousands of viewers. We asked him about life in front of the camera.

Bennett: There are recordings you can watch online of me performing poems as a 17-year-old boy, wearing all-white Jordan Retro I's and a Marc Ecko T-shirt three times my size. Much of my career has been built around YouTube footage, and I regularly meet folks whose work I encounter for the first time not in a downtown café or university theater, but rather in viral videos on my Facebook or Instagram feed. In the western context, oral poetry is actually the older tradition. We're still reading and reciting poems from centuries ago that have been passed down through performance. When we are able to linger with that history and take it seriously, all sorts of interesting possibilities open up in terms of how we talk about our relationship to spoken and written language in the present-day.

In his poem "Owed to Pedagogy"—he also has a forthcoming book titled *Owed*—Bennett deliberates ironically on the effectiveness of certain kinds of knowledge. How do

## Owed to Pedagogy

For 1995

It was the dead center of summer,  
& anyone but us would've been  
outside hours ago, flailing

like a system of larks against  
the hydrant's icy spray. But a girl  
had her orders, & to disobey

our mother was, in a sense, to invite  
one's own destruction, cause to pray  
that a god of mercy might strike first.

So we lay, still as stars on the living  
room floor, poring over algorithms:  
divisors & dividends, quotient

the first synonym for resolution  
I ever learned, & would later  
come to love for its sound alone,

how it reminded me, even then,  
of words like quantum & quotation  
mark, both ways of saying nothing

means what you think it means  
all the time. The observable  
universe hides behind its smooth

obsidian dress, & all we can  
do is grasp at it in myths  
& figures, see what sticks,

give all our best language  
to the void. What dark irony,  
these coy, child philosophers,

theorizing how things break  
from the floor of a house  
where everything is more

or less in flux, indeterminate  
as the color of the blood  
in a body. Or the speed

at which I learned  
to obliterate the distance  
between myself

& any given boy  
on the block, the optimal  
angle of the swing

most likely to drop  
another kid cold  
in front of his crew,

to square up, square  
off, & this too was a kind  
of education, the way

my sister held both fists  
semi-adjacent, each an inch  
or so from her switchblade

eyes, showed me  
the stance you take  
when the math doesn't

quite shake out, so it's just  
you & the unknowns  
& the unknowns

never win.





physics and mathematics play a role in his immediate life, for a kid who habitually encounters groups of bullies on his way home? “Algebra doesn’t help, but I know percentages: one against five is really bad odds.” His poem contemplates the optimal angle of a blow to the face to cause the most damage.

Bennett attributes much of his success to his family. In the last poem, his sister teaches him long division.

Bennett: Most of my poetry is inspired by my family, my

reading, and my practice as a scholar, researcher, and arts educator. It’s difficult for me to imagine my life as a writer without the chorus of voices that are always echoing back to me from the bookshelves in my home, or else the ones in my head, the lines and phrases that stuck to me in my early 20s and never let go. When I’m not writing, I’m doing my best to read deeply and listen to everything. To see my parents and siblings and niece and nephew and stay connected to those kinship networks even though I live in Massachusetts now and everyone I love and know

well is much further down the Eastern seaboard. I’m inspired by the kind of introspection that distance has demanded from me and what it’s pushed me to cultivate. New relationships to space, routine, and community. A new sense of pace and temporality. I’m inspired by the coach bus ride to work and all of my friends who choose mercy when cruelty is directly at hand. I’m inspired by my students, and the land, and every single guest verse that Andre 3000 has ever set his mind to. There’s a real, unimpeachable love at the heart of what I am trying to do. And it’s that love—for the people and places that raised me, as well as the otherworldly brilliance of their aesthetic practices—that motivates me every single day.

His poem “America Will Be” relates a conversation with his father with a surprising discovery. In it he commingles the material, the abstract, the experiential.

Image: carloscastilla/bigstock.com





## America Will Be

I am now at the age where my father calls me brother when we say goodbye. Take care of yourself, brother, he whispers a half beat before we hang up the phone, and it is as if some great bridge has unfolded over the air between us. He is 68 years old. He was born in the throat of Jim Crow Alabama, one of ten children, their bodies side by side in the kitchen each morning like a pair of hands exalting. Over breakfast, I ask him to tell me the hardest thing about going to school back then, expecting some history I have already memorized. Boycotts & attack dogs, fire hoses, Bull Connor in his personal tank, candy paint shining white as a slaver's ghost. He says: Having to read the Canterbury Tales. He says: eating lunch alone. Now, I hear the word America & think first of my father's loneliness, the hands holding the pens that stabbed him as he walked through the hallway, unclenched palms settling onto a wooden desk, taking notes, trying to pretend the shame didn't feel like an inheritance. You say democracy & I see the men holding documents that sent him off to war a year later, Motown blaring from a country boy's bunker as napalm scarred the sky into jigsaw patterns, his eyes open wide as the blooming blue heart of the light bulb in a Crown Heights basement where he & my mother will dance for the first time, their bodies swaying like rockets in the impossible dark & yes I know that this is more than likely not what you mean when you sing liberty but it is the only kind I know or can readily claim, the times where those hunted by history are underground & somehow daring to love what they cannot hold or fully fathom when the stranger is not a threat but the promise of a different ending I woke up this morning and there were men on television lauding a wall big enough to box out an entire world, families torn with the stroke of a pen, citizenship little more than some garment that can be stolen or reduced to cinder at a tyrant's whim my father knows this grew up knowing this witnessed firsthand the firebombs the Klan multiple messiahs love soaked & shot through somehow still believes in this grand blood-stained experiment still votes still prays that his children might make a life unlike any he has ever seen. He looks at me like the promise of another cosmos and I never know what to tell him. All of the books in my head have made me cynical and distant, but there's a choir in him that calls me forward my disbelief built as it is from the bricks of his belief not in any America you might see on network news or hear heralded before a football game but in the quiet power of Sam Cooke singing that he was born by a river that remains unnamed that he runs alongside to this day, some vast and future country, some nation within a nation, black as candor, loud as the sound of my father's unfettered laughter over cheese eggs & coffee his eyes shut tight as armories his fists unclenched as if he were invincible



Bennett cites as his inspiration various writers, musicians, and activists: Saul Williams, Anis Mojgani, Sunni Patterson, William Matthews, Stanley Plumly. Calling himself a “utopian at heart,” he talks at length about his focus on the American carceral state, prison abolition, and the experience of Black Americans. In the creative writing workshops that he teaches across the country, he often encounters students who do not believe that they have a “story to tell,” that meaningful poetry can only emerge from experiences of deep suffering. He urges them, whenever possible, to look also to moments of joy, or celebration. And then share that beauty with the world.

