

Thomas W. and Robin W. Edwards College of Humanities and Fine Arts at Coastal Carolina University

TAPESTRY

2018



Erika Davis
as Young Cato
in *Julius Caesar*

Transforming the classroom
with hands-on learning

Fulbright Scholar brings
Algeria to CCU

Award-winning poet Nikky Finney
returns to her roots

LETTER FROM THE DEAN



Dear Reader,

Welcome to the 2018 issue of *Tapestry*, the magazine of the Thomas W. and Robin W. Edwards College of Humanities and Fine Arts at Coastal Carolina University. As I read this issue, I was struck with how wide the Edwards College world has become.

We are still based here on the main CCU campus and Conway, S.C., but more and more our academic lives are characterized by comings and goings, by delightful visitors and fulfilling visits. The Edwards College, as the following pages reveal, is a global college, and Coastal Carolina University has become an international institution.

The most literal manifestation of our globalization has been the rapid expansion of our international travel. From Belgium to Ghana, Germany to Costa Rica, almost 200 Edwards College students and faculty crossed borders and visited other countries. Whether it was performing steel pan music in Trinidad or learning about international communication in Italy, we made the world our classroom.

But not all students can travel, and our faculty and staff made special efforts to bring the world to campus. We hosted our first Fulbright scholar for a yearlong residency, learned firsthand from a Holocaust survivor and chatted in real time with Russian cosmonauts aboard the International Space Station. In true Edwards fashion, our faculty employed innovative methods for maximizing students' direct contact with people and ideas, and thus, the Edwards College became a crossroads for international scholars, artists and teachers.

Lastly, we did not forget the journeys one can take in the mind. From history simulations to philosophical debates, some the most transformative passages our student experienced this year consisted of intellectual and artistic expeditions. Our students created worlds on the stage and on the page, and they crossed metaphorical borders that had very real consequences.

I hope you enjoy learning about our wanderings in the pages that follow.

Regards,

Dan Ennis, Dean

Editor: Sara Sobota



Sara Sobota is publications editor for the Edwards College and senior lecturer in the Department of English. In addition to her work on *Tapestry*, Sara teaches business English, coordinates media outreach, and writes/edits press releases, the cultural arts calendar and departmental publications. As a freelance writer, Sara is a regular contributor to *Grand Strand Magazine*, and her work has appeared in national publications including *US Airways Magazine*, *The Huffington Post* and *Agent at Home*.

Assistant Editor



Mike Kane is a recent graduate of the Master of Arts in Writing (MAW) program at CCU. During his time in the MAW program, he was a graduate teaching assistant for English 101 and 201 courses and co-executive of the Coastal Writer's Society. When not in the classroom, he could be found on stage both assisting in acting and stage management roles in various theater venues across the Grand Strand. He plans to continue his pursuit of writing post-academia.

Art Director: Abby Sink



Abby Sink is graphic designer for the Edwards College. Prior to CCU, Abby worked as an art director for Brandon Advertising, where she designed local and regional advertising campaigns as well as *Golf Holiday* magazine. Abby also worked as art director for *The Sun News*, designing the *Surge* and magazines for Sun Publishing as well as designing layout for special sections of the newspaper.

Assistant Editor



Benjamin Counts is a recent graduate of the Master of Arts in Writing (MAW) program at CCU. While in the MAW program, Ben served as graduate assistant to Dean Dan Ennis and worked on *Waccamaw*, CCU's national online literary magazine. In addition to freelancing, Ben will be attending George Mason University's Master of Fine Arts in fiction program in the fall.

TABLE OF CONTENTS

6 Learning in Action

Edwards College students are getting out of the classroom and into the action with experiential learning experiences that enlighten, challenge and inspire.

28 Alumni profile: Shovel Bum

Emilie Skartvedt embodies the direct line from classroom to career that occurs when graduates are prepped and ready.

14 Voices of Experience

Nationally renowned scholars and leaders travel to CCU to bring students face-to-face with issues that resonate globally.

34 Poet Nikky Finney comes home

Sharing poignant reflections and lyrical yarns, National Book Award-winning poet Nikky Finney spent a weekend with the CCU and Conway communities.

22 Going Global

Edwards Chants travel the world to grasp firsthand the flavors and worldview of locals in other locales.

Departments

4 Kudos

32 Chants in Action

34 Fountainside

38 The Edwards Experience



6



14



22



28



34



Coastal Carolina University (CCU) does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender identity, gender expression, national origin, age, genetic information, mental or physical disability, or status as a disabled or Vietnam-era veteran in its admissions policies, programs, activities or employment practices. For more information relating to discrimination, please contact the CCU Title IX Coordinator/EEO Investigator, Coastal Carolina University, Kearns Hall 104B, Conway, SC; Title IX email titleix@coastal.edu; office phone 843-349-2382; Title IX cell phone 843-333-6229; EEO email eeo@coastal.edu; or the U.S. Dept. of Education Office for Civil Rights at www2.ed.gov/ocr.

ON THE COVER

Erika Davis, sophomore physical theatre major, as Young Cato in the CCU Department of Theatre's all-female production of *Julius Caesar* (see pp. 30-31).

Photo by CCU Photography



KUDOS



Megan Foster, Rachel Panichella and Allison Moss at the Clevenger Undergraduate Research Competition.

REGIONAL REACH

Four students in the Department of Communication, Media and Culture – **Madison Crockett**, **Megan Foster**, **Allison Moss** and **Rachel Panichella** – presented their papers at the Clevenger Undergraduate Research Competition, part of the Southern States Communication Association annual conference, in Nashville, Tenn., in April 2018.

FROM CONWAY TO KENYA

While students are making noteworthy achievements within the Edwards College, some are making them across the globe. **Sydney James**, anthropology and geography major and Edwards Research Fellow, recently earned one of three fellowships awarded nationally to study at the Koobi Fora Field School in Africa in Summer 2018. James will explore some of the most remote parts of the continent to search for evidence of Hominins dating back 2 million years.

CRESCENDO



Christopher Wright

Brenna Kallod

Two students in the Department of Music scored big when they were selected to present their undergraduate research at the College Music Society Mid-Atlantic Regional Conference in March 2018. **Brenna Kallod** and **Christopher Wright**, music performance majors in flute and piano, respectively, showcased their work with some of the brightest minds in music across five states.



Nikko Smith

BOOKED!

Recent grads are already making big moves in the working world. **Nikko Smith**, a May 2018 honors graduate in the Department of Theatre, will be appearing in a recurring role in the 2018 season of *Queen Sugar* on the Oprah Winfrey Network (OWN). Be sure to tune in and catch Nikko throughout the show's run during Summer 2018.

CLEAN SWEEP

Three Edwards College students brought home top prizes in CCU's 2018 Undergraduate Research Competition. Anthropology major **Sydney James**, art studio major **Ramsey Diven** and political science major **Allie Sheets** won first, second and third place, respectively, in the Humanities and Fine Arts, Business, and Education colleges oral presentation category of the competition.

VIBRANT VOICES



Daniel Francis, Ethan Babson, Kaleb Jenkins and Tim Koch. Front row: Erin Paxton, Sophia Kider, Ashlyn Combs and Chloe Campbell.

Musical theatre majors **Ashlyn Combs**, **Chloe Campbell**, **Erin Paxton**, **Sophia Kider**, **Ethan Babson** and **Kaleb Jenkins** were the victors in the 2017 Carolina Master Chorale Vocal Competition. The vocalists were selected to perform with the Master Chorale as part of their Broadway Blockbusters concert in October 2017, accompanied by pianist Daniel Francis and directed by Timothy Koch, both teaching associates in CCU's Department of Music. 🎻

Quotable quotes

“There’s something magical that still exists for me here.”

– *Nikky Finney*, National Book Award-winning poet and Conway native, during her homecoming weekend at CCU and Conway (see article pp. 34-35).

“

“There were two major riots at Yale over the introduction of the chalkboard. Over several years, 43 students were expelled.”

– *Jen Boyle*, professor in the Department of English and winner of the 2018 HTC Distinguished Teacher-Scholar Lecturer Award, as she discussed historical reactions to new technologies in her address titled “Observations Upon a Blazing World: Reading, Writing and Creating in the Digital Age.”

“

Какие эксперименты вы проводите на МКС?

– *Ashleigh Garrity*, senior languages and intercultural studies major and student in Nataliya Alekseyenko’s Russian course, addressing a Russian cosmonaut aboard the International Space Station in real time, via Skype, during class. Translation: “What kind of experiments are you conducting at the ISS?”

“

“She was a nice old lady, like a grandma. But she would probably kill you with two fingers.”

– *Joseph Fitsanakis*, faculty adviser of the Women in National Security (WINS) club, on Marti Peterson, keynote speaker at the WINS conference and former KGB spy (see article pp. 12-13).

”

“It’s an opportunity to redefine ourselves and who we want to be.”

– *Bryan Rapp*, sculptor and artist in residence in the Department of Visual Arts, on society’s perception of people with disabilities. This topic is the subject of his piece “A Parade of Horribles,” which won the Sculpture Category at Artfields 2018 in Lake City, S.C.



Learning in action



Faculty throughout the Edwards College are leading with imagination and innovation, creating opportunities for students to gain not only a conceptual grasp of material but also an immersive experience. Both within the classroom and throughout the campus and community, Edwards College faculty are crafting unique learning environments that make permanent impressions and, sometimes, lead students to a new career path.

Getting *in Your* Head



Reacting to the Past role-playing game allows students to gain an insider's perspective on historical moments

“Assassinations are possible.”

