

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. email	David Scobey to Liss re: personal [partial] (1 page)	04/15/1998	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Lissa Muscatine
OA/Box Number: 21401

FOLDER TITLE:

Year of Humanities and Arts (YOHA) University of Michigan [2]

2015-0275-S

rc1925

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Depression. The blues progressions and syncopated rhythms heard in popular music today hearken to the music of African slaves in the South. And Georgia O'Keeffe's paintings of deserts, clouds and endless blue sky have captured for all time the landscape of the American Southwest.

Last summer, I toured Prague with Czech President Vaclav Havel. As we walked across the Charles Bridge, we fell into a discussion about American culture, about how our greatest and world-transforming exports have been not only our ideas on democracy and the free market but our art, our jazz, our rock and roll. We didn't have to look too far for proof of this idea -- the young people perched on the bridge's balustrades were singing American folk songs and listening to heavy metal music as they read American books and magazines.

So it is imperative for all of us living at the end of the 20th century to encourage the preservation of artistic and intellectual works that will serve as our own unique legacy and our own message to the future. We must continue to nurture the talents of artists, musicians and scholars. And we must continue to support efforts that will allow the artistic potential of so many of our young people -- especially those living in some of our most depressed neighborhoods -- to grow and flourish.

The Millennium Initiative will be a year-long celebration of the arts and humanities beginning on Jan. 1, 2000, and ending on Jan. 1, 2001. In the coming months and years, the President will be calling upon all citizens, local communities, state governments, federal agencies and private-sector partners to create programs that reflect our unique cultural heritage. He'll be encouraging communities to identify and preserve their local traditions, history and folk art. He'll be asking us all to help make the resources of our museums and libraries more widely available on the Internet.

Through all these efforts, we can ensure that our country remains the world's strongest nation in the next millennium not only because of our wealth and military power but because of our thriving culture and our boundless creativity. As the President said in his State of the Union, "Our economy is measured in numbers and statistics, and it's very important. But the enduring worth of our nation lies in our shared values and our soaring spirit."

So let's join together in planning a millennial celebration for all time.

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February 25, 1997

TALKING IT OVER

BY HILLARY RODHAM CLINTON
FOR IMMEDIATE RELEASE

A few years ago, no one really thought much about the approaching millennium. We didn't trouble ourselves over the fact that we'd soon be dropping the "19" from the year and replacing it with a "20." But recently, people have become obsessed with the significance of this occurrence. We've begun to realize that in a few short years, we'll be witnessing -- and living in -- a rare historical moment, the conclusion of a century and a millennium.

References to the new millennium are everywhere -- in advertisements and marketing strategies, on web pages counting down the remaining seconds of the 20th century and in political speeches, including my own. People have devised projects with end dates set for the year 2000. And thousands have already booked reservations on cruise ships, at restaurants and in hotels for New Year's Eve, 1999.

We're all trying to figure out how to mark what in many ways is just a random moment in time. When midnight arrives on Jan. 1, 2000, or Jan. 1, 2001 -- experts can't quite agree on when the new millennium actually begins -- none of us will find ourselves suddenly transformed. We won't be trading our jeans and T-shirts for the space suits on "Star Trek." And the only flashes in the night sky will be the fireworks we've already begun planning. (At least I hope so!) But I do think the coming of the year '00 presents us with a wonderful opportunity to reflect on the past, where we've been, who we are and what we hope to be.

Of the many millennium projects out there, one particularly excites me. Earlier this week, the President's Committee on the Arts and the Humanities presented "Creative America," a report that proposes a nationwide Millennium Initiative that will use this unique time in history to encourage Americans to celebrate and preserve the cultural achievements of the past, to raise awareness about the importance of the arts and humanities in our lives, and to examine the ideas, values and experiences that can shape our future.

When we look back on the last 2,000 years and try to understand what it was like to live in a certain age, we rely on the paintings, sculptures, architecture and literature created by the men and women of those times. The larger-than-life sculptures of the Roman emperors, for instance, tell us about their political might. The magnificent, intricately carved stone cathedrals of Europe testify to the power of faith and the church in the Middle Ages. And the strict adherence to rules of composition found in ancient Chinese poetry offers us insight into the rigid order imposed by traditional imperial society.

I believe that future generations, too, will look to our creative endeavors to tell them the story of America and of our times. Dorothea Lange's photographs of 1930s farm families and John Steinbeck's "The Grapes of Wrath" record the trials and poverty of the Great

Subject: news

Date: Sat, 25 Apr 1998 15:45:30 -0400 (EDT)

From: David Scobey <scobey@umich.edu>

To: lissam@ix.netcom.com

Liss, I read in the AA paper that (with tickets going out to the general public for the first time--students and fac/staff had first crack), all but 200 tkts are already taken. So it will sell out in spades. I think that of the 4100 seats, about 2K will be UM students; 300 allotted for faculty and staff; 300 allotted for teachers and students in the two Students On Site schools (Community High and Mack Elementary School); and several hundred special invitees, mainly people who were involved in YoHA and important to the UM in various ways, that is, community grown-ups.

Given the current city infighting over the Broadway bridge design, my bet is that the best way for HRC to refer to the project is as the "Students On Site project," a collaboration between UM, Community High, and Mack teachers to use the historic neighborhood around the Broadway bridge and the river for innovative teaching and curricular development. "Broadway bridge" by itself will just connote the debates about sidewalks.

Have a great time away! D.

David Scobey
Email: scobey@umich.edu
History Department and American Culture Program
University of Michigan
Ann Arbor, MI 48109

Subject: Re: University presidents and affirmative action (fwd)

Date: Fri, 24 Apr 1998 10:17:34 -0400 (EDT)

From: David Scobey <scobey@umich.edu>

To: lissam@ix.netcom.com

Liss--I just got a message from Walt Harrison, the Veep for External Relations that Lee and the high-ups would be "just thrilled" if the speech noted Lee's and UM's leadership on issues of diversity and the role of the arts and humanities in supporting a pluralistic culture. (What you and I spoke about the other night.)

Also, would it help you if I emailed the latest memo from to our Students On Site group (the name of the school partnership using the Broadway bridge neighborhood) detailing our plans for the summer workshop and next year. One of the ways it has grown more ambitious is that we are building a Website historical archive of local historical, environmental, and community materials (maps, photos, newspaper articles, etc. of AA). Let me know if more concrete info would help.

Best, David

David Scobey
Email: scobey@umich.edu
History Department and American Culture Program
University of Michigan
Ann Arbor, MI 48109

----- Forwarded message -----

Date: Fri, 24 Apr 1998 07:57:54 -0400

From: Walter Harrison <horky@umich.edu>

To: David Scobey <scobey@umich.edu>, Ellison Julie <jeson@umich.edu>

Subject: Re: University presidents and affirmative action

We had an opportunity to join that group, but decided it would make more sense to let universities who were not currently being sued work with the WH on this. Lee has had several meetings there by himself and with others on the issue.

We would be thrilled if HRC said something like you outline below. Just thrilled.

At 10:23 PM -0400 4/21/98, David Scobey wrote:

>Julie and Walt, I just the article in the most recent CHRONICLE detailing
>the outreach of the White House race initiative to university presidents
>to encourage them to speak out on affirmative action. According to the
>article, they held a meeting several weeks ago with university leaders
>(Rudenstine and Keohane were mentioned), proposing the organizing of a
>small committee of univ presidents from public, private, and historically
>minority institutions. Do we want to try to cue the White House about
>Lee on this? I'm sure there are good arguments for and against his taking
>a high profile on the issue in the midst of the suit. I am confident that
>HRC's speech will say something about the important job UM is doing in
>embracing diversity and about the role of the arts and humanities in
>fostering a pluralistic culture. It would be an apt time to 'nominate'
>Lee tacitly for that sort of group.

>

>Best, David

>

>David Scobey

>Email: scobey@umich.edu

>History Department and American Culture Program

>University of Michigan

Subject: if at first you don't succeed...

Date: Thu, 23 Apr 1998 17:04:43 -0400

From: Laura E. Schiller@who.eop.gov

To: Lissam@ix.netcom.com

? Who can remember back to the first poets
The greatest ones, greater even than Orpheus?
No one has remembered that far back
Or now considers, among the artifacts
And bones and cantilevered inference
The past is made of, those first and greatest poets,
So lofty and disdainful of renown
They left us not a name to know them by.

They were the ones that in whatever tongue
Worded the world, that were the first to say
Star, water, stone, that said the visible
And made it bring invisibles to view
In wind and time and change, and in the mind
Itself that minded the hitherto idiot world
And spoke the speechless world and sang the towers
Of the city into the astonished sky.

They were the first great listeners, attuned
To interval, relationship, and scale,
The first to say above, beneath, beyond,
Conjurors with love, death, sleep, with bread and wine,
Who having uttered vanished from the world
Leaving no memory but the marvelous
Magical elements, the breathing shapes
And stops of breath we build our babels of. [pause]

To you who speak ?the speechless world,? and the ?great listeners? who hear it, we are honored to welcome you to The White House. Just like Howard Nemerov in ?The Makers,? we are here on this Millennium Evening to celebrate the timeless power of poetry and poets...as our American memory. Our purveyors of insight and culture. Our eyes and ears who silence the white noise around us and express the very heart of what connects us, plagues us, and makes us fully human.

I want to thank everyone who has made this celebration possible, especially: Ellen Lovell, the director of the White House Millennium Council. Our Poets Laureate: Robert Pinsky, Rita Dove, Bob Hass, Anthony Hecht, and William Meredith. Could you please stand? What better way to commemorate National Poetry Month than by gathering our nation's poetry and poets in our nation's home. I hope all of you get a chance to visit the foyer and see some of the extraordinary works that capture America's role in poetry and poetry's role in America. For that exhibit and so much more, we owe a huge debt of gratitude to Dr. James Billington, the Center for the Book, the Curators, and the entire Library of Congress.

Let me also thank Bill Ferris and The National Endowment for the Humanities, State Humanities Councils; the Howard Gilman Foundation; Phi Theta Kappa; the Department of Veterans Affairs; and Sun Microsystems for bringing this event to people throughout our nation and world. First, via satellite, to more than 200 sites in 44 states. And also via the Internet on the White House Web Site and the SunMicrosystems site.

This is the third of many Millennium Evenings we will be holding with scholars, artists, scientists, and other creative individuals to help our nation explore who we are and who we want to be as we enter the next century. The goal of all our White House Millennium activities is to

?Honor the Past and Imagine the Future.? And, that is what we are doing tonight -- with both poetry and prose, with cutting-edge technology and the torn pages of old books.

Like many of you, my first real introduction to poetry took place in a classroom. I remember standing before a sea of other children and reciting poems that I'd memorized by saying them out loud at the kitchen table. On the way to school. Before going to sleep. Over and over again. That's how we learn to feel the music and rhythm and inspiration of poetry. To understand its window onto our experiences as Americans, communities, and individuals.

In school, when we sang the Star Spangled Banner and read Emma Lazarus' words inscribed on the Statue of Liberty: ?Give us your tired, your poor, your huddled masses yearning to breathe free,?...we learned about the birth and meaning of America. When we asked Langston Hughes' haunting question, ?What happens to a dream deferred,? we learned about the struggles of African Americans and those too long denied our nation's promise of justice and opportunity.

When we fall in love or see loved ones die. When our hopes are realized or dashed. When we tuck our children into bed or walk through a garden. In every moment of our lives, the poems we read or write speak to us, transform us, comfort us. And our love for them must be passed down to every generation, to every American. Not just touching the intellectual life of a few, but the everyday life of us all.

That's what the Poet Laureate Joseph Brodsky was talking about when he said that ?an anthology of American poetry should be found in the drawer in every room in every motel in the land.? Seven years later, we see his dream being fulfilled in truck stops, supermarkets, and train stations where thousands of copies of ?101 Great Poems? are being handed out by his American Poetry and Literacy Project every April. We see his dream being fulfilled in the refrigerator magnets that people are transforming into poetry in between meals. In the poetry readings that increasingly grace the weekend sections of our newspapers and the book stores and coffee houses of America.