Bennett is the author of *The Sobbing School* (Penguin, 2016), which was a National Poetry Series winner and a finalist for an NAACP Image Award, as well as *Being Property Once Myself: Blackness and the End of Man* (Harvard University Press, 2020) and *Owed* (Penguin, 2020). His first work of narrative nonfiction, *Spoken Word: A Cultural History*, is forthcoming from Knopf.







Lisa Di Bartolomeo ('91)

# Russian and the Glasgow Girl

By Catherine Raine ('91)

Among our 1991 cohort, Lisa Di Bartolomeo ('91) and I were known as the "Glasgow Girls," the only ones who were studying in Glasgow that year. First housed in the international dorm and then inhabiting an Edwardian attic in Glasgow's Southside, I was lucky to have a lively roommate who organized day-trips to castles and dance outings to the cavernous bar at the Queen Margaret Union. Catching up with Lisa almost three decades later, I am happy (but not surprised) to learn that the witty young woman with an outstanding command of languages and ceildh reels has become an award-winning educator.

As a faculty member at West Virginia University, where she has worked since 2005, Di Bartolomeo manages a variety of roles. She coordinates and teaches in the Russian Studies Program and Slavic and Eastern European Studies Program, oversees study abroad opportunities in Eastern Europe, facilitates the Russian and Eastern European Club, and acts as Senior Advisor to President E. Gordon Gee at UWV. To discover more about Di Bartolomeo's career trajectory and diverse educational interests, I posed a variety of questions on the theme of language and asked her to choose the ones that interested her.

## **What drew you to study Slavic Languages and Literatures?**

*It was Dostoevsky's fault. I read Crime and Punishment when I was a kid and decided then and there to study Russian so I could read him in the original. Beyond that initial interaction, each successive encounter has deepened my love of the regions and its cultures, languages, and traditions.*

## **What inspired you to become a professor?**

*Honestly, once I realized I couldn't be Indiana Jones and that I might have an ethical problem being a spy, there were really no other options.*

## **Your faculty profile mentions that you teach classes about the Holocaust in film, Polish cinema, and on vampires in contemporary culture. How do you see the relationship between language and visual forms such as film and art?**

*This question hits on something that really drives my teaching and inspires my passions. People today consume visual culture on a constant basis, and they're well trained in the codes of representation that they encounter.*



АБВГДЕЁЖЗИЙК  
ЛМНОПРСТУФХ  
ЦЧШЩЪЫЬЭЮЯ  
абвгдеёжзийклмноп  
рстуфхцчшщъыьэюя

*They know, practically from birth, how to “read” a film, for instance, but they seldom grasp how to read visual culture critically. It’s important to me to help them not only see that entertaining material is worthy of scholarly attention and critical study, but also that they’re absorbing messages without wondering whose messages they are, or to what purpose. Sometimes I get a student who tells me that I’ve “ruined” fairy tales for them, or that I killed their childhood crush on Edward Cullen (to the latter I say, hooray!) but more often I get thanks from people who appreciate the hidden messages that they’d largely overlooked.*

**Tell me about the Russian and Eastern European Club at your university. My studies show it is highly popular!**

*Our Russian and East European Club is very active and includes a variety of events and activities, ranging from cooking nights, extra-curricular talks and guests, movie nights, trips to the US Holocaust Memorial Museum in Washington, DC, cultural encounters with kids in pre-school and grade school or Boys and Girls Clubs, disaster clean-up, folk-song singing, plays and performances of our devising, and many, many more fun options. We raise money annually and send it to a Russian orphanage that hosts kids with disabilities. These kids seldom get adopted and often need expensive rehabilitation and developmental equipment, so our donations help the orphanage buy such items. I’m always very proud of the REEC members and their engagement with the world around them.*

**Do you have a “language ego” in Russian compared to its counterpart in English? For example, have Russian and other Slavic languages influenced your sense of humor?**

*I’m not sure I have a language ego. I don’t think my sense of humor has been influenced by Russian and Polish so much as their modes of humor fit well with my own. Slavic humor often involves word play and irony, both of which fit well with my own perception of what is funny.*

**What does language mean to you as a professor and in your personal life?**

*Language is a part of my everyday life and has been since I was born, since my father made a point of teaching me Italian and English. In my daily life, I switch among languages on a regular basis. As a professor, even in courses in English, I work with students to help them become more comfortable with words and names that aren’t an everyday part of English. If people feel too intimidated by a film director’s name even to attempt to pronounce it, they’re less likely to explore the work the director produced and less likely to learn about the culture of a film’s origins. Even more today than in the past, demystifying and de-othering are vital to*

*helping students see not only cultural differences but also similarities, and how much fun it is to experience other cultures and learn new words.*