Elizabeth Baltes mutters the prediction for her class as Roman senators file in, clad in togas and laurel wreaths, each considering strategically where to sit in order to maximize his persuasive contribution to the hour's proceedings. The date is 44 BCE, and the Senate is about to hold debate on a course of action following Julius Caesar's recent and violent death.

Rather than watching a video or taking a test on the nature of Roman civilization, students in Baltes' art history course, Roman Art and Architecture, are experiencing the tensions and interpersonal dynamics of the time period for themselves. Using a pedagogical curriculum called *Reacting to the Past*, students engage in elaborate and immer-

sive role playing, each adopting the identity of a player in a specific, significant historical moment. The game lasts about five weeks out of the semester and involves a complex framework of historical characters who attempt to persuade one another into adopting a particular set of beliefs and acting in a manner that will, essentially, determine the course of history.

In this classroom, Mark Antony, Tiberius Nero and other Roman senators alternate giving impassioned speeches about whether, as a great leader, Caesar's memory should be honored with a public parade and burial or whether, as a criminal, his body should be thrown in the Tiber river.

“We don't have to obey a dead man, and we certainly don't have to

obey a dead criminal,” declares Tiberius Nero, a.k.a. art history major Bob Sherman.

Students deliver the oratory, informed by readings from primary texts, reflective writings and previous class discussions, in spontaneous and theatrical performances. Other students, in the roles of senate members, listen, take notes and quietly confer with one another as they consider the merits of each argument.

Sherman explains that the game works effectively to motivate students and encourage active participation.

“It’s the dynamism that makes a big difference,” Sherman says. “Students who were so shy in class, wouldn’t raise their hand or speak very often, were up there talking, taking part, they were sticking to their issues and arguing. It was the hands-on component that was really helpful – it made you understand how the senate works, how voting works, and why logic usually goes out the window when it comes to people who have competing motivations.”

Created in the early 1990s by Mark C. Carnes, professor of history at Barnard College, *Reacting to the Past* currently offers 13 games organized within textbook instructor manuals, as well as dozens of games in development. Titles include “Rousseau, Burke, and Revolution in France, 1791”; “Defining a Nation: India on the Eve of Independence, 1945”; and “Charles Darwin, the Copley Medal and the Rise of Naturalism, 1861-64.” Faculty at hundreds of colleges and universities across the country have adopted *Reacting to the Past* games since dissemination began in 2001, and the pedagogy has been reviewed and covered in *InsideHigherED*, the *Chronicle of Higher Education* and *New Republic*.

In Shari Orisich’s history class, *Women and Power in the Americas*, factions are gathering. It’s 1915 in Greenwich Village, New York, and suffragists and bohemians are debating which element of the women’s movement should take precedence in their political influence. As historic figures Margaret Sanger, Emma Goldman and Charlotte Perkins Gilman take turns presenting their perspectives, they compete to earn personal influence points from undecided parties. Each student works from a character role sheet, but how the student embodies that character allows for creativity and freedom.

“These games aren’t simulations or re-enactments,” says Orisich; “Students in roles are really reacting to the issues of the time, so things

“It’s the dynamism that makes a big difference.”

can go very differently than they did in history. The character could get arrested, or assassinated, or the government could shut down their operation, but it doesn’t always happen with historical accuracy. The students become so invested in the point of view of their character that they put themselves in a historical mindset around that topic, being who they are. I can’t say I achieve that if I’m lecturing all the time.”

Another benefit of the game, Orisich said, is that students experience perspectives different from their own from the inside out.

“These games ultimately strive to build empathy with people living in the past who might have been very different from themselves. I put men in women’s characters and vice versa, to get them to walk in the shoes of someone else,” said Orisich. Christina Melchoirre, a student/senator in the Roman forum, agrees that embodying a character provides for a wholly different kind of learning than the traditional model.

“I love kinesthetic learning and actually having hands-on experiences, and so I thought it was a great way to learn it,” said Melchoirre. “We’re not just sitting and writing it down; we’re actually learning through experiencing the past.” 🌱



Opposite page: Students Jenny Wofford, Aynslee Van Graan and Devann Donovan debate as Roman senators in Elizabeth Baltes’ art history course. Photo by Michael DiGiorgio. Above left: In an ancient Egyptian court, Paebel (Terry Rayl, left) is sentenced to death by Ay (Joe Wilson, right) in Katie Clary’s HIST 493 course. Above right: Monford Hamilton as Nakht, a political advisor to the Egyptian king, also in Clary’s course. Photos by Katie Clary.

From CLASSROOM to COMMUNITY



In many college courses, the extent of the lesson takes place in the classroom. In Deborah Breede's COMM 345 Communication Activism course, however, the lesson becomes a study and a practice. Whether it's running food and clothing drives for local grade schools, performing cleanups in areas of waste disposal or simply raising awareness of cultural issues, many students have been making strides toward building a better community.

Established in 2013, the Communication Activism course was an opportunity for Breede to build upon her doctoral studies at the University of South Florida and apply knowledge of activism gained within the classroom to first-hand action outside of it.

"I was noticing that more and more schools were getting social justice activism courses," Breede said, "and I thought to myself, 'I'm going to put this course together where students have to use the principles of communication activism to make positive change within their communities' – more specifically for CCU, the campus community and surrounding areas."

Since then, COMM 345 has become one of the most popular courses in the communication major, garnering attention from students across disciplines. Activism events have included partnerships with Wounded Warriors, the North Myrtle Beach Women's Club and local groups that combat human trafficking.

In past semesters, students focused on and performed a single activism project; in Fall 2017, however, their diverse interests led to two separate projects: one on educational activism and the other on sustainability.

"Some students volunteered for the Teal Youth Day" hosted by CCU's Dalton and Linda Floyd Family Mentoring Program, said Breede. "Their focus was in mentoring students in public schools while also leading a donation drive to provide food and clothing for the elementary and middle schools in the area. The other group worked on sustainability projects, which led to them working a football game in which they tried to achieve zero waste through sustainability. I was thrilled to see the



Students (front row) Shakera Smith, Courtney McPherson, Emily Krow, Cynthia Orlandi, (back row) Matt Bowman and Michael Roberts work to achieve zero waste through sustainability at a CCU football game.

students being able to successfully accomplish multiple projects in one semester across different modes of activism.”

Cynthia Orlandi, a senior communication major, assisted with the Zero Waste Football Game. In partnership with Jeremy Monday, sustainability coordinator for CCU, their objective was to divert 90 percent of the trash generated at the game from a local landfill.

“Our motto from Mr. Monday was that ‘zero waste is an effort,’” said Orlandi. “The stadium cleanup involved collecting recyclables and compostables, dumping recyclables, bagging compostables, taking them to a storage location and putting new bags throughout the stadium. I learned so much working that event. I recycle everything now and even make my roommates do it, too.” Orlandi reported the group came very close to reaching its goal, achieving 87.44 percent diversion of waste.

COMM 345 is broken down into two portions. One is an examination of various outlets and topics of social activism throughout contemporary culture; subjects include poverty, social justice, human trafficking and racial inequality. The second half of the class involves applying the knowledge learned in the classroom to “the field” as students propose, generate and enact their own activism projects. The work happens on and off campus, with many projects occurring in conjunction with other community activism groups.

“I tell my students early on that the class is very much a leap of faith,” said Breede. “I can’t tell them what the second half of the semester is going to look like; they’re going to tell me, which I see as the beauty of this course. In many ways, I become the student, and they become the teachers.”

In five years, many students have completed the course and gained tangible benefits and a long-term commitment to activism. CCU alumna Katherine Hunt, outreach coordinator for the Museum of Coastal Carolina and Ingram Planetarium, is now a visiting speaker for the course, providing current students insight into the ways the communication curriculum has assisted her.

“Because of the service-based content of the class,” said Hunt, “students not only leave with real-world experience, but often content for their portfolios and resumes as well.

Because they are doing real work in the community, this work is relevant in the job market later on. This is more valuable than any letter grade could ever be.”

For Breede, the success of the course has exceeded her greatest hopes. Through her methods of experiential learning, COMM 345 has provided a steady and consistent home for students seeking to make positive changes in their college community as well as the areas surrounding CCU. When asked if she’d like to make anything clear to future students, her answer was simple.

“Anyone is welcome to take the course!” said Breede. “If they’d like to make a difference in this community, who am I to refuse them?” 🌱



Out of the shadows:

CCU's Intelligence and National Security Program draws women into the field and up the professional ladder

We all like to believe that education allows people to become anything they want to be.

However, the reality is that some students, even at the university level, hear and see the opposite truth: All people do not have full and equal access to all professions.

Joseph Fitsanakis, associate professor in CCU's Department of Politics, found such a reality when he joined CCU's intelligence and national security studies (intel) program in 2015.

"I noticed very quickly that we didn't have many women in the program, which is an issue; it's a problem for the intelligence community as a whole," said Fitsanakis, who specializes in international espionage and has written extensively on intelligence policy and practice.

Fitsanakis consulted with Holley Tankersley, then-chair of the Department of Politics, and the pair established the Women in National Security (WINS) club, which began in November 2016 with an inaugural group of 15 students.

"We devised a plan on how to fix the problem," said Fitsanakis. The WINS club was designed to "act as a confidence-building group and encourage more women to, A.) stay with the program and, B.) apply for more positions in the intelligence community. It's the first group of its kind in the nation."

Senior Jenny Thorpe, intel major and WINS founding member, said the dearth of women in the program is noticeable yet understandable.

"When you hear 'intel and national security,' you think, 'Oh, FBI and CIA.' You think guys when you think spies – that's the first thing you think of."

WINS grew steadily over its first year to nearly 50 members and held events such as a panel discussion during Women's History Month 2017 about females in the CIA.