This afternoon, we saw his dream being fulfilled in the confident young people we met at Johnson Junior High School in Southeast Washington. I wish you could have seen these students. They were rehearsing for a poetry slam taking place tonight. For those of you who have never seen a slam, it's not to be missed. It's a high-speed, high-spirit competition where students face off against each other by reading their own poems and receiving scores by a group of judges. Sort of like a cross between Olympic gymnastics and old Vaudeville.

Using their voice as an instrument and their soul as a library, the students read poems about the beauty of their names, the plight of a homeless man, the contributions of Duke Ellington, their pride and pain. And they talked about how poetry had helped them put their anger ?on paper instead of acting it out.? How it had opened up thoughts they never knew existed. How it had given them confidence. Every child in America should have that opportunity. In a poem one boy read, he said ?I'm so musical that when I write a song, you sing it for the rest of your life.?

No one has worked harder to ensure that all of us sing poetry for the rest of our lives than our two former and current Poets Laureate. Whether by promoting literacy and celebrating our environment, as Robert Haas has done. By bringing poetry to everyone and putting everyday life into poetry, as Rita Dove has done. Or, by creating a record for the future of the poems that moved us as individuals and defined us as a nation, as Robert Pinsky is doing. Just this morning, I was pleased to announce that the National Endowment for the Arts is awarding \$500,000 to support the

Favorite Poem Project.

So tonight it is my great honor to introduce three of Nemekov's
?Makers,? who will ?speak the speechless world? and bring it to all of us.
In other words, their own version of the poetry slam. Our Poets Laureate:
Bob Hass, Rita Dove, and Robert Pinsky, who will start things off with a
few comments. Please welcome them.

Subject: Millennium Program meeting
Date: Tue, 21 Apr 1998 13:59:50 -0400 (EDT)
From: David Scobey <scobey@umich.edu>
To: lissam@ix.netcom.com

Lissa, here's a somewhat unexpected request. I think I've told you that we've been brainstorming a proposal for a UM leadership initiative in the Millennium Program, defining a role for higher education, etc. Julie Ellison, Walt Harrison (VP For External Relations), Nancy Cantor (the Provost), and I have been crafting a set of themes to bring to a meeting with Bollinger this Friday, and then to a meeting with Ellen Lovell next Tuesday when the First Lady comes. Last Friday (when I was in Chicago at a conference), Julie, Walt, and Nancy discussed our plans for the meeting. One suggestion that came out of the meeting was to have you there as a second Washington person, someone with whom Ellen Lovell could debrief and discuss the issues. I think that the impulse was simply that it's good to have a second person on your side in a discussion. Julie apparently ran the idea past Ellen Lovell on the phone today, who sang your praises and said it was a great idea. I'm not sure what if anything this would commit you to with Ellen, but from my point of view, it would be great to have you there. The meeting is either at noon on Tuesday or at 4, after the speech. And I've been officially deputed to invite you. Which I just did! all best, D.

David Scobey
Email: scobey@umich.edu
History Department and American Culture Program
University of Michigan
Ann Arbor, MI 48109

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001. email	David Scobey to Liss re: personal [partial] (1 page)	04/15/1998	b(6)
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RR. Document will be reviewed upon request.

Subject: Re: yoha update
Date: Wed, 15 Apr 1998 22:42:28 -0400 (EDT)
From: David Scobey <scobey@umich.edu>
To: Alison Muscatine <lissam@ix.netcom.com>

Liss--I actually sent you a couple of messages earlier this week to this address--did you get them? I was forwarding you some info about Lee Bollinger; let me know if you didn't get it. Also, it would be great for HRC to thank Julie Ellison (Associate Vice-Provost for Research, Professor of English, and Director of YoHA).

Did you know that the day after the faxes went out to the WH, we got word from Hillary's office that she wanted to view the Ken Burns speech video? I have this image of them doing their nighttime reading in bed and her going, "I'd much rather see the movie..."

There is some potential good news here for me, which I can tell you next time we talk.

(b)(6)

(b)(6)

[001]

love to all, D.

David Scobey
 Email: scobey@umich.edu
 History Department and American Culture Program
 University of Michigan
 Ann Arbor, MI 48109

On Wed, 15 Apr 1998, Alison Muscatine wrote:

> david: just wanted you to know that your fax came and has been
 > disseminated to the appropriate parties. also, i'm testing my new e-mail
 > set-up at home. my address is: lissam@ix.netcom.com. you're my first
 > message (assuming this works and you get it). i haven't made much
 > progress on the speech, but will let you know if/when it progresses.

(b)(6)

> we'll talk soon.....liss.
 >

Subject: Re: HRC speech question (fwd)
Date: Mon, 13 Apr 1998 13:21:55 -0400 (EDT)
From: David Scobey <scobey@umich.edu>
To: LissaM@ix.netcom.com

Lissa, here's is some feedback about famous folks at UM and Lee Bollinger;
 let me know if you get that. best, David

David Scobey
 Email: scobey@umich.edu
 History Department and American Culture Program
 University of Michigan
 Ann Arbor, MI 48109

----- Forwarded message -----
 Date: Mon, 13 Apr 1998 08:20:59 -0500
 From: Julie Ellison <jeson@umich.edu>
 To: David Scobey <scobey@umich.edu>
 Subject: Re: HRC speech question (fwd)

Well for a start: Wm. Bolcum (Pulitzer) and Joan Morris; MacArthur Fellows
 Thylias Moss and Alice Fulton. E-mail Paul Boylan for help on this one...
 It might be better not to mention anyone that to overlook someone obvious,
 but Paul will know. The music composition program here is very talent-laden.

>Anything to add to all this for me to pass on to Lissa? (E.g., the famous
 >artists?)

>
 >David Scobey
 >Email: scobey@umich.edu
 >History Department and American Culture Program
 >University of Michigan
 >Ann Arbor, MI 48109

>
 >----- Forwarded message -----
 >Date: Mon, 13 Apr 1998 08:35:22 -0400
 >From: Walter Harrison <horky@umich.edu>
 >To: David Scobey <scobey@umich.edu>
 >Subject: Re: HRC speech question

>
 >All of the above, I would say.

>
 >1) Yes, I would talk about both Lee Bollinger and Nancy Cantor as strong
 >advocates for providing a university education as fine as any in the world
 >to the widest range of American citizens, and about their dedication to
 >bringing the benefits of a diverse student body and faculty to the
 >University.

>
 >(PS--Jane Sherburne, one of our lead attorneys on the lawsuits from Wilmer
 >Cutler Pickering and a friend of Hillary's, will also be talking with her
 >about this next week.)

>
 >2) You might remind her that Nancy Cantor is serving on the congressional
 >panel looking into women in the military.

>
 >3) Lee has been as president a strong advocate for the place of arts and
 >humanities in the university. His inauguration had the them of arts and
 >humanities in university life, and he has worked to provide more
 >opportunities for the arts and humanities here. Chief among these efforts

>are his master planning for campus being led by the well-kown firm of
 >Venturi Scott Brown and his plans to construct an Arthur Miller theater on
 >campus.
 >
 >4) Yes, he is a well-known first amendment scholar. Nona Mustard can
 >provide his biography, etc.
 >
 >5) You might also give her a list of artists on our faculty of some
 >renown. I would trust Julie better on this than me.
 >
 >Let me know if you need more.
 >
 >>Walt, my friend Lissa Muscatine is working up a draft of the HRC speech
 >>and called with a question about how Lee should be spoken about, i.e.,
 >>what are the issues and projects and accomplishments that he would want
 >>foregrounded. I had told her a bit about the affirmative action suits,
 >>and she wondered if they should foreground him as an advocate for
 >>diversity; I also thought of his interest in universities as public
 >>cultural institutions; and his work as a First-Amendment scholar. Can you
 >>give me some guidance about what to pass on?
 >>
 >>Best, David
 >>
 >>David Scobey
 >>Email: scobey@umich.edu
 >>History Department and American Culture Program
 >>University of Michigan
 >>Ann Arbor, MI 48109
 >
 >
 >Walter Harrison
 >Vice President for University Relations
 > and Secretary of the University
 >University of Michigan
 >Phone: 734/763-5800
 >Fax: 734/936-0775
 ><http://www.umich.edu/~urel/>

Julie Ellison
 Professor, English Language & Literature
 Associate Vice President for Research
 4071 Fleming Admin 1340
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Subject: Re: arts luminaries at UM (fwd)
Date: Mon, 13 Apr 1998 14:00:31 -0400 (EDT)
From: David Scobey <scobey@umich.edu>
To: LissaM@ix.netcom.com

More names of artistic luminaries (from the Vice-Provost for the Arts and Dean of the School of Music). I'm not sure it's worth getting into..., but I can tell you more about these folks if you need it. Best, D.

David Scobey
Email: scobey@umich.edu
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Ann Arbor, MI 48109

----- Forwarded message -----

Date: Mon, 13 Apr 1998 13:58:32 -0400
From: Paul Boylan <pboylan@umich.edu>
To: David Scobey <scobey@umich.edu>
Subject: Re: arts luminaries at UM

Shirley Verret and George Shirley both have had international careers on the opera stage and have recorded with most of the distinguished conductors of the past thirty years. Oyamo (Charles Gordon) is one of the really "hot" playwrights on the scene today. Thank for asking...

Paul

**Office of the
Vice President
for Research
University of
Michigan**



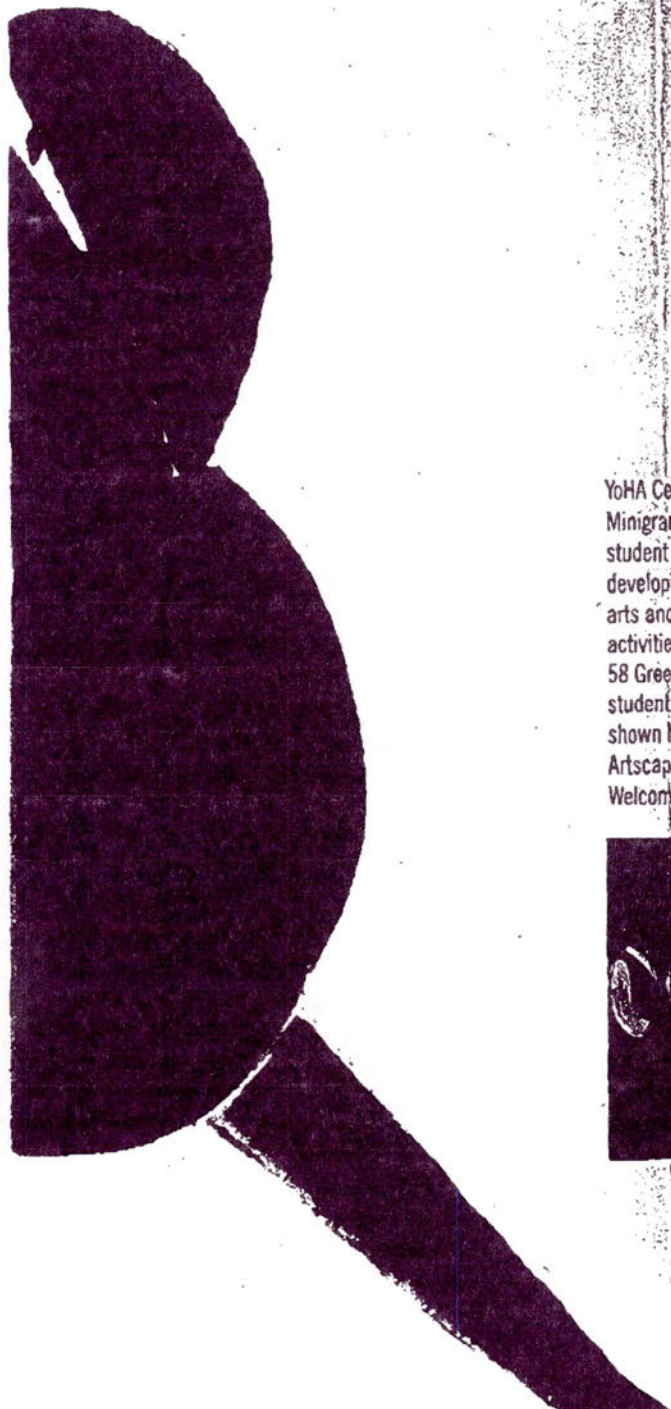
1997-1998 YEAR OF HUMANITIES AND ARTS (YOHHA)

YOHA

YOHA is an ambitious, inclusive program at the University of Michigan, also involving new collaborations with local schools, businesses, cultural organizations, and the City of Ann Arbor. YoHA, which takes place throughout the 1997-1998 academic year, is sponsored by the Office of the Vice President for Research (OVPR) and is supported by many other units and offices at the University.