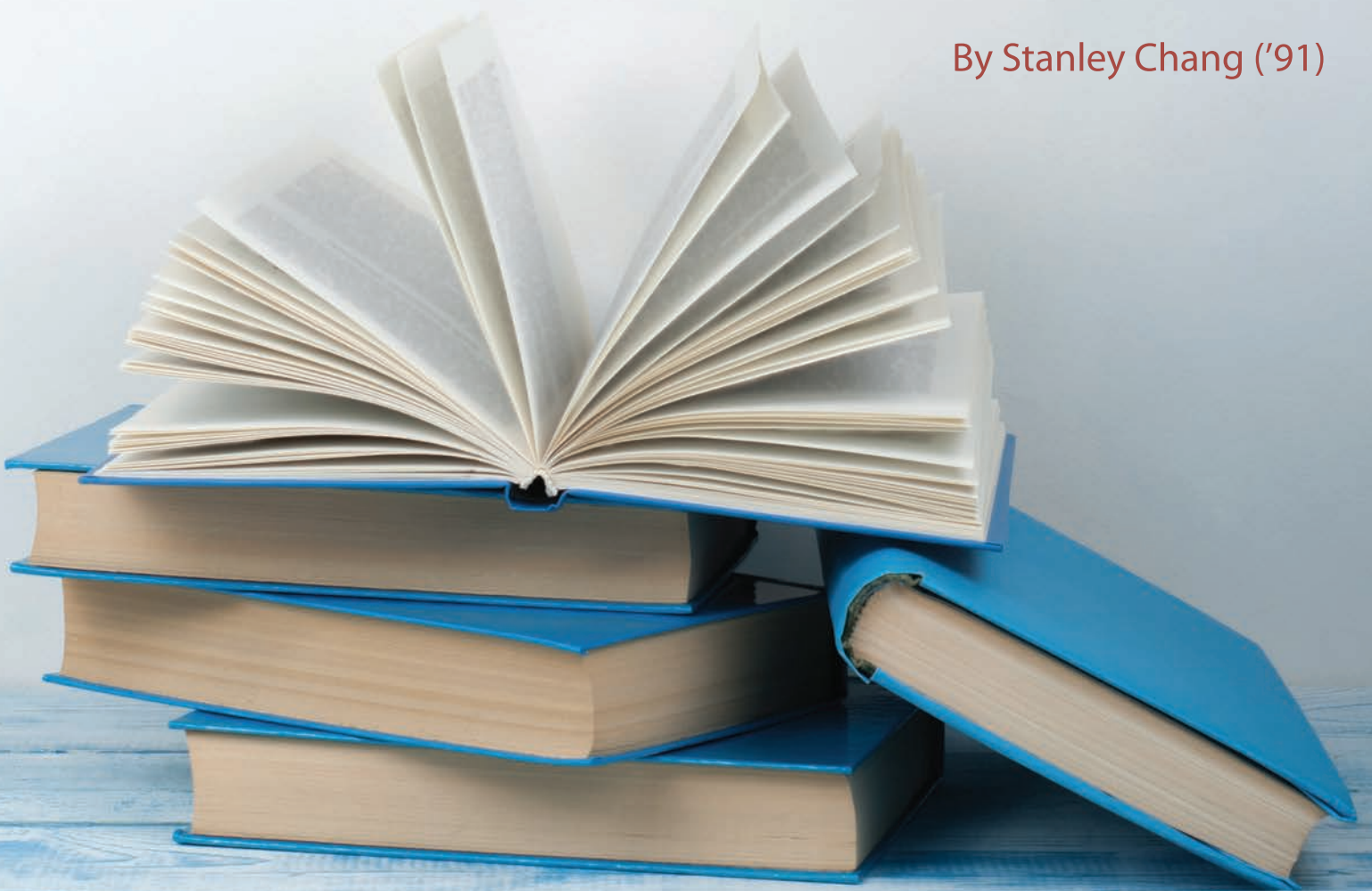
*From one Glasgow Girl to another, thank you very much for agreeing to be interviewed despite an intense end-of-term schedule. I appreciate how your thoughtful replies express receptive delight in language learning, especially its capacity to expand cultural understanding at a time when global citizens are needed more than ever.*



Margot Singer ('84)

# **The Art of Musical Fiction**

By Stanley Chang ('91)







Credit: Denison University/Tim Black

In 2005, Margot Singer heard an NPR story about an amnesiac who was wandering the streets of Sheerness in Kent, England. After he played works ranging from Tchaikovsky to the Beatles for four hours, the musician was dubbed as the “Piano Man” and was ultimately identified as a German national named Andreas Grassl. Fascinated by this narrative, Singer started writing a story exploring the human mind. Singer’s debut novel, *Underground Fugue*, interlaces ideas about human psychiatry, musical forms, and contemporary social challenges.

*Underground Fugue* (Melville House, 2017) is constructed with both the musical and psychiatric definitions of the word “fugue” in mind. Multiple stories are interwoven as characters develop prominence, fade away, and reemerge. Each of them goes underground, either physically or psychologically, changes, and reemerges with new force. Set in 2005 London during the months leading up to the 7/7 subway bombings, the work revolves around the strained dynamics within a pair of mirror-imaged residences, one inhabited by a dying Czech World War II refugee and her daughter and the other by an Iranian-born doctor who moved to the UK as a young man and his son.

Singer is a wordsmith, carefully turning sentences in her head until their rhythm and texture are just right. She loves lists, which convey some kind of totality made up of smaller parts:

“He is interested in breakdowns of memory, awareness, perception identity: dissociative amnesia, psychogenic fugue” (page 20).

“The music washes over him like color: indigo, lapis, cerulean, ultramarine. Deep water blue, Moon-shadow blue” (page 21).

“There is a sofa with the crocheted afghan folded over the back, the green-tiled hearth, the mantel clock, the vitrine crammed with china teacups and figurines, the piano, the Persian carpet worn in spots to threads” (page 8).

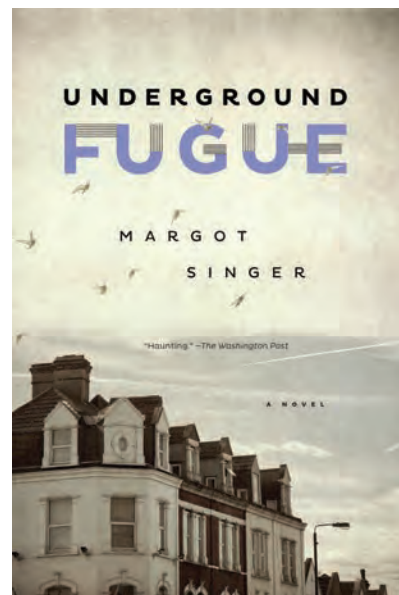
Reminiscent of George Perec’s “La Vie: mode d’emploi” (“Life: a User’s Manual”), Singer’s novel also evokes the spirit of Episode 11 of James Joyce’s *Ulysses*, written in the structure of a fuga per canone (fugue according to the rule) that refers to Odysseus’ encounter with the Sirens after departing from Aeaea. Singer herself was an accomplished pianist. She became interested in musical forms in fiction after writing “Ghost Variations,” a hybrid essay in the form of Brahms’s theme and variations.

A professor of English literature and creative writing at Denison University in Granville, Ohio, Singer teaches her students how to compose stories, pushing against cliché in writing, understanding what it means for language to sag or to feel dull. “I try to encourage students to write about whatever they want,” she said, “I also want them to experience the creative process, from the first ambiguous and messy beginnings, through revision after revision, to a polished work.”