In March 2018, the group achieved its first groundbreaking feat with a two-day conference held on the CCU campus – fully organized and implemented by students – that drew 45 nationally renowned

speakers in the national security field and more than 200 attendees.

Under a grant from CCU's Quality Enhancement Plan committee, Fitsanakis along with Ina Seethaler, assistant professor and director of Women's and Gender Studies, and Kaitlin Sidorsky, assistant professor in the Department of Politics, co-taught a course titled Women in Intelligence and National Security in Spring 2018, the objective of which was to organize the conference. The event also garnered support from the Edwards College, University College and Women in Philanthropy and Leadership (WIPL) for Coastal Carolina University, under the guidance of Executive Director and CCU First Lady Terri DeCenzo.

Agents, officers and analysts from the FBI, CIA, National Security Agency, Drug Enforcement Administration and Air Force delivered lectures, workshops and panel discussions at the conference on topics including preparing for a career, networking, women working undercover, and overcoming challenges in intelligence.

Martha Peterson, a retired CIA officer and the first U.S. female intelligence officer stationed in communist Russia in the 1970s, was the keynote speaker for the conference. Her story is the subject of a memoir titled *Widow Spy* (2012) as well as the premiere episode of CNN's *Declassified* series (2016). In her lecture,

Peterson detailed her story as well as factors that allowed her to serve so effectively as a spy.

"One of the things she mentioned is that the Russians never suspected her of being a case officer because she was a woman," said Fitsanakis. "They didn't think that the CIA would actually have women do that, so she was able to operate very freely."

Following the presentation, Peterson noted the professionalism of students hosting the conference and the preparation and knowledge of students in the audience.

Martha Peterson. Courtesy photo.



"It's probably the most important thing that's happened to our program since we started in 2011."

"The students in the audience, and their questions, were right on the mark," said Peterson. "The lights are on, they're understanding what we're talking about, and they're eager to learn more. I was very impressed."

Nicole Fegett, a freshman intel major involved in the conference, said it was useful to hear the speakers' personal perspectives on the industry; Fegett specifically mentioned Jennifer Hesterman, a retired colonel in the U.S. Air Force.

"[Hesterman] had been there a good amount of years, and then she got pregnant. And she had a lot of people telling her – even women telling her – that you pick one or the other: You either pick the military or you pick a family. She proved them wrong; she had both. I think if you talk to a recruiter, the recruiter's not going to tell you stuff like that. You have to hear from personal stories and real-life scenarios," said Fegett.

Fitsanakis said the event's impact on the students and the program cannot be overstated.

"These are students who maybe a year ago were very timid and unsure about their place in the program or the intelligence community," said Fitsanakis. "Then, at the conference, these students were put in the spotlight. They're the leaders. Several of them have now made personal contacts with people in the intelligence community, they were given direct advice about their resumés and some were given offers for jobs. It's probably the most important thing that's happened to our program since we started in 2011."

If CCU intel students are going to lurk in the shadows, it's not going to be because of their gender. It will be on their own terms – as spies. 🌲



Women in National Security (WINS) club students at the WINS conference at CCU. Top row from left: Skylar Demartinis, Kaitlin Presnell, Jenny Thorpe, Joseph Tedeschi, Beth-Ann Eiring, Belle Griggs, Katie Brooks, Antigua Clyburn, Lauren Altman. Front row from left: Nicole Fegett, Maeve Stewart, Tanya Morse, Clara Comiskey, Monica Fulmer and Crystal Marzetti.



Mimouna Zitouni.
Photo by Jackie DiGiorgio.

Voices of experience



Each semester, Edwards College faculty members invite experts and professionals to campus to share their perspectives and talents with students and the CCU community. Interacting with these individuals leaves a memorable and sometimes life-changing impression on students as they not only understand but experience the world from an alternate point of view.

Holocaust Re



“This isn’t over.” Holocaust survivor Hugo Schiller serves as an active link to the past

Holocaust survivor Hugo Schiller’s CCU lecture in March 2018 served as a reflection, a lesson and a warning.

Schiller’s presentation, “A Voice from the Holocaust,” drew a standing-room-only crowd of students, faculty and community members in the Coastal Theater. In addition to relating the story of his deportation, separation from his family and secret deliverance out of Europe as the Nazi regime gained power, Schiller emphasized the importance of maintaining a collective societal memory so the enormity of the event is not lost or minimized.

“When the last of us survivors are gone, when the last American liberators of the camps are gone, there will be no live witnesses,” said Schiller. “When this recedes into the pages of history, it loses its horror. It creates a greater possibility that it can happen again.”

The lecture took place in conjunction with a mobile exhibit from the Columbia Holocaust Education Center titled “Holocaust Remembered,” on display in Kimbel Library during March. The exhibit was created to honor memories of the survivors and victims of the Holocaust and liberators of concentration camps who now live in South Carolina.

At 9 years old, Schiller was deported from Grunsfeld, Germany, to Gurs, a concentration camp in France. His parents were transported to and executed at Auschwitz, and Schiller moved to a children’s home in a group of 48 Jewish children. In 1942, facilitated by an underground Quaker organization, Schiller was smuggled out of France along with seven other children from the group and sent to the United States, where he was eventually united with his aunt and uncle in New York. He has been a resident of Myrtle Beach since 1967.

Schiller became an active speaker on the Holocaust in the early 1990s, as he began to consider the scope of remaining survivors around the globe.

“I realized that I was going to be one of those left when most of the people who had witnessed it had gone,” said Schiller. “At that point, I felt the urge to let people know.”

Gary Schmidt, professor and chair in CCU’s Department of Languages and Intercultural Studies and organizer of the event, said Schiller’s responses to audience queries were both thoughtful and weighty as he explained that events transpired before people’s eyes that they hadn’t thought possible.

“I remember my father and my uncle talking about this crazy guy who wouldn’t last,” said Schiller. “Well, that was Hitler. Nobody paid any attention until 1938,” when Kristallnacht, or “the Night of Broken Glass,” took place on Nov. 9. On that night, Nazi troops ransacked Jewish homes and businesses, smashing windows and arresting more than 300,000 men who were Jewish heads of household, including Schiller’s father. By then, Schiller said, it was too late to emigrate.

“When this recedes into the pages of history, it loses its horror. It creates a greater possibility that it can happen again.”

remembered



“[Schiller] really hit home with that point to the audience about how insidious and gradual the stripping of people’s rights was, to the point that they no longer had agency to really take control of their destiny and leave the country,” said Schmidt.

Kristen Knudtson, a senior double major in languages and intercultural studies/history, found that Schiller’s talk presented an entirely new perspective on the period.

“I’ve read a lot about the Holocaust,” said Knudtson. “We learned about the things that happened, but we never talked about the survivors. Especially now because it’s the kids who are left; it’s so interesting to hear what happened from their view.”

Schiller’s advocacy to Holocaust remembrance has taken numerous forms. His wife, Eleanor Schiller, was a teacher at Chabad Jewish Academy in Myrtle Beach in 1997 when she began a project to present in tangible terms the scale of the Holocaust among children. The Butterfly Project derived from the title of a poem “I Never Saw Another Butterfly,” written by

a boy in a Jewish ghetto during World War II, and grew into a global effort to create and gather 1.2 million paper butterflies. The project elicited donations from five continents, and the butterflies were displayed on the lot next to the school on Holocaust Remembrance Day in 1998. In addition, Hugo and Eleanor were instrumental in the creation of a Holocaust Memorial in Myrtle Beach, unveiled in 2016 on Crabtree Lane in the Market Common district.

Kassandra Wypych, a freshman communication major, said the lecture left several impressions upon her.

“One large issue that came to my mind is the fact that this isn’t over,” said Wypych. “Unfortunately, there will always be people who won’t agree with our religion, or our race, or our sexuality.”

Wypych also felt admiration for Schiller himself.

“He made his life story into a lesson to teach the future adults of our generation not to let history repeat itself.” 🦋





Left, Tripthi Pillai presenting a lecture at CCU; above, Zitouni teaching a class. Courtesy photos.

Bechar

حَقبة جديدة للتواصل العالمي

(The transformative power of global engagement)

When Mimouna Zitouni arrived at Coastal Carolina University from Algeria in August 2017, she brought a new global perspective to share with students, faculty and the community. Zitouni's 10-month stay as CCU's first Fulbright scholar also brought new opportunity to the institution. With her visit, CCU has achieved a new level of academic prestige that paves the way for additional scholars and, potentially, a new program of study.

The Fulbright program, founded by U.S. Senator J. William Fulbright in 1946, is a competitive American scholarship program that allows for educational international exchange among students, scholars, teachers and scientists and is designed to enhance cultural understanding between Americans and individuals in countries throughout the world.

“The experience involved a transfer of culture, of a way of living.”

Tripti Pillai, associate professor in the Department of English and coordinator of the Arts and Humanities Global Experience Program, was the central facilitator for the Fulbright experience and Zitouni's residency. Pillai said the Fulbright scholarship was both the first step in a larger strategic plan for the University and a lengthy process that involved an interview and evaluation to determine CCU's commitment to the program.

“CCU actively wanted our environment to diversify by having more international scholars come and stay for longer periods of time,” said Pillai. “For the Fulbright committee, we drew up an entire plan of what we are hoping to achieve with the scholarship experience and how this is going to transform the academic landscape of Coastal Carolina University.”

Transformation was central to Zitouni's experience at CCU. On a campus of 12,000 students, faculty and staff, she was the only person wearing hijab. For many of her students, Zitouni's entrance to the classroom was their first personal encounter with an individual wearing a veil. The progression of her classes involved not only the traditional patterns of teaching and learning, but also equally critical daily exchanges of honest, open dialogue.