YEAR OF HUMANITIES AND ARTS (YOHA)



YoHA Celebration
Minigrants support student groups that are developing and enhancing arts and humanities activities on campus. 58 Greene, an a capella student choral group, is shown here performing at Artscape during Fall Welcome Week activities.



What is YoHA?

YoHA is much more than a clever acronym. YoHA aims

- to make cultural activities more visible and to celebrate achievements in the arts and humanities;
- to create a community of cultural exploration by bringing different members of the University into meaningful contact with one another and with local, regional, and national resources;
- to sponsor experimental initiatives in the humanities and arts, and to strengthen programs already underway in order to make lasting contributions to research, teaching, and learning; and,
- to incite debate over the social and educational potential of the arts and humanities.

Above all, YoHA is intended to encourage people to explore the rich cultural life of the University and the community.

Enter the YoHA web site
<www.yoha.umich.edu> to learn about all of the events and programs that mark the Year of Humanities and Arts at the UM.

Major Programs

YoHA Inaugural Celebration

The Year of Humanities and Arts debuted with the Arts Symposium, "Turning A New Leaf," on the same day as the inauguration of Lee C. Bollinger. The symposium in Rackham Auditorium featured presentations from five faculty. Faculty, students and staff were also invited to sign the pages of a handmade inaugural book as a way of joining in the celebration and experimentation that is YoHA.

YoHA Celebration Student Minigrants

This program funds student-initiated arts or humanities projects. Grants of \$200-1500 are awarded to small groups of students or student organizations whose projects expand opportunities for student involvement, connect the arts and humanities to community service learning, or build student audiences for performances. The University Arts Coordinator administers the minigrants competition. Recipients are posted on the YoHA web site.

YoHA Course Community

The YoHA Course Community draws together a selected group of undergraduate classes during the Fall and Winter Terms of this year. The Course Community is a way of calling attention to the fact that teaching is inseparable from scholarly research and creative endeavors, all of which center on the communication and experience of culture. Teachers of these courses receive funding through a faculty minigrant program to enhance the arts and humanities aspects of their courses. The material taught in these classes includes West African art, virtual reality, Renaissance drama, autobiography, the environment of the Huron Valley, and Southeast Asian languages and art, among many other offerings. Faculty and students in the Course Community meet periodically to share aspects of the learning taking place in their classrooms.

YoHA Web Site <www.yoha.umich.edu>

YoHA is about new paths of communications. Since the whole YoHA enterprise is structured like a web—cross-referencing and connecting people, activities, and neighborhoods within our highly decentralized University—the web site is crucial to YoHA. The site offers resources for the "virtual community" of YoHA classes, advance access to materials from the YoHA/UMS "Spacing Out" series; chat rooms, links to local and national arts and cultural organizations; experiments with "real time" coverage; publicity; and calendar information. It is the most useful way of tracking the manifold YoHA enterprise.

YoRenaissance: Humanities/Arts Day for New Students & Graduate Students

During their first week on campus, YoRenaissance provided students with experiences designed to build excitement about their future careers at the University of Michigan. Fifteen small-group adventures took place on Sunday, August 31, 1997, each led by a graduate student. The workshops included explorations of Ann Arbor's past, race in American films, the culture of Detroit, and making tapas. YoRenaissance offered a successful and energetic introduction of students to the intellectual resources of the university.

YoMichigan: Outreach to Public Officials

As part of YoHA, the University of Michigan is planning an event to discuss the role of the arts and humanities in public life, and the ways that higher education and government can best be partners in making this role a reality. The discussion will take place outside of Ann Arbor on the west side of the state. It will bring together students, representatives of arts and humanities organizations, and public officials (state legislators, mayors, city council members, county commissioners). Stay tuned to the web site for more information.

UMS/YoHA "Spacing Out"
The "Spacing Out" series
the partnership between
Michigan and the
Musical Society of
six performances
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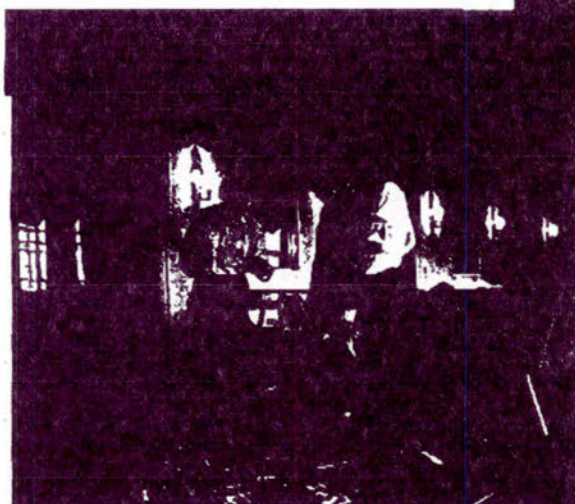
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UMS/YoHA "Spacing Out" Series

The "Spacing Out" series celebrates the partnership of the University of Michigan and the University Musical Society. The series features six performances that reach out to new audiences, enriched by exhibits, films, student performances, lectures, receptions, and workshops. The performances scheduled for the series include: Ursula Oppens (November 14), American String Quartet (November 16), The Harlem Nutcracker (December 10-14), Jean-Yves Thibaudet (March 10), Batsheva Dance Company of Israel (March 21-22), and STREB (April 3).



artist Joanne Leonard, professor of Art and Women's Studies, for the art that appears on all YoHA publications and our web site.



The Arts of Citizenship Program

The Arts of Citizenship program explores the role of the humanities and arts in sustaining a vibrant public culture—and the responsibility of a democratic culture to sustain the arts and humanities. It aims to spur both community projects and intellectual conversation. Working with the City of Ann Arbor and a private design firm, the Broadway Bridges project will adapt the design of the bridges and the surrounding locale—a rich historic and cultural area of Ann Arbor—to support cultural programming for K-12 students and the general public at the site. Ann Arbor public school teachers and UM faculty members are planning "Students on Site," a summer seminar intended to craft projects addressing the development of primary school writing skills through the exploration of a specific locality. During the academic year, the Arts of Citizenship program will sponsor a lecture series bringing to Ann Arbor artists, humanists, and cultural advocates who have made key contributions to American civic and political culture.

A graduate student (above, on left) discusses 17th century Paris with first-year students during a YoRenaissance workshop.

YoHA Across Campus

Schools, colleges and other units at the University of Michigan are joining the YoHA effort by sponsoring an array of lectures, workshops, performances and exhibitions. Whether it's the Asian Pacific American students and their YoHA events and publications, a lecture by filmmaker Ken Burns (thanks to the effort of the University Library), or the three-day Women Writers' Festival (made possible by the theme semester on "Gender, Bodies, Borders" in the College of Literature, Science and the Arts), the YoHA spirit is being promoted from many corners of the University.

Who's Helping With YoHA

The Office of the Vice President for Research is pleased to recognize all of the individuals and units who have contributed to YoHA, many of whom are listed below. See the most current version of the YoHA contributors and collaborators on the YoHA web site.

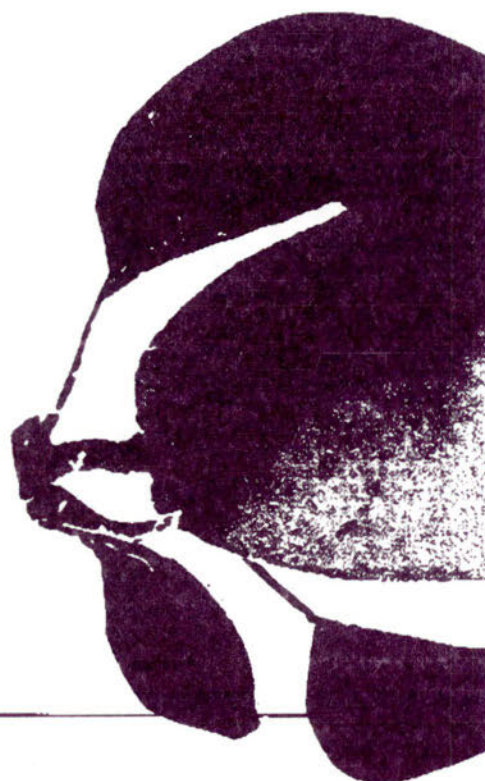
- Ann Arbor Public Schools
- City of Ann Arbor
- Johnson, Johnson, and Roy
- Media Union
- Office of New Student Programs
- Office of the President
- Office of University and Development Events
- Office of the Vice-President of University Relations
- University Musical Society
- Vice-Provost for the Arts
- YoHA Community Advisory Board
- YoHA Faculty Advisory Board
- YoHA Web Development Team (School of Information students and faculty and ITD staff)
- Joanne Leonard, Professor of Art and Women's Studies
- Marketing Communications
- Office of Minority Student Affairs

For further information about YOHA

- Phone: 734-763-6048
- Email: yohainfo@umich.edu
- Web page: www.yoha.umich.edu



The "Spacing Out" series of YoHA/University Musical Society-sponsored performances includes an appearance by the acrobatic dance company, STREB (left) in April, 1998.



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The Arts of Citizenship program explores the significance of the arts and humanities in sustaining a vibrant democratic culture both locally and nationally. Along with sponsoring public collaborative projects in Ann Arbor between the University, civic organizations, and the public schools, the Arts of Citizenship program is proud to announce several lectures and additional events:

Ken Burns

Documentary Filmmaker and Historian
December 13, 1997
Mendelssohn Theatre
Sponsored by the University Library

Premiere of "Porgy and Bess: An American Voice"

Free community showing to celebrate this new PBS documentary film. Remarks by Lee Bollinger, UM President; James Standifer, UM Professor of Music and the film's producer; and others.
January 25, 1998
Michigan Theatre

Call 734-764-1185 for tickets to this free event.

Co-sponsored by Office of the Vice President for Research and Division of Research Development and Administration; a 1998 MLK Symposium event

Dwight Pitcaithley

Chief Historian, National Park Service
February 3, 1998
Rackham Assembly Hall
Co-sponsored by Office of the Vice President for Research

Rem Koolhaas

Architect
February 6, 1998
Rackham Auditorium
Co-sponsored by the Office of the President and the College of Architecture and Urban Planning

Robert Hass

Former U.S. Poet Laureate
February 19, 1998
Michigan Theatre
Co-sponsored by the Great Lakes Literary Alliance

Sherwin Nuland

Author and Physician
March 11, 1998
Ford Amphitheatre, University Hospital
Co-sponsored by the Historical Center for the Health Sciences, UM Medical School

Ann Whiston Spirn

Professor of Landscape Architecture, Princeton University
March 20, 1998
Location TBA
Co-sponsored by the School of Natural Resources and Environment and the College of Architecture and Urban Planning

William Morrish and Catherine Brown

Design Center for American Urban Landscape, University of Minnesota
Date and Location TBA

INVITED

Hilary Rodham Clinton

First Lady of the United States

The Office of the Vice President for University Relations is the primary sponsor of the Arts of Citizenship "Talking Bridges" Series.