As described in the Spring 2019 Marshall Scholars Newsletter, Singer came to the AMS Board a number of years ago and has most recently led the diversity initiative, working to help expand diversity among the pool of Marshall applicants and selected scholars. At Denison she has just wrapped up six years as the Director of the Lisska Center for Scholarly Engagement, Denison’s fellowships office. “But this year,” she said, “I will be on sabbatical, and I’m so grateful for the time to write.”

A finalist for the Sami Rohr Prize for Jewish Literature, *Underground Fugue* won the Edward Lewis Wallant Award and the James Jones First Novel Fellowship. Singer is also the author a collection of short stories, *The Pale of Settlement* (University of Georgia Press, 2007), winner of the Flannery O’Connor Award for Short Fiction and an Honorable Mention for the PEN/Hemingway award. She is also a co-editor, with Nicole Walker, of *Bending Genre* (Bloomsbury Academic, 2013), a collection of essays on creative nonfiction.

Prior to her arrival at Denison, Singer worked at McKinsey & Co, where she was a partner in the New York office from 1987 to 1997.



# GENE MUTATION EVOLVED TO COPE WITH MODERN HIGH-SUGAR DIETS

By Frances Brodsky ('76)

## Publicity Statement

*Our manuscript uncovers “evolution in action” influencing how human sugar metabolism has changed with changes in the human diet introduced by cooking or farming. Understanding this evolutionary arms race has relevance for management of conditions that lead to the modern epidemic of type 2 diabetes.*

## Published title:

*Genetic diversity of CHC22 clathrin impacts its role in human glucose metabolism*  
<https://elifesciences.org/articles/41517>

**A** common gene mutation helps people cope with modern diets by keeping blood sugar low, but close to half of people still have an older variant that may be better suited to prehistoric diets, finds a new UCL-led study.

The gene variant became more common in humans after cooking and farming became widespread and might now help people avoid diabetes, according to the findings published in *eLife*.

“We found that people differ in how efficiently their bodies can manage blood sugar levels, resulting from an evolutionary process that seems to have been brought about by changing diets,” said the study’s lead author, Professor Frances Brodsky, director of UCL Biosciences.

The researchers were investigating the *CLTCL1* gene, which directs production of the CHC22 protein that plays a key role in regulating a glucose transporter in our fat and muscle cells.

After people eat, the hormone insulin reacts to higher levels of blood glucose by releasing the transporter to remove glucose from the blood, taking it into muscle and fat tissue. Between meals, with the help of the CHC22 protein, the



glucose transporter remains inside muscle and fat so that some blood sugar will continue to circulate.

The research team, consisting of specialists in population genetics, evolutionary biology, ancient DNA, and cell biology, analyzed human genomes as well as those of 61 other species, to understand how the gene producing CHC22 has varied throughout evolutionary history.

In humans, by looking at the genomes of 2,504 people from the global 1000 Genomes Project, they found that almost half of the people in many ethnic groups have a variant of



CHC22 that is produced by a mutated gene, which became more common as people developed cooking and farming.

The researchers also looked at genomes of ancient humans, and found that the newer variant is more common in ancient and modern farming populations than in hunter-gatherers, suggesting that increased consumption of carbohydrates could have been the selective force driving the genetic adaptation.

By studying cells, the researchers found that the newer CHC22 variant is less effective at keeping the glucose transporter inside muscle and fat between meals, meaning the transporter can more readily clear glucose out of the blood. People with the newer variant will therefore have lower blood sugar.

“The older version of this genetic variant likely would have been helpful to our ancestors as it would have helped maintain higher levels of blood sugar during periods of fasting, in times when we didn’t have such easy access to carbohydrates, and this would have helped us evolve our large brains,” said first author Dr Matteo Fumagalli, who began the study at UCL before moving to Imperial College London.

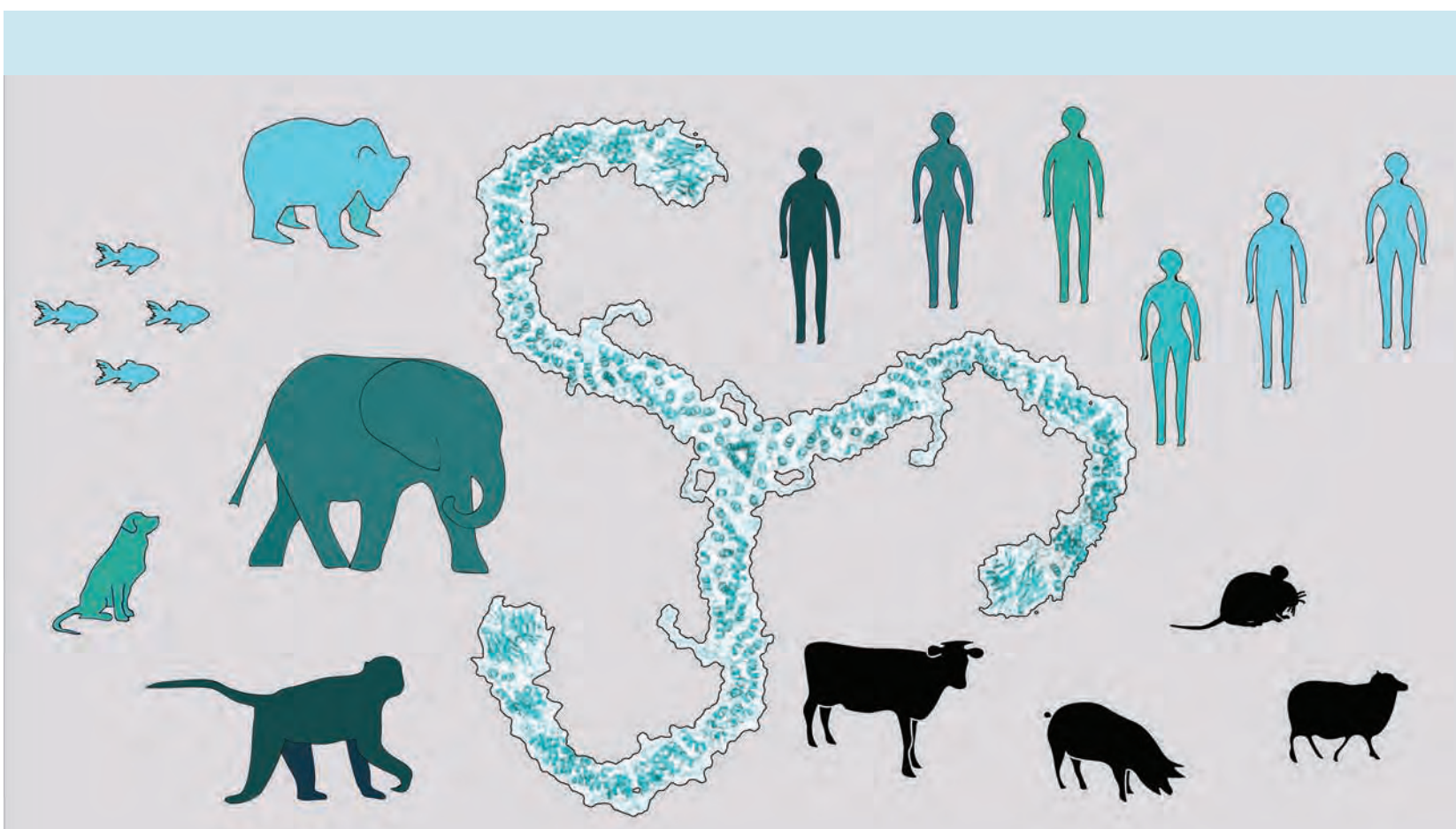
“In more recent years, with our high-carb diets that often provide us too much sugar, the newer variant may be advantageous,” Dr Fumagalli added.