“The experience involved a transfer of culture, of a way of living,” said Zitouni. “They would ask me about stereotypes, and I could answer the why and the what and the how. These stereotypes were about my country and North Africa in general; I shared my knowledge about politics in the region, media and religion, particularly as someone who wears the veil.”

An associate professor of sociolinguistics, computer-mediated discourse, and English for Specific Purposes at the University of Oran, Algeria, Zitouni's appointment at CCU involved teaching two classes in Fall 2017: Introduction to Arabic (Arabic 110) and Literature across Cultures (English 277). In Spring 2018, she taught Beginning Arabic II (Arabic 120). Blending academic material and general cultural information elicited interest from her students.

“She told me about people my age from Algeria – their interests, their lives,” said Joshua Parsons, a student in Zitouni's English course. “She's always open to questions. In the beginning, a lot of students were very timid; they didn't really know how to react, and they were expecting her to be very religious and very strict. But she kept it light and fun. She taught us stuff students can think of in their lives outside academia.”

Pillai noticed initially that students were interested in the subject matter of Zitouni's courses, but as the fall semester progressed, she realized the extent of learning taking place both inside and outside the classroom.

“This is the first Arabic offering we've had, and the classes were full – overfull, if anything,” said Pillai. “Students were really curious about the language, and they sustained their interest throughout. Mouna

fostered that curiosity, and her office hours became teaching environments where she talked with students not simply about their work but about aspects of their curiosity. She's really embraced her responsibility as a cultural ambassador for her country and for the language that she's here to teach and the culture that she represents.”

In addition to teaching, Zitouni presented at CCU classes across disciplines and traveled to Appalachian State University in Boone, N.C., and Bluefield State College in Bluefield, W.Va., to give presentations on her language and culture. She also attended academic conferences in Miami, Las Vegas, Tampa and Washington, D.C. She credited CCU administrators Dan Ennis, dean of the Edwards College of Humanities and Fine Arts, and Darla Domke-Damonte, associate provost for Global Initiatives, with broadening her opportunities and Suheir Daoud, associate professor of politics, and numerous other faculty members with making her feel at home.

“This has been a very good experience for me,” said Zitouni. “I am very grateful to CCU. It is an excellent academic institution because of its people.”

Plans are underway for CCU to continue involvement with Fulbright programs and to develop a program with a focus in Arabic, in large part due to the success of this year's residency.

“The way my students saw me for the first time in class and now, it's totally different,” said Zitouni. “One hundred percent. And that's the goal of international exchange: to be able to see through the eyes of the other.” 🌱



Courtesy photos.

Master jazz drummer Kobie Watkins raises the bar – and the roof

The rhythm reaches beyond your ears. The beat takes up residence in your solar plexus, and the rolls reverberate down your spine. When a master drummer is onstage, the entire audience sits up and takes notice.

Such was the case when Kobie Watkins performed at CCU in September 2017. The audience didn't have to know that Watkins had played and recorded with jazz legends Sonny Rollins and Branford Marsalis in order to recognize Watkins' expertise. They didn't need to be jazz aficionados to understand they were in the presence of a drummer who's been around the block and across the country. Through his performance, Watkins made it clear – both to the audience and to his fellow performers – that a new level of energy and expectation had taken up residence on the Edwards Recital Hall stage.

Tim Fischer, assistant professor of music who performed with Watkins, said it's important for CCU students in the music program to have direct access to an artist of Watkins' ability and stature.

"If we were all in New York City, you'd be surrounded by that vibe, but it's a different level of energy here in Conway," said Watkins. "So, it's important to have visiting musicians who can model that level of dedication and intensity of what they're doing – to do it at the highest level."

Watkins performed with Fischer on guitar as well as Matt White, associate professor in the Department of Music, on trumpet; the CCU student Jazz Combo, including Nick Lewis on trombone, Bobo Ferguson on tenor saxophone, Tyler Hughes on bass, Conner Miller on piano, Tyrice Murray on drums and Cynthea Kelley on vocals; and guest artist Brett Belanger on bass.

Fischer said the performance was an exhilarating, cooperative and memorable experience.

"We watched him drive the entire band through music, not through his words," said Fischer. "He told us all what we needed to be doing. You could either rise to that level or be steamrolled by him."

A native of Chicago, drummer/percussionist and educator Watkins has cultivated dynamic relationships with peers in the jazz, Latin and gospel genres and has recorded with a laundry list of jazz greats including Joe Lovano, Curtis Fuller, Bob Mintzer and Jim Hall. After earning a bachelor's degree in music

"It's important to have visiting musicians who can model that level of dedication and intensity of what they're doing – to do it at the highest level."

education from Vandercook College of Music in 1999, Watkins became a public school band director by day; by night he played gigs around Chicago, earning the nickname "Swing Master of Chicago." He earned a Master of Music from Northwestern University in jazz pedagogy in 2003.

Over the two days of Watkins' visit, he worked with students one on one, in ensemble rehearsals and in a classroom setting, providing instruction, feedback and insights on a life in the music industry. He wanted them to focus on mastering music fundamentals and honing their craft before they put themselves out in the world. Perhaps some of his most compelling stories focused on his playing with the iconic Rollins.

"Melody is the most important thing about jazz," said Watkins as he discussed his work. "That's the cool thing about Sonny Rollins; he played the song, and he played the song a lot. Even when we were playing the tune, he played the melody a lot. He probably restated the melody, six, seven, 15 times."

On the importance of pedagogy, Watkins emphasized the benefits to both the student and the instructor.

"Teaching reinforces the need to just stay active and loving," said Watkins.

Whether they were in the audience, on the stage or in the classroom, CCU music students experienced jazz on a whole new level during Watkins' visit.

"It's very difficult for our students to achieve that level of musicianship, that level of focus, and for a guest artist to model that behavior for our students is very important," said Fischer.

Hearing it – both music and insight – straight from the source in a face-to-face context brought the streets of Chicago right to the CCU campus in Conway. 🌳

Kobie Watkins performing at CCU in September 2017.
Photo by CCU Photography.





Going global



Edwards College Chanticleers travel the world to gain experiences only attainable in person. Leaving campus to become involved up close and personal in international cultures and events, CCU students adopt roles far beyond passive observer to become actively engaged in the learning process.

The VOICE

Gaining global awareness involves getting up close and personal with another culture – not only its landscape and high-profile tourist destinations, but also the everyday places where locals live, work, eat and shop. It means not only getting in a cab and going to the beach or the museum, but hiking down the road, taking part in holiday traditions or, in the case of musicians, sharing the rehearsal space in order to learn, emulate and join in.

In January 2018, a group of Coastal Carolina University students experienced the Caribbean island culture when they traveled to Trinidad with Gillian Richards-Greaves, assistant professor of anthropology, and Jesse Willis, associate professor of music and director of percussion studies. The trip emphasized the fields of anthropology and music with credit-bearing courses Understanding Other Cultures (ANTH 102) and World Music (MUS 207).

“Gillian and I had a mutual interest in Caribbean music and Caribbean culture in general, and we thought Trinidad would be a good place to start,” said Willis. “We had both visited there before, and Gillian has relatives there. We’d both been studying the music and in particular the tradition of the steel pan. So, the trip was built through a combination of our interest, our expertise and our connections.”

An excursion to an open-air market gave students exposure to language, food and customs that was informed by prior reading but went far beyond the limitations of a textbook.

“The students were required to learn 50 new ‘Trinny,’ or Trinidadian, words or phrases,” said Richards-Greaves, “so when we went to the market in Arima, they had to speak to the vendors, learn about the unfamiliar fruits and vegetables, find out what they were called and what they tasted like. The people were speaking Creole, so the

accents are very different than the students are used to hearing.”

Students also came across a Hindu wedding during their visit to Temple in the Sea, participated in a pre-Carnivale celebration on New Year’s Eve and visited the University of Trinidad and Tobago, where they had an opportunity to speak with students.

“Asking the students questions and getting to know them was definitely an enriching experience,” said Rachel Whyte, a senior double majoring in anthropology and geography and history.

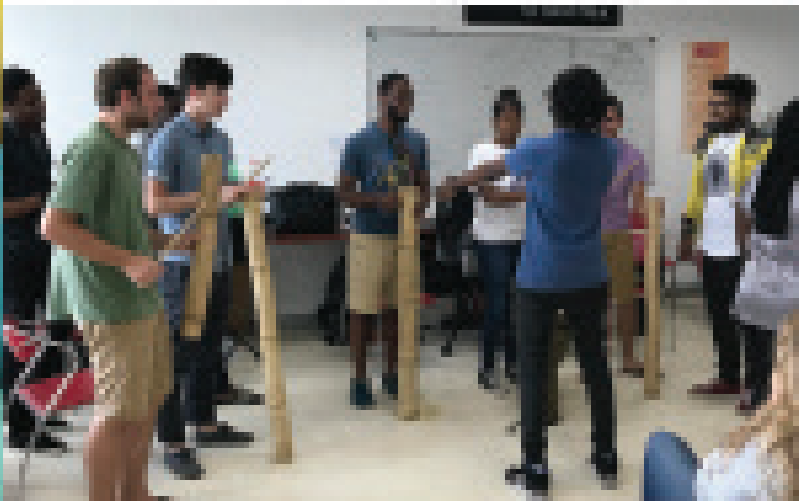
The students also took part in workshops with both the National Steel Symphony Orchestra and the Supernovas Steel Orchestra, two of Trinidad and Tobago’s best-known musical ensembles. Both orchestras specialize in the use of steel pans, or percussion drums originally fashioned from industrial drums; these instruments are responsible for some of the most distinct sounds associated with the Caribbean islands.