Details on the Arts of Citizenship program is available on the YoHA web site <www.yoha.umich.edu>, by email to yohainfo@umich.edu, or call 763-6048.

Regents of the University:

Laurence B. Deitch, Bloomfield Hills; Daniel D. Horning, Grand Haven; Olivia P. Maynard, Goodrich; Shirley M. McFee, Battle Creek; Rebecca McGowan, Ann Arbor; Andrea Fischer Newman, Ann Arbor; Philip H. Power, Ann Arbor; S. Martin Taylor, Grosse Pointe Farms; Leo C. Bollinger, ex officio

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The University of Michigan

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April 15, 1998

Ms. Pam Ciccetti
Office of the First Lady
The White House

Dear Ms. Ciccetti,

As Lissa Muscatine requested, I am faxing to Mrs. Clinton a set of materials relevant to her visit to the University of Michigan in late April. These include materials about the Year of the Humanities and Arts (YoHA) at the University of Michigan, and especially the YoHA Arts of Citizenship Program, under whose auspices Mrs. Clinton is coming to speak. Mrs. Clinton was interested in information about the "Students On Site" project, a community collaboration between University of Michigan faculty and local educators undertaken by the YoHA Arts of Citizenship Program. I am including two memos on the activities of that project; one is an overview of the Students On Site project and its place in the Arts of Citizenship Program, the other a plan for its teaching workshop this summer. Finally Mrs. Clinton asked for transcripts of previous visitors' talks in the Arts of Citizenship speaker series, and our office has gathered texts of several of those talks.

Needless to say, I would be delighted to get the First Lady or her staff any further materials. Feel free to contact me at 313-647-4869 or by email at scobey@umich.edu; or else to contact Professor Julie Ellison, Associate Vice-President For Research at the University of Michigan and Director of YoHA at 313-763-6048 or jeson@umich.edu.

Sincerely,

David Scobey
History and American Culture
Director, YoHA Arts of Citizenship Program

MEMO

FROM: DAVID SCOBAY, DIRECTOR, ARTS OF CITIZENSHIP PROJECT, YOHA
PROJECT DIRECTOR, "STUDENTS ON SITE"
TO: PARTICIPATING TEACHERS, COMMUNITY HIGH AND MACK SCHOOL
CC: PARTICIPATING FACULTY, UNIVERSITY OF MICHIGAN
RE: DISCUSSION DRAFT OF SUMMER WORKSHOP, "STUDENTS ON SITE" PROJECT
DATE: MARCH 5, 1998

What follows is a draft plan for the "Students On Site" summer workshop. It reflects discussions among UM faculty participating in the "Students On Site" grant: David Scobey (History and American Culture), Julie Ellison (English and the Office of the Vice-President For Research), Brian Carter (Architecture and Urban Planning), Anne Ruggles Gere (English and Education), Olivia Frost (Information), Frances Blouin (Bentley Library), and Nancy Bartlett (Bentley Library). But let me stress that it is a brainstorming document, not a definite plan. It is most important to get feedback from teachers at Community High and Mack School about what they want and need from the summer workshop. This draft is meant to help focus discussion and solicit that feedback.

PURPOSE OF THE WORKSHOP

The purpose of the workshop is to bring together Community and Mack teachers, UM faculty, and community resource persons to 1) explore ways of using the site of the Broadway Bridge reconstruction for innovative curriculum development and pedagogy; and 2) develop resources that can support such projects. In brainstorming possible uses of the bridge site and the surrounding area for elementary and high school teaching, our initial discussions focused on these areas: local history, architecture and construction, environmental education, teaching writing, teaching research, and the possibilities of integrative curriculum development. Does this square with the views and interests of participating teachers?

We envision that UM participants will continue to act as support and resource persons for Community High and Mack curricular projects throughout the following academic year and perhaps beyond. Such support might include technical training, the gathering of teaching materials, classroom visits, and other activities desired by the teachers. We would also want to support collaborative activities among Mack, Community, and UM teachers and students; but such partnerships make sense only if they serve the age-specific needs of Mack and Community teachers.

SCHEDULE AND STRUCTURE OF THE WORKSHOP

We have scheduled the "Students On Site" workshop at the Bentley Historical Library (a research archive devoted to the history of the state of Michigan) on North Campus for the week of June 15-19. My expectation is that Ann Arbor and UM teachers will attend throughout the week and work collaboratively on all aspects of the project.

In our initial discussions, the UM participants thought of each day including a sit-down session at the Bentley and 'field trips' to the bridge site, the surrounding neighborhood, or other relevant resource

centers. We brainstormed the following daily schedule of topics. We recognized that several of these subject areas (especially the teaching of writing and the creation of integrated and interage curricula) would probably be discussed throughout the week. We also knew that we needed feedback from Community and Mack teachers about their needs and interests before going further with detailed planning.

- Mon: introductions and group-building
tour of the "Lowertown" neighborhood
thinking about teaching with local history
thinking about teaching how to research local history
resource persons: David Scobey, Fran Blouin, Nancy Bartlett
- Tue: tour of the bridge site
thinking about teaching architecture, construction, and design
resource persons: Brian Carter, Sue Gott (Johnson, Johnson, and Roy)
- Wed: tour of riverside and Broadway Park
thinking about environmental education and science
resource persons: Bob Grese (Natural Resources), AA Parks officials
- Thu: thinking about writing and using archives
visit to Media Union, exploration of Students On Site Website
resource persons: Anne Ruggles Gere, Olivia Frost, Nancy Bartlett
- Fri: thinking about creation of integrative curricula
thinking about interage projects
thinking about how UM and community resource people can give support
summing up

QUESTIONS ABOUT PLANNING AND PROCESS FOR COMMUNITY AND MACK TEACHERS

I hope that we can have a series of monthly meetings over the next three months to plan the workshop, build relationships among participants, and inventory what resources we need to gather. What are the most convenient and helpful ways for us to get together and for us to communicate with each other?

The UM participants envision starting to build a Website archive of historical, cartographic, environmental, and other materials on the bridge site, the surrounding neighborhood, and Ann Arbor. This is meant to be an open-ended archive, one that would be helpful to both the summer workshop participants and to their classes in the future. The ultimate goal would be a "Students On Site" site that would serve both teacher preparation and direct student use, as well as being a public archive of Ann Arbor life. Does this sound like a good idea? What would be the best way to go about creating it? What should it include?

Most importantly, what topics, people, and issues would you like to see the workshop include? What have we forgotten so far? What serves your needs and interests best? Please do let me know, either by email at scobey@umich.edu or phone at 769-6830.

David Scobey

Students on Site: A YoHA Arts of Citizenship Program

SUMMARY

Students on Site is part of a major town-gown collaboration between the University of Michigan and the Ann Arbor community, including the Mayor, the schools, and the Downtown Development Authority. It brings K-12 students into the site of the Broadway Bridges reconstruction: a gateway area rich with natural features, industrial sites, auto and pedestrian routes, and the complex history of a neighborhood central to the life of the city's African-American community. A summer seminar joins teachers from Mack Elementary and Community High Schools; UM faculty; and local artists, planners, and parks experts. Our goal is to create adventurous writing-intensive assignments in local history, geography, art, and design for Mack School students in partnership with Community High students. The writing projects, connected to field trips and class projects, will engage the schools' immediate neighborhood. 7 months of planning, team-building, and research are underway. The June seminar will create the curricular resources such projects will require, with the help of a web site developed concurrently with Professor Carolyn O. Frost's CHICO (Cultural Heritage Initiative for Community Outreach) Project. Mack and Community High teachers (and, later, students) will participate in workshops with four local artists familiar with the Broadway Bridges reconstruction. Students on Site is part of U/M's YoHA (Year of Humanities and Arts) three-part Arts of Citizenship initiative. Other Arts of Citizenship programs are Talking Bridges, a free public lecture series linked to a similar program proposed by the Downtown Development Authority, and The Design Team of faculty, artists, and representatives of local cultural organizations working with bridge site designers to integrate public art and local history into the community's vision of the Broadway Bridges area.

BACKGROUND

Students on Site is sponsored by YoHA (Year of Humanities and Arts), a major institutional initiative at UM aimed at celebrating and shaping integrated programs in the humanities and arts. YoHA is designed to foster new collaborations, including those designed to break down the distance between "town" and "gown" points of view. The University and the community are working together to address the public culture and public spaces they jointly shape. Because of the top priority given by the Ann Arbor Public Schools to remedying the so-called "achievement gap" affecting African-American students, and because of the University's commitment to diversity, the multiracial character of the Broadway Bridges area strongly recommends it to an experiment in teaching writing through artistic, historic, and environmental encounters. The YoHA Community Advisory Board, whose (far from just honorary) co-chairs are

Mayor Ingrid Sheldon and artist Jean Magnano Bollinger, includes the directors of the Ann Arbor Art Center, the Michigan Theater, Kerrytown Concert House, public school music programs, the Downtown Development Association, the University Musical Society, and other organizations.

Key Collaborators So Far

The Ann Arbor Public Schools: Last summer, Dr. Doreen Poupard in the Office of the Superintendent contacted the principals of Mack Elementary School and Community High School, described the "Students on Site" program, and strongly recommended the program to them. Pat Chapman, Principal of Mack School, and Judy Conger, Dean of Community High, responded enthusiastically. In addition to these two very involved principals, 5 or 6 teachers at Community and 4 at Mack have participated in three introductory meetings.

City of Ann Arbor: Mayor Ingrid Sheldon is the one who suggested that a site-specific public-culture project could focus on the Broadway Bridges reconstruction. Mayor Sheldon has encouraged the active participation of the Parks and Recreation Department and the Engineering Department. Ron A. Olson, Superintendent, Parks & Recreation, also sits on the YoHA Community Advisory Board and will participate in the summer seminar.

Johnson, Johnson and Roy Incorporated, in the person of Sue Gott, Project Director for the Broadway Bridges reconstruction, has warmly welcomed the Arts of Citizenship Design Team into the day-to-day development of the site plan. She and JJR designers will participate in the summer seminar as experts, not only on the site itself, but also on integrated approaches to city planning involving engineers, landscape architects, architects, and environmental experts. Ms. Gott will also be involved in the exciting public art projects planned by another key collaborator, the Downtown Development Authority.

The Downtown Development Authority, in connection with the new parking structure at 4th and Washington and the creation of a downtown-Kerrytown-Broadway Bridges corridor, is taking the lead in crafting public art and design initiatives at the very moment when UM President Lee Bollinger has retained the noted firm, Venturi Scott Brown, to create a campus design master plan that takes seriously the University's relationship to the City. An exciting, integrated civic partnership that foregrounds the arts is well underway.

What is YoHA? What is the YoHA Arts of Citizenship Program?

The 1997-98 school year at UM has been dubbed the Year of Humanities and Arts--YoHA for short. YoHA is as much an organizing tool as it is a series of events. YoHA aims: to make cultural activities more visible and to celebrate achievements in the arts and humanities; to foster communities of cultural engagement by bringing the

UNIVERSITY OF MICHIGAN
11 SEPTEMBER 1997
THE SEARCH FOR AMERICAN IDENTITY
LAWRENCE W. LEVINE
Professor, University of California- Berkeley

In 1915, Horace Kallen, a Jewish-American professor at Columbia University introduced a concept he ultimately called "Cultural Pluralism," and raised questions which are still very much with us in the intense debates over multiculturalism and the ways in which Americans conceive of their identity and their society. Kallen pronounced the melting pot a failure and argued that while immigrants undeniably underwent external changes, they remained ethnics internally.

Americans were confused about this, Kallen argued, because "the non-British elements of the population have been practically voiceless." Nevertheless, the truth was that the United States was a cacophony and the question was: "What must, what can, what shall this cacophony become a unison or a harmony?" Kallen did not posit this as a metaphor, but as an actual choice. Unity would require suppression of cultural and linguistic diversity, the abolition of parochial and private schools "and the concentration of the teaching of history and literature upon the English tradition." This would resemble European imperialism; it was possible but only at the cost of violating America's own traditions and fundamental principles. The other choice, harmony a "democratic commonwealth" of peoples, a "democracy of nationalities," a "multiplicity in a unity, an orchestration of mankind," was in the American spirit.