The researchers say that while this genetic variant does not play a direct role in the development of diabetes, having the older variant may make people more likely to develop diabetes, and it may also exacerbate insulin resistance involved in diabetes.

“People with the older variant may need to be more careful of their carb intake, but more research is needed to understand how the genetic variant we found can impact our physiology,” added Brodsky.

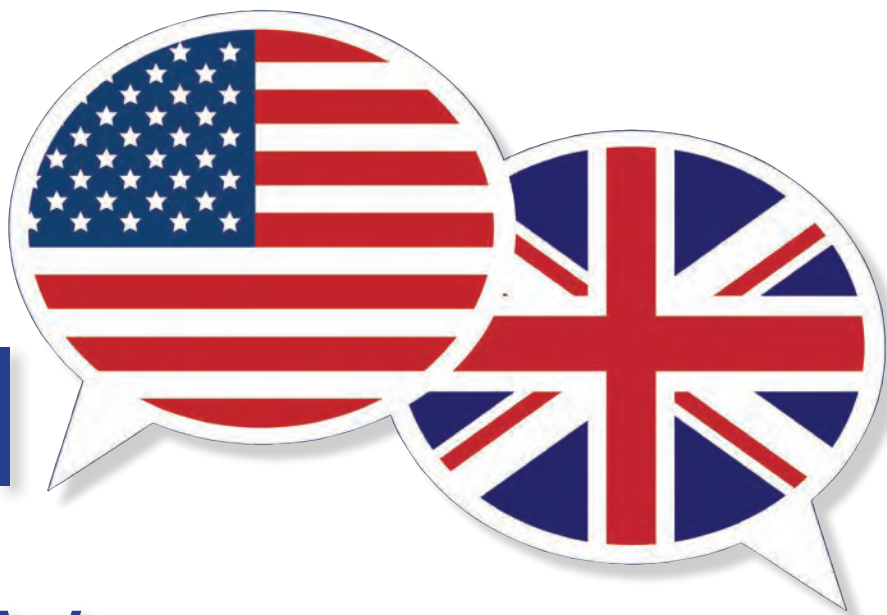
Co-author Professor Mark Thomas (UCL Genetics, Evolution & Environment) added, “Our analyses strongly suggest that we have found yet another example of how prehistoric changes in dietary habits have shaped human evolution. Understanding how we have adapted to these changes doesn’t only inform us about why people lived or died in the past, but also helps us to understand the relationship between diet, health, and disease today.”

The study was funded by the National Institutes of Health (USA) and the Medical Research Council (UK).



CHC22 – a “three-legged” protein (center) – has changed over evolutionary time. Some animals, including humans, carry different variants of the protein (shaded in blues and green); while others (black) no longer use it. Image credit: Marine Camus, Jeremy Wilbur, Stuart King ; reproduced from eLife Sciences Publications, Ltd

# US-UK Marshall Forum Wrap-up



By Andrew Klaber ('03) and Meena Seshamani ('99)

**T**he mission of the Association of Marshall Scholars is to strengthen the Marshall Scholarship and foster US-UK ties in the spirit of the Scholarship and George C Marshall, through the exchange of ideas on issues directly relevant to our two countries.

To this end, the AMS hosted the third Marshall Forum in collaboration with the Carnegie Endowment for International Peace, to bring together experts in a strategic economic dialogue around trade, global markets, and security.

Carnegie Senior Vice President Thomas Carothers ('78) started the forum discussing how the Marshall changed his own career course – including telling a story about sharing a hotel room during his Marshall send-off with classmate Bill Burns, who even at that time had ambassadorial ambitions.

The first panel on trade, moderated by Heather Long of the *Washington Post*, featured the people who negotiated TPP (Ambassador Froman), and NAFTA (Ambassador Carla Hills) as well Governor Mark Carney of the Bank of England, Bob Kyle ('79) of Hogan Lovells (former Special Assistant for International Trade and Finance to President Clinton), and Daniel Price of Rock Creek Global Advisors (former National Security Advisor for International Economic Affairs to President George W Bush).

Several themes emerged through the panel discussion. First, there was a general concern about how walking away from our trade institutions and acting in a unilateral way could be damaging to the international economic order, opening the door to imitation, protectionism, additional costs, and lost revenue. Ambassador Hill, for example, proposed that every W2 should highlight the percentage of someone's pay that is the result of trade with Mexico, so that people realize how important trade is to their everyday life.

A second theme was around the potential impact of Brexit. Governor Carney posited that the extension decreased the risk of no-deal, but several panelists pointed out that the lack of a deal to date and the uncertainty that that creates have led to a stall in business investments. A third theme revolved around technology as a driver of inequality and job loss, not trade.

The second panel on global markets featured investment experts Mark Shafir of Citigroup ('79), Afsaneh Beschloss (The Rock Creek Group), David Golub of Golub Capital ('83), and Isobel Coleman of Give Directly ('87) in a conversation moderated by Henry Curr, Economic Editor for *The Economist*. Here, discussion focused around uncertainty in emerging markets, where there are competing visions for how countries should develop (the dichotomy of the





Henry Curr, Mark Shafir ('79), David Golub ('83), and Afsaneh Beschloss

US version versus China version), and pressures created by China's "debt colonialism." The panelists also discussed how we are in a monetary policy experiment, where artificially low interest rates force investors to take more risk.