“It was really fun playing with the National Steel Symphony Orchestra because the members were also having fun watching us and helping some of us play,” said Whyte.

Emily Taylor, a public health major, added, “the members of the orchestra worked to make sure everyone was included in the drumming,” which helped students without musical experience enjoy learning how to find a rhythm of their own.

“Calypso is very political; it’s music that speaks up for the people.”

Below left: Students taking a workshop with the National Steel Symphony Orchestra; below right: students at a pre-Carnivale celebration. Photos by Gillian Richards-Greaves and Jesse Willis.



of the people

The relaxed atmosphere of steel pan rehearsals was unlike anything the students had encountered before.

“Multiple times, we had students ask, ‘When is rehearsal going to start?’” said Willis. “We would say, ‘Well, it’s happening; you’re watching it.’ Seeing that and then kind of going into a more full fledged ensemble rehearsal where they are just repping a specific part of the music over and over and over and over again with just a few seconds in between – for students to see that spectrum and experience the vibe of how they prepare was particularly interesting for the musicians in the group.”

Students experienced several aspects of Trinidadian music culture in addition to the steelpan, most notably Calypso, an Afro-Caribbean folk tradition that blends music with poetry and historical storytelling.

“Calypso is the voice of the people,” said Willis.

Calypso is an oral tradition in which the singers, or “calypsonians,” memorize songs dating back to before the British Colonial era, and the true masters of the art can recall a vast library of songs about generations of political and public thought.

“The calypsonian is a master of the double entendre and speaking truth to power,” said Richards-Greaves. “Calypso is very political; it’s music that speaks up for the people.”

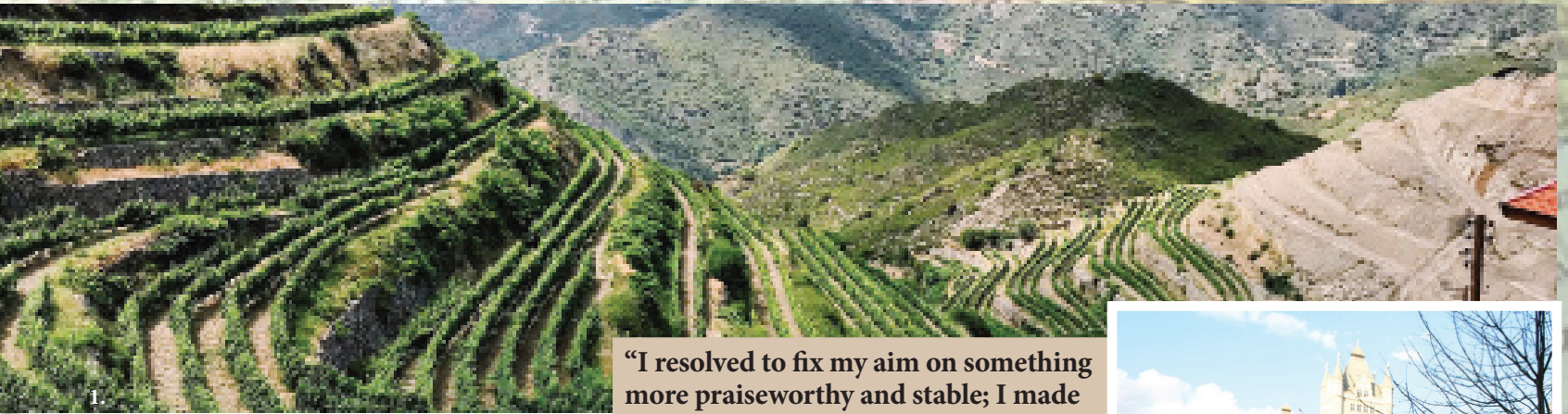
Gaining an insider’s perspective on a new culture often requires access to a native, and the group was fortunate to have that connection as well. Selwyn Williams, a retired police officer who is associated with the Supernovas Steel Orchestra and goes by the moniker “Fruit,” facilitated the group’s access to particular cultural opportunities.

“He was really helpful in giving us the insider’s

track,” said Willis. “If we had done it on our own, it wouldn’t have been the same.”

Chanticleers in the Edwards College will continue their exploration of Caribbean voices and cultures next year as Cassandra Hill, assistant professor in the Department of Communication, Media and Culture, and Fred Wood, associate professor and chair of the Department of Politics, lead a trip to Mona, Jamaica, to study the area’s African, British and indigenous Jamaican culture. 🌿





1.



2.

“I resolved to fix my aim on something more praiseworthy and stable; I made preparation for going to see part of the world and its wonders.”

– Amerigo Vespucci

Edwards College Chanticleers set out in record numbers this year to travel the globe. Through study abroad programs led by 17 Edwards College faculty members in eight different departments, students visited cities, coastlines, countrysides and monuments in eight countries, interacting with musicians, merchants, politicians, community leaders, students and residents. Though the scenery and the academic disciplines varied widely, the ventures shared one common purpose: to expand students’ understanding of how people live and what they value in cultures around the world.



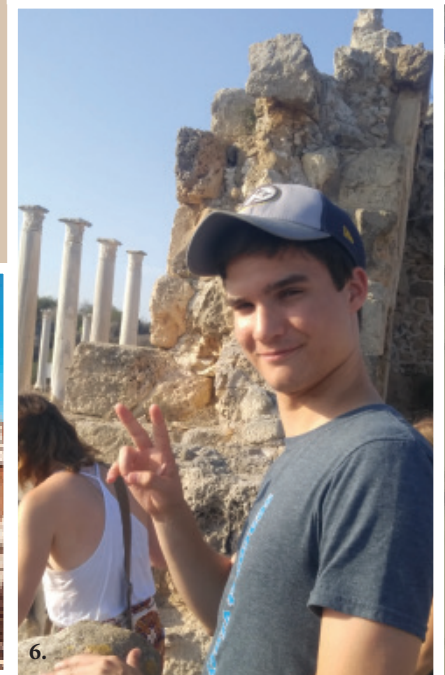
3.



4.



5.



6.



7.



8.

1.) Troodos Mountains, Cyprus; 2.) street art in the Kreuzberg area of Berlin; 3.) Tower Bridge in London; 4.) Shakespeare's Globe in London; 5.) Siena Cathedral in Siena, Italy; 6.) Reinhold "Riney" Winterhalter in ancient Salamis in Cyprus; 7.) Temple of Poseidon at Cape Sounion, Greece; 8.) St. Peter's Basilica in Vatican City, Italy.



PLAY THE GAME:



Students Connor Kilgore, Casey Mallon, Madison Nowlin, Mary Casey, assistant professor Mariam Dekanozishvili and Shadda Corwin at the Model EU Simulation program in Brussels. Photo by Fred Wood.

CCU students travel to Belgium to negotiate global policy in Model EU

After months of prep work and a long international flight, political science major Shadda Corwin, a Wall Fellow and rising senior, landed in Brussels as the prime minister of Estonia.

In January 2018, Corwin and four intelligence and national security studies majors represented Coastal Carolina University as a part of State University of New York New Paltz's Model European Union Simulation program, along with Fred Wood, associate professor, and Mariam Dekanozishvili, assistant professor in the Department of Politics.

"I was head of government," said Corwin, "but we also had a foreign minister, deputy foreign minister, economic minister and minister of justice."

Corwin, along with Mary Casey, Casey Mallon, Madison Nowlin and Connor Kilgore, spent the previous semester enrolled in POLI 430, in which they researched and drafted policy proposals on data exchanges in criminal investigations, as well as issues of personal privacy and cybersecurity.

In the field of political science, simulation is a kind of live-action roleplay in which students act as members of government, activist groups and outside interests. CCU's Model European Union (EU) program is a five-day experience combining simulation with tours of EU institutions, a visit to Vesalius College in Brussels, and a trip to the city of Ghent. Both of the previous Model EU simulations were held in New York City.

Dekanozishvili, who developed and now coordinates CCU's participation in SUNY's program, said students involved in Model EU must navigate the same challenges facing policymakers in the real world – including difficult allies. While the Chants had well-researched positions and a clear goal to improve European cyber standards, not everyone was on board. Both Corwin and Dekanozishvili highlighted Poland as an especially tough partner to work with.

"Lately, you will see that Poland can be a real troublemaker in the EU, and this also played out in the Model EU simulation," said Dekanozishvili.

The real Poland has adamantly opposed inclusive refugee policies both within its own borders and among other EU countries; its simulation counterpart followed suit, holding unrelated policy proposals hostage as leverage for its own anti-refugee push.

Because Corwin had attended the Model EU event in 2017, she was ready for Poland's cantankerous disposition.

"I worked together [with Belgium] last year, so we were able to work together this year" on prioritizing cybersecurity and digital health, said Corwin. With help from Belgium and the Czech Republic, Estonia managed to get its suggestions through a vote.


The process mirrored the backroom deal-making and relationship-building that goes into real politics: students met off-site, taking part in what Corwin called "unmoderated caucuses" that involved players hashing out details away from the prying eyes of simulation runners and opposing delegates.

Corwin highlighted the line between students and the characters they played when she recalled the Poland delegation's stubbornness in the face of Estonia's proposals: "One of the other reasons we had a tough time with them was because they made some sexist remarks," Corwin said. "However, the prime minister [Mateusz Morawiecki] had made sexist remarks the week earlier, so they were being very in-character."

Four out of five members of CCU's Estonian delegation were women. One, Nowlin, went on to win an award for most persistent negotiator, and every one of the delegation's suggestions passed.