The significance of Kallen's ideas can only be comprehended if they are placed in context. From the beginning of our history, Americans have been alternately fascinated and frightened, but always absorbed, by a query that was articulated in its classic form by Alexis de Tocqueville in the spring of 1831. After portraying "a society formed of all the nations of the world having different languages, beliefs, opinions," Tocqueville asked the question that has so preoccupied Americans: "What serves as the link among such diverse elements? What makes all of this into one people?" Almost fifty years earlier, the French immigrant, Hector St. John de Crèvecoeur, had supplied the outline of an answer: "Here individuals of all nations are melted into a new race of men." Like Frederick Jackson Turner a hundred years later, Crèvecoeur utilized metaphors of nature and the soil. "Men are like plants, the goodness and flavour of the fruit proceeds from the peculiar soil in which they grow." In the free, unspoiled soil of America the immigrant underwent a "resurrection," and became "a new man, who acts upon new principles."

Here were the seeds of the idea of the melting pot, the most popular and long-lived explanation of what transforms a polyglot stream of immigrants into one people. In 1845 Ralph Waldo Emerson, using the image of a "smelting pot" which transformed various metals into a new and more durable form, wrote that "in this Continent,-- asylum of all nations, the energy of Irish, Germans, Swedes, Poles, & Cossacks, & all

the European tribes, of the Africans, & of the Polynesians, will construct a new race, a new religion, a new State, a new literature." Frederick Jackson Turner possessed the same confidence in the uniqueness of what was transpiring in the United States. In his famous 1893 paper he identified the American frontier as the "crucible" in which "the immigrants were Americanized, liberated, and fused into a mixed race, English in neither nationality nor characteristics."

In 1908, one hundred and twenty-six years after Crèvecoeur first used the term "melting" to describe the process of identity formation in America, an English-Jewish immigrant playwright, Israel Zangwill, wrote *The Melting Pot* which permanently fused that term to the process. The play's hero, the immigrant composer David, speaks of the United States as "God's Crucible, the great Melting-Pot where all the races of Europe are melting and re-forming!" Like Emerson's "smelting pot," Zangwill's cauldron was inclusive and embraced "Celt and Latin, Slav and Teuton, Greek and Syrian, black and yellow ... East and West, and North and South, the palm and the pine, the pole and the equator, the crescent and the cross." The real American, David exclaims, "will be the fusion of all races, perhaps the coming superman."

The notion of the melting pot contained elements of a revolutionary theory of identity. American identity would be not static but progressive and ever-changing depending on what went into the great crucible in which that identity was forged. Many Americans found it difficult to embrace so flexible and indefinite a concept. In 1754, Benjamin Franklin asked why the United States should "darken its People? Why increase the Sons of Africa, by Planting them in America, where we have so fair an Opportunity, by excluding all Blacks and Tawneys [Asians], of increasing the lovely white and Red?" Although he spoke positively of the "Red" race here, he also wrote ominously of "scouring America," of "clearing America of Woods" thus "making this Side of our Globe reflect a brighter Light." Indeed, Franklin's definition of "White" was quite narrow. Most Europeans, "the Spaniards, Italians, French, Russians, and Swedes are generally what we call a swarthy complexion; as are the Germans also, the Saxons only excepted." It was these Saxons, along with the English, who comprised what Franklin called "the principal Body of white People on the Face of the Earth," and it was to them that Franklin was convinced the United States should belong.

Thus from the beginning there was another, and quite contrary, set of ideas concerning American identity, which the sociologists Stewart and Mildred Cole have called "Anglo-conformity." This notion insisted that England was the Mother Country whose culture and institutions would prevail. David Ramsay in his 1809 *History of South Carolina* observed that "The different languages and dialects, introduced by the settlers from different countries, are gradually giving place to the English." While one could as Ramsay did assert Anglo-Conformity as a fact the natural product of climate, form of government, and language one could also assert it as a principle. Those who did so were not content to depend upon natural processes to ensure that immigrants would become Americans through the inexorable workings of time; they insisted that immigrants convert willingly and rapidly. The most

familiar early example of this attitude is in Secretary of State John Quincy Adams admonition in 1818 to potential immigrants. If they wanted to find happiness in their new land, they had to make up their minds to one thing: "They must cast off the European skin never to resume it. They must look forward to their posterity rather than backward to their ancestors; they must be sure that whatever their own feelings may be, those of their children will cling to the prejudices of this country."

Thomas Jefferson agreed that it was imperative that there be a rapid conversion to American values, principles, mores lest the European immigrants "warp or bias" the direction of American society and "render it a heterogeneous, distracted mass." This insistence on conversion links the ideas of the melting pot and Anglo-conformity and by the 20th century made complete separation of the two concepts difficult. Lewis Gannett recognized this in 1923 when he asserted that "Anglo-Saxon Americans have small interest in the 'melting-pot' except as a phrase. They do not want to be fused with other races, traditions, and cultures. If they talk of the melting-pot they mean by it a process in which the differences of the immigrant races will be carried away like scum, leaving only the pure ore of their own traits."

I am proposing that there have been two paramount melting pot theories in our history. The first, posited by people like Emerson and Zangwill, conceived of the pot as a crucible in which the different peoples were amalgamated into an ever changing American identity and the second a crucible in which differences were eliminated to conform to an already existing American identity. I'm also proposing that early in the 20th century the second theory triumphed over the first. By the time I attended the polyglot schools of New York City in the late 1930s and 1940s, the melting pot had become the instrument by which Anglo-conformity was achieved. Into the pot went the diverse groups and out came Anglo girls and boys, Anglo men and women.

This process was graphically demonstrated by the Ford Motor Company. Immigrant workers who wanted to join the profit-sharing plan which Ford inaugurated in January, 1914, were compelled to enroll in the Ford English School from which some 16,000 workers graduated before the school was disbanded in 1921. The purpose of the school according to a company spokesman was "to impress these men that they are, or should be, Americans, and that former racial, national, and linguistic differences are to be forgotten." Commencement exercises were held in a large hall. On the stage, in front of a model of an immigrant ship stood a huge pot, seven and a half feet high and fifteen feet in diameter. The graduating members of the class, dressed in clothes representative of the nations from which they had come and carrying the types of luggage they had brought with them when they first arrived in the United States, marched down the gang plank from the ship and disappeared into the pot. Six of their teachers then stirred the pot with ten foot long ladles. When the pot began to "boil over," the workers emerged, according to an eye witness, "dressed in their best American clothes and waving American flags." It was a thoroughly comforting and thoroughly antiseptic notion of acculturation: The outsiders, the strangers, passed through without leaving any trace of themselves, of their cultures, of their identities. They were processed as surely and as completely as any other raw materials in the

factories of the United States. "I am more a manufacturer of men than of automobiles," Henry Ford once boasted.

The insistence upon envisioning the United States as an only slightly modified English culture blinded generations of Americans to the dynamics and complexities of cultural syncretism whereby American identity and culture were the result not of the imposition of English culture on all other groups but of the interaction of the various ethnic and racial groups with one another. It especially ruled out any consideration of the influence of African culture in the construction of an American identity.

It was not until the twentieth century that the stage was set for such ideas of national identity as Kallen's by the new anthropological definitions of culture which tried to understand diverse cultures from within rather than from the imagined heights of Western European cultural and genetic superiority. The concept of cultural pluralism was an important break with the past tendency of seeing America's constituent groups as undergoing some sort of inexorable processing -- either through melting or through conversion. Kallen's writings embodied the notion that continuing cultural and ethnic distinctiveness was not pathological, did not spell the demise of the Republic, but was in fact something to be prized and nurtured.

A year after Kallen, in 1916, Randolph Bourne also spoke of the failure of the melting pot. Immigrants, he insisted, were not alien masses "waiting to be melted down into the indistinguishable dough of Anglo-Saxonism. They are rather threads of living and potent cultures." In one of his most important insights, he rejected the common image which saw the English as assimilated Americans while newer immigrant groups maintained unhealthy and destructive allegiances to their native lands. "The truth is that no more tenacious cultural allegiance to the mother country has been shown by any alien nation than by the ruling class of Anglo-Saxon descendants in these American states." He urged his fellow Americans to build a "trans-national" state in which the many races and peoples, would both preserve their cultures and identities and join together to create the first truly cosmopolitan international nation.

If Kallen and Bourne continued the lamentable practice of basically ignoring non-White peoples, and especially African-Americans, there was young Black graduate of Fisk and Harvard Universities who did not. As early as 1897, W.E.B. Du Bois asked: "What, after all, am I? Am I an American or am I a Negro? Can I be both? Or is it my duty to cease to be a Negro as soon as possible and be an American?" His answer was unequivocal: the destiny of American Blacks "is not absorption by the white Americans their destiny is not a servile imitation of Anglo-Saxon culture." Their duty to themselves and their nation was to maintain their distinctiveness. "We are that people whose subtle sense of song has given America its only American music, its only American fairy tales, its only touch of pathos and humor." Six years later, in passages that still resonate today, Du Bois wrote of his double-consciousness: "One ever feels his twoness,--an American, a Negro; two souls, two thoughts, two unreconciled strivings," and of his desire to "be both a Negro and an American, without being cursed and spit upon." Du Bois spoke not of "melting" but of being "a

co-worker in the kingdom of culture" where the American Black could utilize "his best powers and his latent genius," which the United States desperately needed if it was to fulfill its destiny: "There are to-day no truer exponents of the pure human spirit of the Declaration of Independence than the American Negroes."

At the heart of Kallen's, Bourne's, and Du Bois' arguments was an intriguing perception about the nature and composition of the American people, one which we might imagine historians would have pounced upon and tested. Instead, for more than half a century these ideas were overwhelmed by the certainty that ethnic distinctions were in the process of inevitable extinction.

There is a powerful temptation -- to which too many succumb to portray a wholistic past in which immigrants acculturated promptly and without fuss, and posed no problems for a nation which was inexorably becoming one: one people, one language, one state. As recently as 1995, Speaker Newt Gingrich asserted: "From the Jamestown colony and the Pilgrims up to the Norman Rockwell paintings of the 1940s and 1950s, there was a clear sense of what it meant to be an American." [A very strange statement for a Southerner to make.] In fact, of course, the United States harbored the kernels of division from the beginning and contained a multifarious population distinguished by race, religion, country of origin, philosophy, accent, language, class, and region and only 130 years ago barely escaped dissolution in the bloodiest war in American history.

The very strength of the United States -- its size and diversity inhibits if it does not render impossible the kind of conventional wholeness and stability that some Americans seem to long for and even to invent historically so that the present is made to appear aberrant, and even culpable, for harboring the seeds of separatism and alienation.

It is currently popular to write as if those now immigrating to the United States are qualitatively different from any previous immigrants and pose problems of a magnitude we have never before experienced. Thus Arthur Schlesinger, Jr. describes the contemporary United States as "a nation marked by an even stranger mixture of blood than Crèvecoeur had known," and warns that "The historic idea of a unifying American identity is now in peril."

Even that venerable elder statesman, George F. Kennan, who in 1947 as Mr. "X" alerted us to the Soviet peril, now, in his own name, warns us against ourselves. There are, he has determined, "far too many of us" in the United States, or, as it turns out, too many of some of us. It is time, he writes, to rethink the assumptions that "there could be no immigrant, of whatever culture or race or national tradition, who could not be readily absorbed into our social and political life, and could not, consequently, become a useful bearer of the American political tradition."