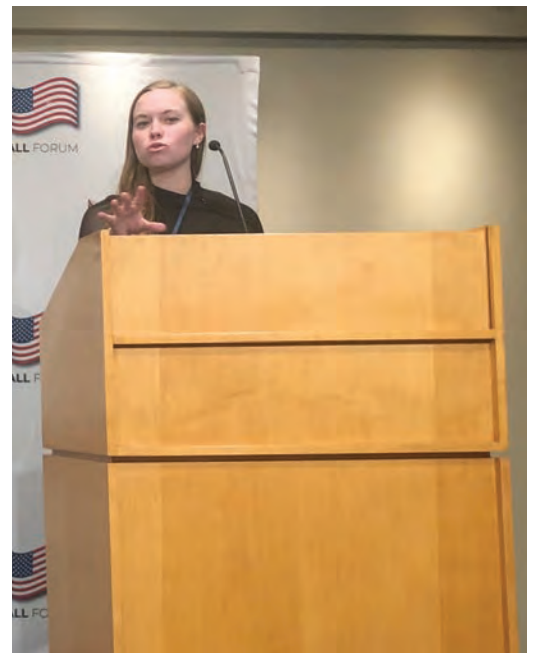
The event's penultimate session consisted of a keynote address by General Paul Nakasone, commander of the United States Cyber Command and director of the National Security Agency. He was introduced by his

daughter Sarah Nakasone ('19), who will begin her studies at the London School of Hygiene and Tropical Medicine in the fall. After the keynote, he engaged in a fireside chat with Paul Sonne ('07), national security reporter for *The Washington Post*.

The General began his remarks commending the work of the Marshall Plan, which effectively contained Communism while meaningfully strengthening the political



General Nakasone – Head of US Cyber Command and the NSA and Paul Sonne ('07)



Sarah Nakasone ('19)



Sir Kim Darroch – HM Ambassador to US; Dr Karen Donfried – President, German Marshall Fund and Bill Burns (’78) – President, Carnegie Endowment for International Peace      Nell Breyer

institutions and economies of Europe. Turning to the challenges of today, such as the immediate and significant danger posed by Russia and by China’s rise as a great power – an economic peer like the United States has never faced – Nakasone pointed to three lessons learned by Marshall that should be used today:

- (1) Partnership collaboration
- (2) Inclusion
- (3) Action

The General reminded us that partners have skin in the game, and recalled the UK-US partnership in code making/breaking, rule of law, and respect for privacy—vital aspects of our Special Relationship (or Special Partnership). He exhorted that the United States must now work in partnership with Britain and other countries, for example, to defend the integrity of elections; intelligence indicators must be shared; and persistent engagement (inclusion) will allow for partners to be enabled and then act decisively (action). Understanding what adversaries are up to requires such partnership collaboration, inclusion, and action. As Nakasone declared, “Close partnership between the US and the UK will go on unabated” because the “UK-US partnership provides us with comparative advantage.”

Our 2019 Marshall Forum concluded with a conversation between Her Majesty’s Ambassador from the United Kingdom to the United States, Sir Kim Darroch; President of Carnegie Endowment for International Peace, Ambassador Bill Burns (’78); and Dr Karen Donfried, President of the German Marshall Fund.

Burns noted that, although military assets and economic assets are ever-present, diplomacy should be the tool of

first resort to bring military and economic assets to bear. Touching on an idea from his recently published memoir, “The Back Channel,” Burns declared that what sets the United States apart from China and Russia is America’s ability to bring together key partners and coalitions.

Following a similar note, Darroch remarked that the US saved Europe during World War II and that the Marshall Plan was as big a gesture to the continent as America’s military work. Turning to current events, Sir Kim stated that the UK has never accepted that there is tension or competition between the UK being integrated into the EU and a strong UK-US relationship, and that the Trump administration’s criticism of the US paying too much of NATO’s budget has a point—“we have a responsibility to take control of our own defense destiny.”

The 2019 Marshall Forum generated significant media attention, including pieces in *The Financial Times*, *Telegraph of London*, *Bloomberg*, *Reuters*, *The New York Times*, *The Wall Street Journal*, and *Politico*. In sum, the Forum attracted key political and business leaders from across the US and the UK, in addition to myriad guests and Marshall Scholars from every decade. The AMS can—and must—continue to play an important role in augmenting the bonds of collaboration, partnership, and friendship between America and Britain now and in the future.