Perhaps next year, Poland will straighten up. 🇵🇱

Dekanozishvili returned to the European political stage in June 2018 when she led another international excursion with eight students and two other faculty members from the Department of Politics – Richard Aidoo, associate professor, and Nora E. Fisher Onar, assistant professor. The group traveled to Georgia for a weeklong workshop at Ilia State University, where they studied Eurasian regional security issues.



Shovel Bum

Emilie Skartvedt

The average college student may not dream of heading to work with a shovel in hand. However, for those interested in the facts, lessons and insights to be learned from exploring soil and rock, the road to a career in archaeology is wide open.

Just ask recent graduate Emilie Skartvedt.

Skartvedt, who graduated in May 2017 with a Bachelor of Arts in history and minor in anthropology, began a position a few months later doing exactly what she was trained to do. The classes and opportunities afforded by CCU's Department of Anthropology and Geography, facilitated by associate professor and chair Carolyn Dillian, made the start of her career a smooth and direct transition.

As an archaeological field technician with Westwood Professional Services in Minneapolis, Skartvedt works in the field of cultural resource management (CRM). Essentially, the job entails surveying land marked for development to ensure that no historical artifacts will be disturbed by the project. Any discovered findings are subject to state guidelines;



Opposite page, from left: Skartvedt collects a core sample from a tree at CCU's Waites Island archaeological field school; Skartvedt analyzes artifacts in CCU's archaeology lab. Above, from left: Rebecca Conner (L) and Skartvedt screen sediments for artifacts; Jake Brine (L) and Skartvedt complete an excavation unit.

some uncovered remains may merit a second survey and, ultimately, potential reconsideration of the project.

"The project could be a housing development," said Skartvedt, "but where I work, it's wind farms and solar farms. We get maps of the area with all the buildings outlined – the engineers have formal ideas of where they want to put things – and we walk the area and make sure they're not going to destroy any historical evidence, so we look for artifacts like living remains or historical remains."

A project may last a few weeks or up to a few months, and then Skartvedt and her team move on to the next site.

"We travel a lot, which is nice because there's always something new to see," said Skartvedt. "We're out there with the locals all the time, so you can learn different things about the project you're on. I've worked in Iowa, South Dakota, Minnesota and Texas so far."

On a recent project in Pipestone, Minn., Skartvedt's team worked near Pipestone National Monument, where Native Americans quarried red pipestone for generations for use in making peace pipes. Archaeological evidence suggests the pipestone quarries have been in use for 3,000 years.

"Pipestone is a location that was previously inhabited by native people, so that's why it would be important that the land was surveyed to make sure that the wind farm would not destroy any artifacts," Skartvedt said. "We found a few flakes – pieces left behind from crafting stone tools – and a lithic blade. We also found large scatters of historic ceramic from farm settlements there, so that was pretty cool."

Dillian said Skartvedt's position as an archaeological field technician, colloquially called a "shovel bum," is ideal for students graduating with a degree in the field.

"This kind of job is what we actually hope for our students who have a focus in archaeology," Dillian said. "With this position, Emilie will get a very wide range of experience in the field. She'll work on many different kinds of sites, she'll have exposure to a lot of different artifacts and excavation techniques in different regions, and it's just an outstanding way for her to gain so much field experience while getting paid."

"This kind of job is what we actually hope for our students who have a focus in archaeology."

Skartvedt said the classes she completed in the anthropology minor, as well as the field school Dillian offers each summer, were essential in helping her land the position.

"Every archaeologist is required to have completed a field school," said Skartvedt, which through CCU is offered at Waites Island. "It taught us how to do shovel-testing and excavate a 1x1 meter unit, which is standard in archaeology. It taught us a lot about different soils and stratigraphy, how to identify what you find and how to do appropriate archaeology techniques."

Dillian said Skartvedt's path is an effective model for students interested in pursuing a career in archaeology, especially now that CCU offers a major in the field (established in Fall 2018). In Skartvedt's case, Dillian was able to offer guidance and advice on several levels.

"[Skartvedt] was a very enthusiastic student, very smart, wonderful to have in class," said Dillian. "In addition to the field school, she took my cultural resource management class, so she had classroom experience plus the field experience, and that's what gave her the qualifications for this job. Also, when we were in the field, we had a lot of conversations about, here's how you look for these jobs, here's how you apply, here's how you stress what kind of qualifications you have, here's what you can expect when you're offered a job like this."

Though she spends her days sifting through soil and digging in the ground, Skartvedt also looks up and looks around to consider her future. It will involve many future projects and possibly a Ph.D program. For now, though, she's in a favorable spot.


"It's a good place to start." 🌲

Photos courtesy of Carolyn Dillian.


RIOT GIRL IN THE FORUM

In considering an all-female production of *Julius Caesar*, Gwendolyn Schwinke, director and CCU assistant professor of theater, found that roles for women were far less prevalent than roles for men throughout dramatic literature. In *Julius Caesar*, Schwinke recognized a topic echoing current times, one that fueled a production set in a near dystopian future. The classic text proved itself timeless as these women demonstrated they have the power and means to effectively communicate the tale of honor, antagonism and democratic discourse.

Photos by CCU Photography.



"These issues that are so often thought of as men's issues and political issues are really just human issues. It's not a man vs. woman thing. Women are capable, women think about these things. It's people being people."
-Kat Stoneback (Calpurnia)





"It's a story that is frighteningly relevant in our current political climate, and it's amazing that we get to tell it through our eyes."

-Amani Huell (Mark Antony)



"Where we're at as a society today, we're already struggling with many of these issues. It's a dramatic vision of ourselves."

-Maggie Renfroe (Soothsayer)

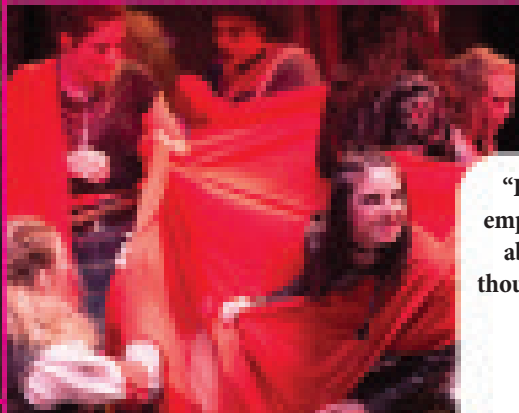
"I want people to consider the power of language and how what we say has the possibility to conjure change."

-Devante Owens (assistant director)



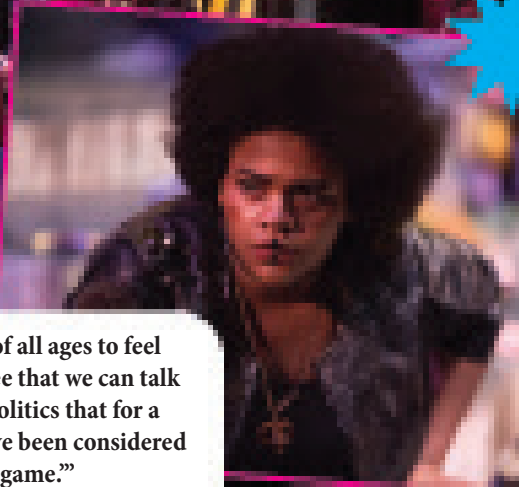
"They'll see the capabilities of young women; we have so much to give in the coming years. The time for change is now."

-Erika Davis (Young Cato)



"I want women of all ages to feel empowered and see that we can talk about war and politics that for a thousand years have been considered a 'man's game.'"

-Amelia Dobbs (Cinna/Messala)





CONSIDER, QUESTION, THINK

Tips for understanding media in an era of fake news



Whether it's state-sponsored propaganda or viral memes, “fake news” is everywhere. What is it, and how can you protect yourself from it?

This question was the foundation for a public lecture series presented in March 2018 titled “Real or Fake: News and Writing in Contemporary Times,”

sponsored by the Edwards College Board of Visitors.

Wendy Weinhold, assistant professor in the Department of Communication, Media and Culture, presented a lecture titled “What is News? How to Tell Fake News from Real Journalism in an Era of Excess Information.” We sat down with Weinhold to discuss the finer points of the lecture.

T: What exactly is “fake news”?

WW: Fake news is more than untrue news. It is more than a factual error made by a professional journalist working in news media; it has political and ideological intent to deceive, mislead, misinform and confuse. Fake news is information that causes dissent – it riles people up about things that are fabricated, pitting us against each other.

T: How does social media work to spread and disseminate these ideas?

WW: News has certain formats. Fake news utilizes these formats to spread disinformation, and social media makes it harder to filter out. It's difficult to check facts, sources and intent when you're constantly barraged with it by your friends, neighbors and family members.

T: How can people avoid spreading or falling for fake news?

WW: Media literacy demands we take responsibility for the media we consume. People have to be actively involved in their media. Everybody now has a platform, and there is a much greater responsibility on each of us on whom we allow to inform us.

T: What are some ways to protect your newsfeeds?

WW: The first is to ask, “Is there a byline?” Good journalists tell you who they are and who they're working for. If there is a byline, read about the person writing the article. If there isn't a byline, look for the “about us” section. A traditional journalistic endeavor is going to tell you what their mission is, usually some form of public service. If it's not public service, they aren't doing journalism.

Next, check the outlet's sources. If they aren't using the best and brightest experts in whatever field they're reporting on, then they aren't doing their due diligence.

Finally, don't trust something just because it looks like news. The consequences are severe. A functioning democracy requires access to a free and competent press. 🌱



Fighting Hunger through Ceramics

Photos by CCU Photography.

More than a quarter of all college students find themselves “food insecure,” the state of being without a consistent, reliable source of affordable food. It’s an issue that plagues every campus across the nation, but within the Edwards College, the problem is being combated one bowl at a time.