To underline his point that a culture can be overcome by what it tries to absorb he relates a parable about the onetime Italian cities on the eastern shore of the Adriatic which recruited workers from the adjacent Slav villages. "Today, finally, the last of

the Italians have left; and the beautiful cities in questions [sic] are inhabited entirely by Slavs, who have little relationship to the sort of city and the cultural monuments they have inherited." "Surely," he concludes, "there is a lesson in this." For Kennan the lesson is so obvious that he contemplates the break-up of the United States into twelve "constituent republics" each having control over its own immigration. In such a case, he speculates, "it is not inconceivable that certain of the major southern regions where things have already gone too far would themselves become, in effect, linguistically and culturally, Latin-American countries (which might for them, incidentally, not be the worst of solutions)."

Of course none of this is new. Every generation has produced its jeremiads about the dangers posed to the nation by the nature and actions of the current crops of immigrants, and has predicted, in one way or another, "the beginning of the end." Hyperbole and anxiety have been basic components in American discussions of immigration and acculturation throughout our history.

In 1718 Cotton Mather wondered "what shall be done" with the "great number" of Scotch-Irish migrating to Massachusetts while one of his fellow Puritans prayed that "their coming so over do not prove fatal in the End." Eighteenth-century political leaders in Pennsylvania worried that the tide of German immigration would turn Pennsylvania into a "foreign" colony. "The Germans who come hither," Benjamin Franklin complained, "are generally the most stupid of their own nation, they will soon outnumber us, [and we] will not be able to preserve our language and even our government will become precarious."

The arrival of large numbers of Irish Catholics in the first half of the nineteenth century brought forth frantic anxiety concerning papal dominance and the permanent undermining of Protestant culture in the United States. Again and again, aliens were pictured as being on the verge of taking command. "In fifteen years," John Bell warned in 1855, "the foreign population will exceed the native." Not even English immigrants were immune from condemnation. In 1836 Senator John Davis of Massachusetts chastised Great Britain for shipping "the most idle and vicious" immigrants to America: "shall we fold our arms and see this moral pestilence sent among us to poison the public mind and do irremediable mischief?"

All of these reproaches were aimed at the very Northern and Western European peoples who were to become the models of the Good Immigrant when the Turn of the Century brought millions of immigrants from Eastern and Southern Europe who now became the focus of the calamitous cries of those who saw the end of American glory around every corner. The large numbers of Italians streaming into the United States by the 1880s, led Josiah Strong to revive the warnings of immigrant armies dispatched by the Pope to undermine and conquer Protestant America. In 1914 the University of Wisconsin sociologist and progressive reformer Edward Alsworth Ross observed a group of new immigrants in their Sunday best and commented: "They simply look out of place in black clothes and stiff collar, since clearly they belong in skins, in wattled huts at the close of the Great Ice Age." He scrutinized these Magyars, Russians,

Hebrews, South Slavs, Italians, Greeks, and Portuguese, and shuddered to think that they could "mingle their heredity with ours."

These Italians and Greeks and Jews and Poles and Bohemians became in their turn paradigms of what desirable immigrants ought to be, as Hispanics and Asians dominated the immigration of the 1980s and 1990s. There is not one argument used against contemporary immigrants, not one dire prediction about the dismal future we face because of their presence, not one rationale for closing the door in their faces, that has not been aimed at earlier immigrant groups

Surely, to paraphrase George Kennan, there ought to be a lesson in all of this. Surely, there is: we who inhabit the United States at this moment are not unique, nor is our situation. Every previous generation of Americans has had its profound difficulties accepting ethnic and racial groups who did not seem to adhere to some earlier model; every previous generation of Americans has spied in the new immigration of its own time the seeds of dissolution and chaos; every previous generation of Americans -- composed one should note of the children of earlier immigrants -- has seen itself as the native guardians of the Pure and Original America. And every previous generation of Americans has been incorrect in its fears and its certainties because every previous generation -- and our own as well -- has understood only very imperfectly the phenomena of immigration and assimilation.

African Americans figured prominently in these periodic bursts of hysteria and despair. Shortly after the Civil War there were euphoric predictions that Black Americans were on the threshold of extinction. In Mississippi, the Natchez Democrat proclaimed, "The child is already born who will behold the last negro in the state of Mississippi ... brought unprepared into competition with the superior intelligence, tact, and muscle of free white labor, they must surely and speedily perish."

The census of 1870, which seriously undercounted Black Americans and thus showed them declining with relation to White Americans, gave sustenance to this view and seemed to constitute evidence for the prediction Charles Darwin made a year later in his *Descent of Man* : "the civilized races of man will almost certainly exterminate, and replace, the savage races throughout the world." The census of 1880, however, showed a higher rate of population growth among Blacks than Whites and swung the pendulum of prediction and delusion in the opposite direction. In 1883, Dr. Edward W. Gilliam, writing in the *Popular Science Monthly* calculated that by 1980 there would be a Black population of 192 million, and warned that "This dark, swelling, muttering mass" will grow increasingly restless and sullen under repression, until at length, conscious through numbers of superior power, it will assert that power destructively, and, bursting forth like an angry furious crowd, avenge in tumult and disorder, the social law broken against them."

Such current prophecies as those of Kennan fit easily into this well established pattern of calamity and fantasy. What we need is not further exacerbation of these deeply rooted and deeply unfortunate tendencies but further understanding of the actual

character of U.S. society. In the recent past scholars have gone further than ever before toward probing more closely the nature of ethnic identification and assimilation. Milton Gordon distinguished between at least two basic types of assimilation:

- Behavioral assimilation which was usually rapid and widespread and entailed absorbing such cultural behavior patterns of the "host" society as language, dress, and manner.
- Structural assimilation, on the other hand, which consisted of entering the "structures" of the larger society, its organizations and institutions was much slower and less complete.

This distinction goes to the heart of many of our confusions. People who look and act totally assimilated to some general norm, can and in American society often have had to keep their primary associations their most intimate and significant relationships within their own specific group and maintain a discrete culture which lives alongside the larger culture of which they are also a part. My own father, who emigrated to the United States in 1913, provides concrete evidence of Gordon's point. He learned English and rarely spoke Yiddish to his children because he wanted them to be Americans; became an avid baseball fan who idolized the great Yankee first baseman Lou Gehrig; dressed and groomed himself precisely like other lower middle class and working class Americans; became a lifelong Democrat, and was intensely proud of being a naturalized American. Yet this same man belonged until his death in 1969 to a fraternal society composed exclusively of immigrants from Shot, the little Lithuanian village where he had grown up; married the daughter of a Russian Jewish immigrant family; held and maintained many of the same Orthodox and folkish Jewish tenets as his forebears; had no close friends who were not Eastern European Jews or their descendants; rarely strayed far from those friends or from his large extended family; took his brief annual vacation in the "Borscht Belt" of the Catskill Mountains where he shared the countryside with still more Eastern European immigrants and their progeny; and finally was laid to rest in the midst of the same people with whom he had spent his life.

Though they had their feet planted in more than one culture, neither of my parents fit the "marginal man" model which sociologists like Robert Park once argued dominated immigrant culture whose typical denizen was portrayed as "par excellence, the 'stranger,'" condemned "to live in two worlds," torn between "the warm security of the ghetto, which he has abandoned, and the cold freedom of the outer world, in which he is not yet quite at home." Park, and following him the historian Oscar Handlin, certainly did not invent these conflicts; they were real and often agonizing. But he and his colleagues tended to exaggerate the need to decide between cultures, to abandon the old in order to embrace the new. Together my parents made certain that their American born, college educated children imbibed the essence of the culture and the values that had defined their own lives. I was not raised in an either or, cut and dried, this or that universe. I could have both Moses and Lincoln for forefathers, both the Hebrew Torah and the United States Constitution for moral and legal touchstones, both Joshua and Joe Louis for warrior heroes, both the Jewish shul and

the American public school for houses of learning. I understood from early in my life that I was not expected to choose between cultural venues so much as to negotiate, and navigate, between them; to dwell amidst a variety of riches and understand how to accommodate them all; to learn to live with to borrow from Du Bois my "twoness": an American, a Jew; "two souls, two thoughts, two unreconciled strivings."

But it was even more complicated and far more multicultural than this, for the influences upon me as I grew up were not just East European Jewish and Anglo American; they were also Greek American, Armenian American, German Jewish, African American, Irish American, Italian American, Chinese American. I was not only raised with kids named Hirsch, Goldman, and Handleman, but also with kids named Demopolous, Cademian, Soropian, Mennona, Larrea, Gwon, and McCann. The physical and verbal games I played, the words I spoke and the dialect I spoke them in, the jokes I told, the ways I dressed and walked and held my body, the songs I sang, the folklore I heard and disseminated, the models of gender and especially of "manhood" I learned were not a simple mix of two separate cultures; they were the amalgam of the many disparate groups I grew up with and was influenced by [GUS THE GREEK]. Each of these peripheries was influenced not merely by the center but by many of the other peripheries as well and the center itself was altered by all of these influences and counter influences.

Outside of the public schools and such venues as the movies and radio, one of my chief forays into the larger American culture came through frequenting jazz clubs in the late 1940s when I was still in my early and mid teens. Thus one of my earliest exposures to American culture outside of the familiar confines of my small world, was the world of young Black musicians like Charlie Parker, Dizzy Gillespie, Thelonius Monk, Ella Fitzgerald, Sarah Vaughn, Billie Holiday, and Lester Young whose innovative music became a central part of my own cultural world. One of the most important acculturative phases of my young life, then, was connected to African American culture and judging from the diverse mix of people I met at such clubs as the Royal Roost, Birdland, and Bop City, I was not alone.

Indeed, my experience was not particularly new in the 1920s a group of White youngsters in and around Chicago. Benny Goodman, Eddie Condon, Milton "Mezz" Mezzrow, Gene Krupa, Muggsy Spanier, Frank Teschemacher, Joe Sullivan, encountered the music of such Black jazz musicians as Joe Oliver, Baby Dodds, and Louis Armstrong, who were then playing in the clubs on Chicago's South Side. Condon recalled that he and his friends spoke about jazz "as if it were a new religion just come from Jerusalem." Here was a cultural medium that allowed them to approach the larger society with a degree of musical and personal individuality that appealed to these youngsters, many of whom came from immigrant and ethnic families outside the mainstream.

At the end of another world war, several of my friends and I, Jewish boys from immigrant families, felt exactly the same way. Through these jazz musicians we found not only an art that touched us, we also saw the possibility of functioning in the

outside society while retaining our individual and ethnic personas; they were doing it and we could find a means of doing it as well. In an ethnically diverse society cultural models abounded and one had choices and influences far more numerous than many of the theorizers of assimilation and acculturation had recognized.

This was certainly the lesson American scholars were deriving from their research in the very decades in which I was beginning my career in the academic world. Though such social scientists as and their names are revealing Gerard Postiglione, Michael Novak, Milton Gordon, Nathan Glazer, Daniel Patrick Moynihan, Francis X. Femminella, and Andrew Greeley, were a diverse group with a variety of arguments and approaches, they all agreed that the classic melting pot had never been a reality. The various immigrant groups were not melted into something that already existed, but were recreated as a complex of that which existed and that which was still in process of becoming. Ethnicity did not merely survive as a vestige of the past, they argued, it existed as a dynamic factor in an American identity which was itself not yet finally established.

We have rediscovered that sense of excitement, that sense of as yet unrealized possibilities that informed Emerson's and Turner's discussions of American identity. Scholars have finally set about exploring and amending and expanding the notions of pluralism set forth by Du Bois, Kallen, and Bourne so long ago. The United States, Francis X. Femminella has asserted, received much more than just people from its cycles of immigration; it acquired an "immigrant culture" whose most salient characteristic is change itself which transforms both the newcomers and the older residents. It is in this sense that the United States is always and ever, in Femminella's term, an emerging nation.

In recent years some scholars have begun to look at the U.S. through the lens of creolization in which cultural sources originally widely different become integrated. Thus, to give one example, American music with African forms and sources of inspiration is no longer exclusively confined to African American music; it includes forms of White mountain music, White church music, mainstream popular music, and varieties of symphonic music which have been highly influenced by African American throughout our history. The anthropologist Ulf Hannerz has written, "Old subcultures keep reinventing themselves, and new subcultures keep being born."