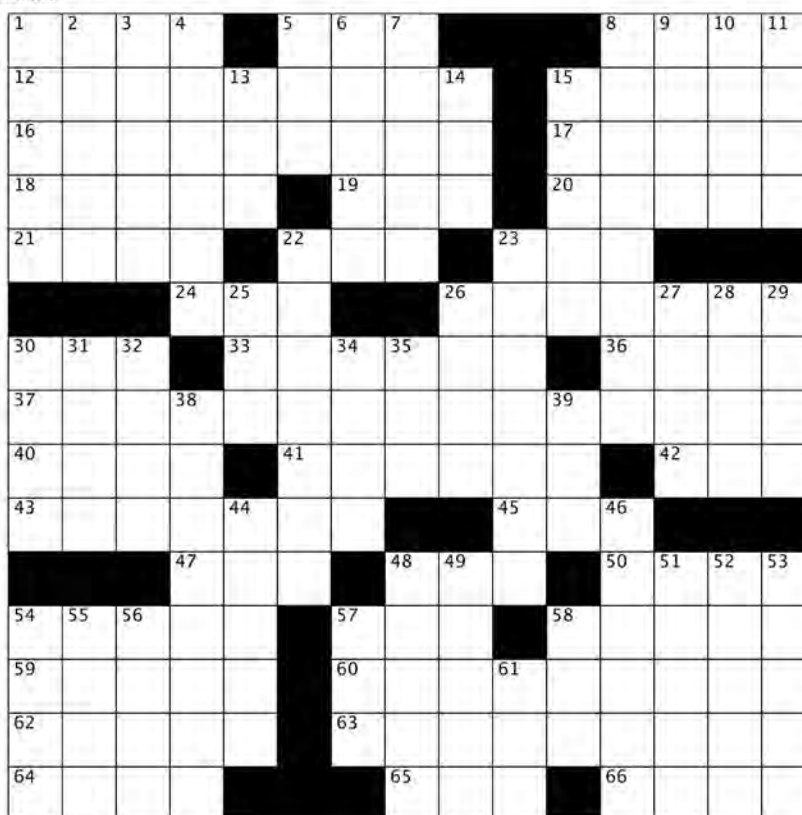




# The Special Relationship Kyle Mahowald, 2009

## ACROSS

1. Apr. 21, 1926 for the Queen
5. Pence and others, briefly
8. Steady look
12. Did some Photoshop work
15. The T in G&T
16. Adjective applied to many a 37-Across
17. 10th century Holy Roman Emperor
18. Brit once featured on postage stamps in Azerbaijan, Somalia, and Congo
19. Good name for a lawyer?
20. Microwaving, slangily
21. Big name in Canadian gas
22. Boston Bruin's org.
23. French life
24. Dr. \_\_\_\_
26. Ecologist's topic of study, which now often uses graph theory
30. 1996 Madonna role
33. Lay bare
36. "Gone With the Wind" plantation
37. Person who embodies the special relationship depicted in six special squares of this puzzle
40. "Aha!"
41. Rum and curacao cocktail
42. Object of study for Timothy Leary
43. Made like caesium, when combined with fluorine
45. "All Things Considered" ailer
47. Article in Spain? ... or 57-Across backwards
48. Corp. honcho
50. Was in Ancient Rome?
54. Big name in cars and motorcycles
57. Liberal Dems president Brinton ... or 47-Across backwards
58. Let up
59. National Rail car
60. Teddy Roosevelt, famously
62. Site of the King George VI and Queen Elizabeth Stakes horse race
63. Old London Weekend Television sitcom whose name is taken from "Oliver Twist"
64. Deutsche \_\_\_\_ (German rail)
65. Cleopatra's undoing



66. Big name in electronics

## DOWN

1. Dickens's Miss Havisham, perpetually
2. Places for reubens
3. Book where you might do reading about Reading
4. "Come to think of it...."
5. Now largely obsolete piece of entertainment equipment
6. Try to scam, in a way
7. Home of the Dongdaemun Design Plaza
8. Became familiar with
9. Stance of many children towards bedtime
10. \_\_\_\_ National Park
11. Vape shop purchase
13. Hagen who starred in the original "Who's Afraid of Virginia Woolf?"
14. \_\_\_\_ of Edinburgh
15. \_\_\_\_ Kroger (Mann work)
22. People who aren't famous
23. Geological origin of Glen Coe in Scotland
25. "Now I'm confused..."
26. It's made by clenching
27. Hadrian's project in northern Britain

28. The Tudor Period and the Victorian Period, e.g.
29. The \_\_\_\_ of Avon
30. Arabic leader
31. Many a British Museum piece
32. Scotland's is a little over 30k square miles
34. First name in impaling
35. Nickname for a Yale student
38. Solitude
39. Like Shoreditch, today
44. Mar
46. Gives an upbraiding
48. \_\_\_\_ Bruni Sarkozy
49. Chance occurrences
51. Dustin Hoffman character \_\_\_\_ Rizzo
52. Ordered takeout, perhaps
53. Monty Python first name
54. Guess, colloquially
55. Word on a map of constellations
56. 2015 British Open winner Johnson
57. Noted race car sponsor
58. Crunch target
61. Often (and annoyingly!), one of two on a British sink

## CLASS NOTES



**CAROL F LEE WITH HER AWARD (LEFT PHOTO) AND LEE BEING APPLAUDED BY THE PRESIDENT AND DIRECTOR OF THE AMERICAN LAW INSTITUTE ON HER LEFT AND BY A FEDERAL APPELLATE JUDGE WHO IS THE CHAIR OF THE AWARDS COMMITTEE ON HER RIGHT (ABOVE PHOTO).**

Photo credits: Risdon Photography

### 1976

**Carol F Lee** received the Distinguished Service Award from the American Law Institute, the country's leading law reform organization, at its annual meeting in May 2019. Its membership consists of prominent practicing lawyers, academics, and judges. The award is presented to a member who over many years has played a major role in the Institute. Carol was honored for her careful reading and constructive comments on dozens of drafts of Restatements of the Law, Principles of the Law, and Model Penal Code sections aimed at clarifying and improving a wide variety of fields of law.

### 1985

**Gerry Williger** received a 2018-19 Fulbright Research Fellowship to ana-

lyze satellite data on proto-planetary disks around young stars at the Konkoly Observatory in Budapest. During this sabbatical, Gerry has been learning Hungarian, enjoying time with relatives and assisting the Konkoly team in the 230 km Ultramarathon around Lake Balaton. At the end of the year he is re-

turning to the University of Louisville where he is in the process of being promoted to full professor.

### 1992

**Michael Theune** has recently co-edited *Keats's Negative Capability: New*



**GERRY WILLIGER**



*Origins and Afterlives*, which is a part of Liverpool University Press's *Romantic Reconfigurations: Studies in Literature and Culture 1780 - 1850* series.

## 1993

**Eileen Hunt Botting** writes, "I just got back from Cambridge, so I thought I'd share the magic of visiting friends there for the first time since 2009, and returning for the very first time in a professional capacity. I presented a paper on Mary Shelley and the ethics of AI at the Jesus College Science and Human Dimension conference on the religious ethics of AI. It was a wonderful interdisciplinary event, bringing together computer scientists, social scientists, and ethicists in a conversation about what it would mean to build AI ethically as well as to raise AI to think ethically, perhaps according to Turing's visionary idea of the child machine. I was able to go to high table at St John's for the first time and saw my former professors Jane Heal, Sylvana Tomaselli, and Malcolm Schofield. I also saw good friends from John's who still work and do research at the University. The paper I presented is part of a book I'm hoping to complete this summer, *Political Science Fictions after 'Frankenstein': Mary Shelley and the Politics of Making Artificial Life and Intelligence*. While at Cambridge, I thought of many friends from my time as a Marshall Scholar, including Heather Winkelman '93, and wondered how you are all doing."