For six years, CCU students and faculty in the Department of Visual Arts have hosted the annual fundraising event Empty Bowls. On a late winter afternoon, students, faculty and community members gather in the Edwards Courtyard to peruse and purchase artistic, earthenware bowls handmade and glazed by CCU students and faculty. Each purchase entitles patrons to unlimited refills of a variety of homemade soups donated by visual arts faculty, resulting in an event long on camaraderie, awareness and warmth.

The mission of the international initiative is to feed the homeless through the construction and sale of ceramic bowls. Visual arts department faculty in conjunction with Chroma, a CCU student art group focused on building bonds through artistic creativity, led this year’s affair.

Darrah Panzarella, senior art history major and president of Chroma, was excited to head up the event.

“It’s about community,” said Panzarella, “assisting both sides of the table. A lot of art faculty and students come out to help sell the bowls, while a number of people show up every year to buy a new bowl to show support.”

When it came to organizing this year’s Empty Bowls, Elizabeth Baltes, assistant professor of visual arts and event organizer, wanted to push food insecure awareness to the forefront.

“One of the goals of the Empty Bowls movement is to increase education about food insecurity in our own community,” said Baltes. “This year we’ve donated a portion of the proceeds to CINO Pantry here on campus because a lot of people underestimate the number of food insecure students at Coastal.”

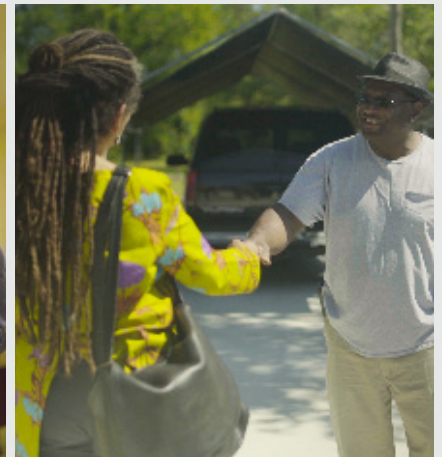
This year’s event raised nearly \$1,300, marking a record for funds collected in the event’s history at CCU, with the balance of proceeds benefiting Shepherd’s Table, a nonprofit soup kitchen in Conway.

As far as her expectations of next year’s event, Baltes offers a wide smile. Her answer is more than enough to comprehend the continuing initiative.

“Bigger and better.” 🌲



“It’s about community.”



Nikky Finney during her visit to CCU and Conway, clockwise from left: reading from her work at CCU keynote address; accepting an award from Edward McQueen, CEO of Whittemore Community Magazine; greeting Dennis Johnson, present owner, at the site of her grandparents' house in Conway; speaking with Veronica Gerald at Whittemore Park Middle School. Photos by CCU Photography and Brooks Leiber.

Poet Nikky Finney comes home

She may be the only artist in history to turn a fishmonger into a superstar.

With her poetry.
Who does that?

Conway native, author, educator and activist Nikky Finney, winner of the 2011 National Book Award for her work *Head Off & Split*, returned to the area in April 2018 for a homecoming weekend celebration that highlighted both her roots in the Gullah Geechee community and her achievements as a poet and scholar.

With a voice equal parts earnest and captivating, Finney's Friday night address conveyed gratitude for the homecoming occasion, reflections on the writing process, insights and context on several of

her poems, and perspective on the place, power and purpose of poetry in 2018.

"How does a little sandy-haired girl living on Racepath and Highland streets in Conway, South Carolina, become a poet?" Finney asked. "I don't really know. I just know it has something to do with the live oaks; it has something to do with people who say good morning to you and kiss you on the cheek; it has something to do with the sandy soil; it has something to do with the magnolia smell in the air; it has something to do with kindness of strangers, and about a thousand other things."

Hosted jointly by Coastal Carolina University, the city of Conway, and CCU's Charles Joyner Institute for Gullah and African Diaspora

Continued on page 37

"Just want people
who perhaps don't
regularly read
poetry to be in this
universe with me."
—Nikky Finney



Photo by Forrest Clonts.

Connecting the Threads

Opala traveled to Sandy Island in Georgetown County, a historic Gullah community, during his CCU residency. Photo by Haley Yarborough.



In November 2017, American Gullah historian Joseph Opala became the first scholar-in-residence for Coastal Carolina University’s Charles Joyner Institute for Gullah and African Diaspora Studies, established in 2016. The month-long residency included lectures in the fields of anthropology and history, class visits, participation in Gullah community

events and research-focused work with students and faculty of the Joyner Institute.

Opala is known for his research on the “Gullah Connection,” the long historical thread linking the West African nation of Sierra Leone to the Gullah people of coastal South Carolina and Georgia. Opala has conducted groundbreaking historical, anthropological and linguistic research over the past 40 years and has applied that research to re-establishing connections between families in Sierra

Leone and Gullah communities.

The Joyner Institute, named for late CCU Distinguished Professor of Southern History and Culture Charles Joyner, seeks to continue the work of the scholar and historian. The institute examines the historical scatterings of African populations to local regions and the subsequent evolution of blended cultures, specifically Gullah.

Opala was honored to be the first Joyner Institute scholar-in-residence, stating that continuing the scholar’s work is essential to the studies within the discipline.

“[Joyner’s] book, *Down by the Riverside*, is the greatest book on the Gullah people and their culture,” Opala said. “I’ve certainly used it in my research, so allowing that research to continue and influence the next generation of scholars in programs like this institute was worth all the time and engagement I could give.”

Looking toward the future of the Joyner Institute, Opala predicted success and accomplishment.

“The interactions I’ve had with faculty and students here has been both energetic and quite impressive,” Opala said. “The expertise the members of this University bring to the table showcases great potential for the Joyner Institute and the Gullah studies taking place within it.” 🌿

Continued from page 34

Studies, the Finney homecoming celebration achieved a full blending of the communities, bringing the Whittemore Park Middle School orchestra to the stage in Johnson Auditorium; the mayor of Conway, Barbara Blain-Bellamy, to the steps of city hall to present Finney with a key to the city; and members of CCU's Athenaeum Press to Whittemore Park Middle School, the site where Finney's grandfather served as longtime principal of Whittemore High School, to record oral histories with the school's alumni. In addition, Finney gave the inaugural reading of "Conway," a poem commissioned for the homecoming occasion.

Veronica Gerald, assistant professor of English, director of the Joyner Institute and facilitator of the event, welcomed Finney to the stage Friday evening.

"We're welcoming Nikki Finney because she is known globally but not so well in her hometown currently," said Gerald, "and it's like the old people say in the Gullah culture: 'You gotta know who yah dah. That's your whole ancestry – where you're from, what street you grew up in, who your people are. So, we wanted to show Conway who she dah.'"

Hastings Hensel, poet and lecturer in the Department of English, held an interview with Finney Friday afternoon as an open class for CCU's Master of Arts in Writing (MAW) students.

"It was inspiring, both as a writer and as a teacher, to have her here," said Hensel. "I already knew she was a great ambassador of poetry and of empathy, but she's also a great speaker and a great South Carolinian. It was a neat overlap of the University and the community."

"The most important thing that I can be as a teacher is a student."

Finney's poetry, often centering on themes and situations from her background blended with images of the natural world, includes references to political and historical events rife with injustice. As a poet, Finney wishes to achieve truth and beauty but, simultaneously, she believes that "everything is political," and as Hensel notes, "[Finney] is great at bringing the personal and the political together."

"Poetry and art is about something beautiful," said Finney. "I don't want to jump up on this table and rant about all the things I believe or all the bad things happening in the world. What I have to do is take those things and create and craft and make something." At the same time, Finney emphasized, understanding has a place in the center of confrontation.

"I don't think you just get to speak your mind," said Finney. "You don't just throw stones and run behind a tree. If I say something, then I say it in a spirit of truth and revelation, and I stick around for the conversation afterward. Justice and tenderness is something that I care very much about as a writer and a poet."

Finney's direct connection to the late Charles Joyner, Distinguished Professor Emeritus of Southern History and Culture at CCU and namesake of the institute, occurred when she was researching her second book of poetry, *Rice*, in 1985. Finney contacted Joyner in relation to his seminal work, *Down by the Riverside*.

"I asked him some questions about South Carolina history," said Finney, "and I had some wonderful conversations with him about that. Then we went down to the ocean that day and had a Lowcountry boil and celebrated in that way."



Finney speaking to community members during a visit to Whittemore Park Middle School in Conway. Photo by Brooks Leibee.

As an author and an educator, Finney believes poetry should have a relevant, accessible place in human interaction and that it does its best work when "we take it to places that usually don't invite it in." She emphasizes its timeliness though measures such as a class she taught in Spring 2018 at the University of South Carolina, where she is the John H. Bennett Jr. Endowed Professor of Creative Writing and Southern Letters. The course was titled "Langston Hughes to Kendrick Lamar" and focused on the threads of culture and context for black artists throughout history.

"I'm looking at 100 years of black poetic expression in America, and my students are on fire because they love Kendrick," who, coincidentally, won the Pulitzer Prize during the course of that semester. "They love Kendrick Lamar, and they're teaching me about him while I'm teaching them about Langston Hughes, so there's a symbiotic relationship in the classroom," said Finney.

It's this student-as-teacher dynamic that Finney continuously seeks, as her ultimate goal is for students to become autodidacts.

"When a teacher is not present, how do you teach yourself?" asked Finney. "The most important thing that I can be as a teacher is a student. I have got to let my students know I do not know it all. I am not one of those kinds of teachers. In fact, I am less that kind of human being and teacher and more a curious human being who is now autodidactic and also looking for the next poem, the next way to make myself better, the next way to pass on information to somebody who might need it."