These scholarly formulations transport us a long way from Henry Ford's massive melting pot which took no prisoners and left no traces of those who immersed themselves in its bubbling liquids. Our ideas are currently a good deal less neat; our crucible is much messier and not only leaves many signs of those who pass through it but somehow changes the processors as well as the processed. Contemporary explanations help explain those very American characteristics that so excited Frederick Jackson Turner: the sense of eternal rebirth, the ever vital process of becoming, the insistence on being free from the confines of the past, the receptivity to change and newness.

Because Turner linked these characteristics to the frontier, he grieved for his America when the frontier disappeared. But what if his tears were premature, what if this was Turner's error? Perhaps the true American frontier has not been land and space, but the people: those who were already here when the first Europeans and Africans came and those who have come continuously ever since. The diverse peoples, who came to or were brought to America for a myriad of reasons, have proven to be a far less exhaustible resource than the land itself and may well have been the source of those very qualities that Turner and before him, Tocqueville and Emerson and Melville and Whitman, most admired and celebrated about the United States. Their America was not a fixed entity to which all newcomers had to adjust. It was a dynamic becoming. America was not something that had happened; it was continually in the process of happening this was its uniqueness, this was its promise.

Catharine Stimson has defined multiculturalism as "the necessary recognition that we cannot think of culture unless we think of many cultures at the same time." Of course before we can think of them we have to understand them which has been the one of the major tasks of historians and other scholars during the past several decades. And it is not an easy task!

Joseph Papp, the late theatrical producer who brought free Shakespeare and much else to the people of New York City, told the New York Times, "My father was a Polish Jew, I'm an American Jew or I'm a Jewish American, whichever way you put it. Sometimes I'm just a Jew. But I'm never just an American. It's impossible because there's always a sense that you're an alien." [Glenn Ligon's 1992 etching, black print on white paper: I DO NOT ALWAYS FEEL COLORED.] Complex attitudes like these, which are far from uncommon, will never be understood through the kind of essentialism and patriotic fundamentalism too many critics of multiculturalism indulge in. They need to be read with the sophistication exhibited by David Potter who observed that some of his fellow historians too easily envision "national loyalty as if it were exclusive, and inconsistent with other loyalties," when in fact "national loyalty flourishes not by challenging and overpowering all other loyalties, but by subsuming them all in a mutually supportive relation to one another."

There is no question that the complexities we are beginning to acknowledge can be unsettling, even frightening. "When we discover that there are several cultures instead of just one," Paul Ricoeur has observed, "when we acknowledge the end of a sort of cultural monopoly, be it illusory or real, we are threatened. Suddenly it becomes possible that there are just other, that we ourselves are an 'other' among others."

The "exciting destiny" of the United States, observes the contemporary novelist Ishmael Reed, echoing such of his nineteenth century predecessors as Emerson, Melville, and Whitman, stems from the fact that "the United States is unique in the world: The world is here." To create curricula and histories upon the foundation of this truth is not to subvert but to explore and build upon and celebrate what has been at the core of American history and culture. It is to understand that the genius of the

American nation has not been to preserve and disseminate a specific culture, be it "Anglo" or "Teutonic" or "Western," but to demonstrate the possibilities of creating a truly multiethnic and multiracial democratic society. Above all, we must remember that the current debate over immigration is not just a debate over economics or politics; it is primarily a debate over culture. If, as I have tried to argue, the continual process of immigration is what has helped make us what we've been, has helped to shape many of those characteristics that define us, we have to ask ourselves what will happen to us when immigration and immigrants and second generation Americans no longer constitute an important part of our society.? No longer force us to remember what this nation is all about

NOTES

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REBUILDING THE LANDSCAPE OF COMMUNITY: THE WEST PHILADELPHIA LANDSCAPE PROJECT

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The West Philadelphia Landscape Project (WPLP) is an action research program that integrates research, teaching, and community service. Since 1987, faculty and students at the University of Pennsylvania have worked with community organizations, neighborhood groups, teachers and students in public schools on a wide range of activities. The goals of the project include development of strategic landscape plans to enhance environmental quality, implementation of landscape improvements to stimulate community development, mutual strengthening of secondary public school curriculum and undergraduate and professional education at Penn, and the study of how comprehensive ("top-down") and grassroots ("bottom-up") approaches to community development can be combined. Accomplishments include proposals for stormwater and wastewater management, the creation of a community database incorporating innovative applications of digital technology, a new curriculum for an inner-city junior high school, and tangible, sustained, community development.

The Community

West Philadelphia is an inner-city community; many areas are plagued by social and environmental problems: poverty, unemployment, deteriorated public infrastructure, derelict housing and vacant land, and local flooding and subsidence. Although primarily a residential community, West Philadelphia is also home to several large institutions, including the University of Pennsylvania. The population is mostly African-American, with a large Caucasian population living near the University, and a growing Asian-American population. Since 1994, the West Philadelphia Landscape project (WPLP) has focused on the Mill Creek neighborhood, one of the poorest in Philadelphia and the site of the West Philadelphia Empowerment Zone.¹

Managing an Urban Watershed:

Buried Creeks, Vacant Lands, and Regional Water Quality

Buried in a sewer, its floodplain filled in and built on, the Mill Creek still drains and carries all the wastes and stormwater from half of West Philadelphia, but the size of the pipe—about twenty feet in diameter—is too small for the huge quantity of sewage and stormwater it is meant to convey. In consequence the wastewater cracks, then undermines it, and, once or twice a year, sometimes more often, the sewer overflows, and brown water spouts from inlets and manhole

¹According to the 1990 US Census, the infant mortality rate is nearly two and one-half times that of the US, and the unemployment rate was between 20 and 30 percent.

covers. For more than sixty years, the ground has fallen in, here and there, along the line of the sewer. The creek has undermined buildings and streets, slashed meandering diagonals of shifting foundations, tumbled buildings, and vacant land across the urban landscape. In several places within the floodplain, entire city blocks are vacant. Young woodlands of ailanthus, sumac, and ash have grown up on older lots, urban meadows on lots recently vacated. Most community gardens in this part of West Philadelphia lie within the old floodplain of Mill Creek; in fact many of the gardeners remember when the houses subsided, their foundations eroded by high floodwater and undermined by subsiding fill. The correlation of a buried creek with deteriorated buildings and vacant lands in inner-city neighborhoods is not unique to Philadelphia; similar situations are found in Boston, New York, and many other American cities.

After a heavy rain, the Schuylkill River flows milky brown, the water surface glazed, oily, and lumpy, like a thick soup of sediment and sewage. Normally, rain falls, flows quickly across the paved floodplain to the sewer, then on to a treatment plant for cleansing before discharge into the Schuylkill. After large rainstorms, there is too much sewage, and some flows directly into the river--a combined sewer overflow. The mixture of sanitary sewage, stormwater runoff, and river water flows downstream past parks and docks into the Delaware River and its estuary. Mill Creek overflows past the place where Philadelphia draws its own water, but cities downstream, like Wilmington, Delaware, take in its discharge.

The West Philadelphia Landscape Project has identified low-lying areas, currently vacant, which are prone to flooding and proposed that the city use these vacant lands to detain stormwater in order to eliminate combined sewer overflows (CSOs) from the watershed. We have developed comprehensive, above-ground, watershed management strategies to reduce local flooding and CSOs and to design demonstration projects integrating stormwater management and parks. It is not feasible to bring the creek back above ground; it is now a sewer that carries waste as well as stormwater, but its presence as a green ribbon of parks and playfields will recall the creek, protect houses from flooding, and provide much-needed local open space. As a result of our work, the Philadelphia Water Department Combined Sewer Overflow Program made the Mill Creek Watershed a special study area in spring 1997.

A Community Database Using Digital Technology

The West Philadelphia Digital Database integrates text, statistics, maps, photographs, and drawings and is designed to link the scale of the city with that of an individual block or property. The "nested" structure of the database makes it possible to get an overview of West Philadelphia as a whole, then to zoom in, on the computer screen, on a smaller area, down to the scale of a few blocks or a single property, with much more detailed information about land use, vacant land, buildings, sewer, floodplain, topography, and population. The database runs on a personal computer and was designed for use by government agencies and grassroots organizations, for both "top-down" and "bottom-up" planning. It makes information and analytical tools once available only to government agencies, large institutions, and commercial firms accessible to the general public. This has great potential as a model for other places; once a digital database is set up, it can be shared by many different users. For example, it is now being used by middle school

students to study their community.

A large website (www.upenn.edu/wplp) presents the work of the West Philadelphia Landscape Project, including an atlas of sample maps illustrating types of information in the digital database, photographs, reports of ongoing projects, and summaries of publications: A Framework for Action (1991), Vacant Land: A Resource for Reshaping Urban Neighborhoods (1991), Models of Success: Landscape Improvements and Community Development (1991), Shaping the Block (1991), 'This Garden Is a Town' (1991).

The most recent addition to the WPLP community database is an archive of primary documents about the Mill Creek watershed: maps of the Mill Creek neighborhood from the colonial period to the present; historic photographs; old newspaper articles, including dozens that document cave-ins over the Mill Creek sewer; past and present plans for the Mill Creek neighborhood. The most significant will be added to the digital database and will be accessible online through the WPLP website.

Among its other uses, the WPLP database, including the community archive, is providing course material for a new community-based curriculum for a local middle school. It is also being used by a graduate studio course in landscape architecture and a research/community service seminar in Urban Studies which I teach each year. Both courses focus on Mill Creek--the watershed and the neighborhood: the former, "Transforming the Urban Landscape," as the context for urban design and planning projects; the latter, "Power of Place," as a medium for studying urban history, environment, policy, and planning. Penn students in both courses teach a series of weekly workshops at Sulzberger Middle School as part of their normal course work.

Community-Based, Environmental Education

Sulzberger Middle School is in the Mill Creek neighborhood, in the heart of the West Philadelphia Empowerment Zone; all its students are African-American. The school is next to the old "floodplain" of the Mill Creek, now buried in a sewer; the cafeteria and gym flood after heavy rains. Students are bussed, occasionally, outside the city to see "nature," yet all around the school are successional meadows on vacant lots where former houses and businesses in the old Mill Creek "floodplain" caved in or were demolished, affording ample opportunity for studying the processes of nature and politics at work.

Since 1995, my students and I have been working with teachers and students at Sulzberger Middle School. We began with a single teacher and several special science projects in 1995: a plot in the community garden down the street and an entry for the Annual National Engineers Week Future City Competition where students use computer software to design a future city, then build a model of it. Vegetables grown by Sulzberger students won ribbons at the annual Philadelphia Fall Harvest Show, sponsored by the Pennsylvania Horticultural Society. In 1995, the Sulzberger students' "Future City" was the only entry exhibited in the Philadelphia region by African-Americans; in 1996, another Sulzberger group's design, "Silver City" won Best Design in the Philadelphia region. These early successes built enthusiasm and support for an expanded

program.

In 1996-1997 we worked with teachers and students (age 11-13) in sixth, seventh, and eighth grade classrooms to explore how a new curriculum organized around "The Urban Watershed" could combine learning, community development, and water resource management. In the fall, 130 sixth-, seventh-, and eighth-graders at Sulzberger Middle School, together with twenty-four of my students at the University of Pennsylvania, learned to read their neighborhood's landscape, to trace its past to understand its present and envision its future. The students wrote and drew their visions for the future and even wrote and sang a rap.