**Josh Busby** is an Associate Professor at the University of Texas in the LBJ School of Public Affairs. He and his wife, Bethany, are both tenured political scientists. Their son, Will, has just finished the 2nd grade at a bilingual Spanish immersion school in Austin. Will is an avid soccer player, Lego assembler, and movie aficionado. Josh continues to write about climate change and national security, notably in a summer 2018 issue of *Foreign Affairs*. He has twice received grants from the US Department of Defense to explore the im-



**JOSH BUSBY AND FAMILY**

plications of climate change for regions around the world, most recently as the principal investigator for a three-year grant on South and Southeast Asia. He is currently working on a book on the topic. He continues to run and do triathlons. He tweets at @busbyj2.

In January, **Kannon Shanmugam** joined a new law firm, Paul, Weiss, Rifkind, Wharton & Garrison, as the head of the firm's Supreme Court practice and the managing partner of its Washington office. Kannon argued four cases before the Supreme Court in the recently completed 2018-2019 term, bringing his total to 27. Kannon and Vicki are the proud parents of three rambunctious boys – Thomas (11), William (10), and Henry (2).

## 1999

**Dan Benjamin** is a Professor of Economics at the University of Southern California (<http://www.danieljbenjamin.com>), where his "big project over the

past year has been writing a chapter (now published, phew!) for the *Handbook of Behavioral Economics* on how people make errors in probabilistic reasoning." He writes that his "big news over the past year is the birth of my son, Ezra, who is now almost a year old. When asked what is new, now the only answer that comes to mind is whatever Ezra's latest achievement is."

**Jocelyn Benson** writes, "On January 1, 2019, I was sworn in as Michigan's 43rd Secretary of State. In this capacity I will be overseeing the elections in a crucial swing state leading into the 2020 Presidential election cycle and the implementation of a new citizens redistricting commission for Michigan. I am also chairing our Governor's Task Force on Women in Sports, which will develop programs and legislation to make Michigan a leading state in championing opportunities for women to work in and play sports in advance



ANDY CUNNINGHAM

shall in 2012. For the past 18 months he has been working on a contract with the US Special Forces, which included a trip to Afghanistan this past December to help soldiers use software for live combat operations. Andrew notes that it has been an educational and meaningful project, to say the least. In life news, Becca and Andrew very recently welcomed a son into their family! Austin Tisdale Ehrich was born May 5, 2019. Everyone is happy and healthy. Andrew reports, “We’re having a blast adjusting to life as an expanded unit, as well as taking advantage of life out in CA, including the opportunity to hang with Carrie Barnett and Annie Berens during Carrie’s trip out here last fall!”

**Andy Cunningham** graduated (finally!) with his DPhil in International Education from Oxford University in March, 2019 and is now the Global Leader for Education at the Aga Khan Foundation based in Geneva, Switzerland.

**Dorian Bandy** has just accepted an offer from McGill University, where he will be an assistant professor starting in August 2019.

**Zak Kaufman** and his wife, Elise, are still in Geneva and Zak writes, enticingly, “Anyone/everyone should come visit anytime for hiking, skiing, and fondue.”

## 2014

After working at the Asian International Rivers Center as a Luce Scholar in China (2015-16), **Rebecca Peters** is now in her second year of a DPhil in the School of Geography and the Environment at the University of Oxford. Her research, an extension of her MSc work



DAHLIA D'ARGE

of the 50th anniversary of Title IX in 2020.”

**Richard Johnston** is enjoying life in Colorado Springs, CO, where he is Associate Professor of English at the US Air Force Academy. In the summer of 2017, Richard and his partner, Nicole, bought a house; in the summer of 2018, they got married. Richard’s short story “Dry Sockets” was nominated in the fall of 2018 for a Pushcart Prize. Richard continues to serve on the Marshall Scholarship Selection Committee for the Houston region and, with each passing year, feels less and less deserving of—yet more and more grateful for—the Marshall Scholarship.

## 2010

**Andrew Ehrich** is still at Palantir, which he joined right after the Mar-





**EMILY MEDIATE AND ANDREA HOWARD**



**SARAH NORVELL**

as a Marshall Scholar, focuses on urban water security in South Asia. She married LT Stephen Honan, an Explosive Ordnance Disposal Officer with the US Navy, last August in California.

## 2015

**Dahlia d'Arge** married the love of her life, John Ringe, on the family farm on July 26, 2018. The ceremony was in-

timated and included a tradition from the British Isles known as hand fasting where the couple's hands are bound representing the partnership of equals.

**Andrea Howard** and Emily Mediate (Rhodes '16), who met while reading for the MSc in Global Governance and Diplomacy at Magdalen College, got engaged on October 13, 2018. During September 2018, Andrea qualified to stand as Engineer Officer of the Watch over the Navy's nuclear reactors.

**Ben Daus-Haberle** wrapped up a year working with Henry Kissinger and is now at Yale Law School.

**Adam Jermyn** completed his astronomy PhD and returned to the US! His postdoc office in Santa Barbara steps out directly onto the beach.

**Sarah Norvell** is happily ensconced in working on a PhD in Classics at Princeton.



**BEN DAUS-HABERLE**

## CLASS NOTES

**Katherine McDaniel** and **Julia Ebert** became roomies in Cambridge, MA (plus **Sarah Mohamed** just down the street!), and Katherine's life now includes 800% more homemade bread. Katherine is at Harvard Medical School and doing her core clinical year at Cambridge Health Alliance. Julia has been building awesome robots and getting all ages of public excited about them. See this podcast (<https://www.brainson.org/shows/2018/05/08/what-was-the-first-robot-and-more-from-robotstravaganza>).

**Rahul Singh** was named the inaugural Jerry A Hausman Graduate Fellow at MIT. The Fellowship honors Professor Hausman ('70), the John & Jennie S MacDonald Professor of Economics Post-tenure, who served for over four decades on the MIT faculty and trained generations of students in econometrics, public finance, and applied microeconomics.

**RAHUL SINGH**



### Join the Class Notes Team

The Marshall Alumni Newsletter team is currently looking for additional class secretaries (including potentially covering multiple class years) to ensure that all classes are fully represented. If you are interested in volunteering for this role, please contact us at [newsletter@marshallscholarship.org](mailto:newsletter@marshallscholarship.org).

Contact Nell Breyer ([nell.breyer@marshallscholars.org](mailto:nell.breyer@marshallscholars.org)) with any questions about membership, profile updates, address changes, or annual dues.

Further information is also available on the AMS website at [marshallscholars.org](http://marshallscholars.org) or by calling +1-917-818-1267.



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