When Finney's work *Head Off & Split* won the National Book Award for poetry in 2011, visitors from all over the country descended upon Liberty Street Seafood, the fish market in Sumter, S.C., that Finney references in the work's title poem. Finney still visits the market when she's in the area, where the fishmonger of her childhood has passed the business on to his son. The first time Finney visited following the award, she found newspaper clippings papering the shop's walls, and while she hoped she could visit unnoticed, the fishmonger recognized her immediately.

"Miss Finney, you've made me a superstar!" the man cried. That's the power of poetry. 🌿



A gallery of masters

It's not just the students who get eyes on their work. Every three years, CCU faculty in the Department of Visual Arts participate in the Faculty Triennial, an exhibition that showcases the range and scope of professional work within the department. Nineteen pieces compiled by 21 members of the visual arts faculty were on display at the January/February 2018 exhibit in the Rebecca Randall Bryan Art Gallery, with media including painting, sculpture, photography, printmaking and ceramics.

Above: "Dinner Bell," Logan Woodle. Opposite page: 1) "What Lies Beneath," Cat Taylor. 2) "A Parade of Horribles," Bryan Rapp. 3) "BLOCK," Ryan Bitzegaio. 4) "Momento Morididdle Movement #6," Charles Clary. 5) "Adrian," from his "Remnants" series, Jim Arendt. 6) "State of the Union," Scott Mann. 7) "Pie Town," Steven Bleicher. 8) "Local Catch" series: "Black Sea Bass," "Rose Fish," Pompano," Daphne Cuadvado Andino. Photos by CCU Photography.





Interest, obsession or dependency?

Smartphones and narcissism in the classroom



A conversation with Alan Reid



Don't bring up the topic of smartphones with professors; they put the loathed devices on pocket arrest. While most heads of classroom view smartphone usage during class time as an act of narcissism, Alan Reid, assistant professor in the Department of English, has found the devices may have more enlightening implications than we think.

Using an app called Moment to track smartphone usages in conjunction

with the NPI-40, an online test that gauges levels of narcissism, Reid drew some interesting conclusions. He recently took a moment to discuss his research as presented in his forthcoming book, *The Smartphone Paradox: Our Ruinous Dependency in the Device Age*.

Why study smartphone usage and narcissism in the classroom?

AR: Teaching undergraduate classes in first-year writing, I was constantly competing against students' personal technologies. Rather than prohibiting students from bringing their devices to class, I design in-class assignments to include mobile devices, and we routinely discuss the myth of multitasking. Still, I was curious to learn what compels students to engage with their smartphones in nonacademic ways during class, and based on a gap in the academic literature on technology and psychological traits, I chose to investigate narcissism.

What did you discover about smartphones and narcissism?

AR: Narcissism was inversely related to smartphone usage; that is, narcissists typically do not spend a lot of time on their smartphones. If you think about it, this makes sense. We observed the primary use to be socially integrative, which is a truly non-narcissistic activity. Scrolling others' social media feeds is the opposite of self-absorption. Females' smartphone usage was primarily social (either for communicative purposes or for social media), and males used their smartphones primarily for information seeking.

Does your forthcoming book, with chapter titles such as "Just Google It" and "Phone Psychosis," include these types of conclusions?

AR: Much of the book speaks from the perspective of overuse and dependency. As the title suggests, smartphones have a paradoxical nature about them; they can connect us to everything and they can divorce us from everything. They deliver us to information and strip us of knowledge. The book deals mostly with this smartphone dependency or compulsivity and how it takes a toll on us cognitively, socially, emotionally, psychologically and even physiologically.

What do you see as the future of smartphone usage within the next 10 years? Beyond that?

AR: I think that we will start to see a humanistic renaissance from the younger generations in the coming years. And when I say "younger generations," I mean 10 and under. I think of my own children and how they see us on our phones constantly. They're competing for our attention, and I don't think they like it. I hope that future generations will use the device as just that: a device. It should facilitate our lives, not consume them. 🌱

A Legacy as Vast as Space

Being an astronomer, author, cosmologist, astrobiologist and physicist all in one is enough to make one notable. Add more than 600 published scientific papers and articles, cinematic adaptations of his novels and 30-plus acclaimed awards including a Pulitzer, Peabody and several Hugo awards, and you have Carl Sagan.

During his extensive career, Sagan provided a plethora of knowledge and insights, and this year, Coastal Carolina University sought to honor his legacy.

On Nov. 9, 2017, CCU held its first celebration of Carl Sagan Day, organized by Jeffrey Halverson, associate professor in the Department of Philosophy.

“[Sagan] was responsible for bridging the humanities and the sciences, weaving physical science in with philosophy and religious studies,” Halverson said. “When you look at all his discoveries and achievements, you come to see that his legacy is unmatched.”

The premiere event was a lecture by NASA research scientist Joel Levine titled “Human Exploration of Mars: Why Mars? Why Humans?” Levine’s 41-year career as a senior research scientist in the Langley Science Directorate resulted in vital contributions to many NASA programs, and his extensive career allowed him to work with Sagan on the Voyager mission in the late ’70s. The day’s celebrations also included space-themed items at Hicks Dining Hall and displays of Sagan’s published works within the library.

A diverse body of students was in attendance for the lecture, with a number of majors represented.

“The astronomy students asked very specific questions, such as the atmosphere on Mars, as well as the specific technical challenges of getting there,” said Halverson. “In contrast, humanities students wanted to know the specific reasons for exploring Mars. Levine was able to give poignant answers to everything, so everyone in attendance, no matter the major, was able to pull something insightful from his lecture.”

Next year’s event brings Janna Levin, associate professor of astronomy at Columbia University, to the CCU campus to discuss black holes, gravitational waves and the cosmology of extra dimensions. Halverson plans for the campus-wide celebration to take on more collaboration among the philosophy, English and physical science departments and believes the annual Carl Sagan Day will continue to provide students across multiple colleges with astronomical benefits. 🚀



HELLO

Anthropology

- Dominique Cagalanan, Assistant Professor

Communications, Media and Culture

- Andrea Bergstrom, Assistant Professor
- Cassandra Hill, Assistant Professor
- Jeffrey Ranta, Assistant Professor

History

- Thomas Castillo, Assistant Professor
- Mary Kate Clary, Visiting Assistant Professor

Languages and Intercultural Studies

- Simone Boissonneault, Lecturer
- Mauricio Castillo, Assistant Professor
- Alex Hogue, Assistant Professor
- Elisa Modolo, Lecturer

Philosophy

- Edward Perez, Lecturer

Politics

- Blair Niece, Visiting Assistant Professor

Visual Arts

- Ryan Bitzegaio, Assistant Professor
- Leigh Hughes, Assistant Professor
- Jeff Rich, Assistant Professor



Dominique Cagalanan



Andrea Bergstrom



Cassandra Hill



Jeffrey Ranta



Thomas Castillo



Mary Kate Clary



Simone Boissonneault



Mauricio Castillo



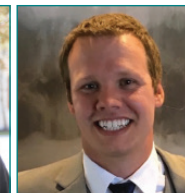
Alex Hogue



Eliza Modolo



Edward Perez



Blair Niece



Ryan Bitzegaio



Leigh Hughes



Jeff Rich

GOODBYE



Veronica Gerald - English

Gerald is founding director of the Charles Joyner Institute for Gullah and African Diaspora Studies and assistant professor of English. She is also vice chair of the Gullah Geechee Cultural Heritage Corridor and has served as director of history and culture at Penn Center on St. Helena Island, S.C.; written a cookbook titled *The Ultimate Gullah Cookbook: A Taste of Food, History and Culture from the Gullah People*; and earned the South Carolina Governors Award in Humanities, the Distinguished Teaching Award at CCU and the Jean Laney Folk Heritage Award. Gerald attended the University of Maryland, Atlanta and Emory Universities and held professorships at Illinois State University and Morehouse College before returning to Conway in 1980 to accept a teaching position at CCU.




Maura Kenney - Visual Arts

A professor of visual arts, Kenny taught drawing and painting courses at CCU for more than 30 years. She studied traditional oil painting technique from Blaine Cota in the 1960s and earned an MFA in painting from the University of North Carolina at Greensboro. She taught foundation-level drawing courses and all levels of painting. From her traditional training in the figurative, Kenny has developed an inclusive teaching philosophy that is mindful of the past yet open and welcoming to current and future artistic movements and trends. Kenny's work has been exhibited in regional, national and international shows.

Photos by Abby Sink.

NAME YOUR SEAT

SUPPORT THE HUMANITIES AND FINE ARTS.



The Recital Hall is one of the busiest performance and lecture halls on campus and has state-of-the-art acoustics and recording capabilities. This unique space accommodates weekly seminars, music and theater performances by students, faculty, guest artists, and speakers.

Your donation of \$500 can name a seat in the Recital Hall in honor of your family, loved one or business.

For more information, contact Diane Sanders in the Office for Philanthropy at 843-349-2006 or philanthropy@coastal.edu.




**Thomas W. and Robin W. Edwards
College of Humanities and Fine Arts**
P.O. Box 261954
Conway, S.C. 29526-6054

NON-PROFIT
US POSTAGE
PAID
CONWAY, SC
PERMIT #124


Upcoming events

sponsored by the Thomas W. and Robin W. Edwards College of Humanities and Fine Arts



 **Sept. 16, 2018:**
Ranky Tanky

 **Oct. 18 - Oct. 27, 2018:**
A Little Night Music
by Stephen Sondheim

 **Nov. 9, 2018:**
Carl Sagan Day Lecture:
Janna Levin

For more information, call 843-349-ARTS.