In spring 1997, students in my urban studies course worked with an eighth-grade class of thirty-three Sulzberger students. The Penn students researched and presented primary reference sources on several periods of the neighborhood's history: from pre-colonial times to early industrial development in the nineteenth century, transportation, land development and water management from 1880-1940, urban redevelopment from 1930-1975, and Mill Creek from the late 1970s to the present. Maps, photographs, tax records, census tables, stream-railroad timetables helped Sulzberger students envision how their neighborhood had changed over time and to see traces of the past in the present place. They found that West Philadelphia has a dynamic natural and social history in which the creek itself has played a leading role and that understanding the stories of their own neighborhood was an excellent introduction to environmental science, American history and government. In its broad outlines, the story of West Philadelphia is also the story of many other urban neighborhoods across the US, part of a larger picture of city, region, and nation. Between our weekly visits, the Sulzberger teacher took the material we brought in and used it across the curriculum in math (e.g. census statistics from 1860-1990), science (the urban watershed), social studies (history and governance), English and art (illustrated essays on future visions). In May, the eighth-grade class gave a public presentation with slides and posters at a symposium held at the University of Pennsylvania. The school year culminated in June with the publication of Power of Place: Place Essays about Our Mill Creek Neighborhood, a booklet of essays and drawings, with reviews by the Mayor of Philadelphia, city councilmen, and others. The following excerpt is from Sulzberger teacher Glenn Campbell's introduction to the publication:

"As they shared knowledge and research methods, both groups of students used cultural exploration to shatter cultural and academic myths and create a powerful partnership across secondary school and university levels. Together, we developed a curriculum for the millennium, drawing on the rich geography and diverse demographic past of West Philadelphia's Mill Creek Community. This dynamic study of Mill Creek was the catalyst which caused learning for my students to become 'real.'"

Landscape Improvements and Community Development

Many landscape improvements are highly visible, "greening" projects: new street trees, flower planters, and community gardens. Such projects can transform the appearance of a block or neighborhood virtually overnight, yet they are relatively inexpensive compared to other types of physical improvements. Small, landscape improvements do not require a complex organization or unusual skills; they can be

installed and maintained by individuals. Such projects can also stand as a symbol of other efforts that are more ambitious or require a longer planning and implementation period.

Landscape improvement projects, including dozens of community gardens, were designed and built, mainly between 1987 and 1991; most projects are still thriving. Some gardeners who were participants in these early projects are now active in the WPLP's recent work at Sulzberger Middle School. Aspen Farms, which was among the first WPLP projects in 1988, developed on a vacant block within the old floodplain of the Mill Creek, is just one block away from the school, and gardeners have been active in Sulzberger classrooms since 1995, as part of the Penn-Sulzberger partnership. In summer 1997, as part of a Mill Creek Watershed summer program, one section of Aspen Farms was developed as an outdoor classroom for a year-round environmental studies program at Sulzberger. Sulzberger students, along with four of their teachers, three Penn students, and community gardeners built a pond and butterfly garden. The Sulzberger students also documented the work in text and photographs and learned how to publish it on a website.

Landscape development alone cannot solve problems like poverty, unemployment, and the physical deterioration of housing and public infrastructure, but even small, incremental improvements to the urban landscape significantly improve how neighborhoods look and function and the quality of urban life. Successful landscape projects serve as catalysts for other community development projects and as important adjuncts to social programs such as education, job training, and employment. Built projects have given Sulzberger and Penn students the opportunity to apply knowledge they are learning in the classroom and to effect tangible change in the neighborhood.

Learning from Failure and Success

From the year the WPLP began, in 1987, design and construction of small-scale, neighborhood landscape improvements like Aspen Farms proceeded simultaneously and interactively with the compilation of the database and a planning study for the larger community. What we learned in working with people and evaluating built projects informed the planning, which, in turn, influenced the design of other projects. Parts of the "plan" were therefore already built by the end of the first year and could be visited and judged by people considering similar projects. The recent work with Sulzberger Middle School has proceeded in a similar fashion; we have conceived the curriculum even as we implemented it, and evaluate the results on a continuing basis.

This way of working has permitted us to learn from success and failure and to apply those lessons in continuing work. Between 1987 and 1991, we identified measures and ingredients of success by evaluating built projects in terms of success or failure to accomplish community development. Success cannot be measured by a single dimension, a successful landscape project, we decided, should improve the appearance of the neighborhood, be sustainable, promote the development of leadership and other skills, lead to spin-off projects, and provide employment possibilities. Common features that seem to affect success fall within several categories: key individuals who are effective at mobilizing people and resources; well-defined goals and

objectives; the involvement of many members of the community; a successful and visible product; good design; collaboration with varied sponsors and/or related organizations; ownership or control of land the project is built on; and broad-based resources. Some of these ingredients of success are important for accomplishing the initial project, all seem to be essential for sustaining and managing it over time. Where these lessons were applied, the results have been sustained; some of the "grassroots" landscape projects built in the late 1980s have also resulted in long-term collaboration on other projects, most notably the urban watershed program at Sulzberger Middle School.

The West Philadelphia Landscape Project is, fundamentally, an academic project, the staff are faculty and students at the University of Pennsylvania, and there is no client in the conventional sense. This has advantages and disadvantages. The planning work has no official standing, but neither is it bound by political expedience. We work with partners who wish to collaborate--community gardeners, teachers and students, public officials--and we make available the results to anyone who is interested. We can build projects, but we have no authority to implement plans.

The WPLP's most conspicuous failure has been the failure to convince city officials that there is a correlation between vacant land, derelict buildings, and the old floodplain of the Mill Creek and that this understanding must be incorporated into plans for the neighborhood. The City Planning Commission's Plan for West Philadelphia, for example, published in 1994, failed to acknowledge this despite the fact that the Director of the Philadelphia City Planning Commission, its chief planner for West Philadelphia, and staff of the Philadelphia Redevelopment Authority attended presentations of WPLP work and received copies of the reports, despite an article in the Philadelphia Inquirer that summarized WPLP findings and proposals and prodded the City to act on them. In 1994 the Philadelphia Redevelopment Authority donated a large parcel of vacant land adjacent to the main sewer in the Mill Creek bottomland for a new housing project for first-time, low-income homeowners. The Mill Creek Empowerment Zone was established in 1995, and rebuilding of the neighborhood is now proceeding at a rapid pace, some of it on vacant lots within the old floodplain. Despite its persistent, devastating effects on the community over the years and its continued contribution to degraded regional water quality, the existence and significance of the Mill Creek is not widely recognized by either the public or by local officials.

This failure to educate the public and persuade city officials is what first led us to seek a collaboration with Sulzberger Middle School to introduce a community-based, environmental education program organized around the urban watershed. We chose Sulzberger because its location was ideal--in the middle of Mill Creek's old floodplain, one block from Aspen Farms--and because sixth-eighth students were old enough to grasp the material and work on landscape construction projects, yet young enough for an important educational experience to have a pivotal influence on their future.

So far this strategy has been successful. Sulzberger students demonstrated that they are capable of understanding the environmental and economic issues facing their community, and that

they want to affect its future. Empowerment Zone staff who visited a classroom in spring 1997 were so impressed with the work, they invited the students to make a presentation to the Empowerment Zone Board, to the Housing Committee, and to participate in the planning process for their community. Meanwhile, a successful proposal to the Philadelphia Urban Resources Partnership to support the Penn-Sulzberger-Aspen Farms collaboration brought the WPLP to the attention of federal officials in the US Environmental Protection Agency (EPA).² The EPA, concerned about combined sewer overflows in Philadelphia, brought the WPLP to the attention of other federal, state, and city agencies. This prompted the Philadelphia Water Department to make the Mill Creek watershed a special study area and to propose collaboration with WPLP in developing demonstration projects for stormwater management to reduce combined sewer overflows.

Perhaps most important, studying the natural and social history of Mill Creek has proved to be a catalyst for outstanding academic work among Sulzberger students and has raised their academic ambitions. This is significant, for the average scores of Sulzberger students on standardized tests has been among the lowest in the city. At the beginning of the spring semester in 1997, only one student in Campbell's eighth-grade class said they planned to go to college; by the end of the semester, all but one said they planned to attend college. At the end of the 1996-1997 academic year, school administrators and teachers determined to expand the program to a larger group of students, to encompass the entire curriculum.

Sustainable Community Development in an Inner-City Watershed

In fall 1998 Sulzberger Middle School will establish the Mill Creek Watershed Small Learning Community (involving 10 teachers and ca. 240 students each year in grades 6-8) where the themes of regional watershed and local community will be integrated into all classes--science, math, social studies, computing, language, and art--in order to study problems and identify solutions to actual problems of sustainable development in the community and to bring these problems and potential solutions to public attention. A capstone project--a sustainable development demonstration project that may actually be implemented--will be an integrative project worked on by all students in the program throughout the year to which many academic subjects can be applied. The curriculum will accommodate children of all abilities: "special needs," mainstream, and mentally gifted. Penn faculty and students are working with Sulzberger teachers and students to develop the curriculum, along with senior citizens from Aspen Farms Community Garden, and staff from the Philadelphia Water Department and West Philadelphia Empowerment Zone.

In September 1997, we launched a pilot program in three classes in sixth, seventh, and eighth grades. The capstone project, which will be worked on this year by Penn and Sulzberger

² Urban Resource Partnerships were established in several American cities as part of a Presidential initiative to channel federal funds to environmental projects sponsored by local groups in urban areas and to give federal officials the opportunity to work with people in local communities.

students, is a miniature golf course, to be developed on vacant land within the Mill Creek "floodplain," that will tell the story of Mill Creek and serve as a demonstration project combining stormwater management and commercial development. Students will write the "stories," design the golf course, and develop a business plan as part of their social studies, language arts, science, and math curriculum. This was a project identified by Empowerment Zone staff, and there is great local political support for the project.

To be sustainable, community development in an inner-city neighborhood like West Philadelphia must address the issue of education, leadership, and employment prospects for youth. They are, literally, the future. A goal of the current work is to produce future citizens who understand their community and its environment and know how to guide its future and who have the necessary skills to gain employment. Youth are an untapped resource for public education, especially in an inner-city neighborhood like north-central West Philadelphia where there is no local newspaper. Youth who are well-informed about their community's natural and cultural history and its present environmental and economic challenges can bring this information to a wider audience than it might otherwise receive.

The University and the Community

Over the past eleven years, the West Philadelphia Landscape Project has undertaken different types of projects with diverse partners and sponsors. It began in 1987, when the University of Pennsylvania's Department of Landscape Architecture and Regional Planning, Philadelphia Green, the Organization and Management Group, and the West Philadelphia Partnership received a grant from the J. N. Pew Charitable Trust to work together on the West Philadelphia Landscape Plan and Greening Project. It continued after 1991, when funding for the initial project ceased, with support for research assistants from Penn's Center for Community Partnerships (work-study grants and grants from the Kellogg and Ford Foundations). In 1996-97, the Philadelphia Urban Resources Partnership supported the pilot program at Sulzberger in collaboration with teachers and gardeners from Aspen Farms. A grant from the US Department of Housing and Urban Development (1997-1998) sponsored updating the digital database and development of strategies for stormwater management on urban vacant land, and supports exploratory work with the Philadelphia Water Department.

The most significant sponsor is the Center for Community Partnerships (CCP), part of the University of Pennsylvania's President's Office, for it has not only sustained WPLP between outside grants, but also provides support for grant writing and administration, brings together faculty from around the University with similar interests, and serves as an umbrella for grant proposals by faculty from different schools within the University (CCP originated and coordinated the HUD). The CCP's primary mission is to promote service learning, courses offered by Penn faculty where Penn students teach in local public schools. My work with Sulzberger Middle School would have been impossible without CCP support: CCP staff arranged the initial contact with the principal, and CCP provides vans to transport my students back and forth from campus to school each week. By November 1997, Sulzberger Middle School will have three computer labs with Internet connections, the result of agreements the CCP made with local corporations to

install the necessary wiring in several West Philadelphia schools where Penn faculty are active. A grant secured by CCP is providing software--PageMaker (desktop publishing), ArcView (GIS), and Microstation (CAD)--for use in the Sulzberger computer labs, and yet another paid four Sulzberger teachers, in summer 1997, to take courses in desktop publishing, web-authoring, and geographic information systems (GIS) in order to prepare them for the new curriculum.

The Center for Community Partnerships was founded in the 1980s after decades of conflict between the university and the community surrounding it. Penn's administration initiated a series of partnerships between university faculty, students, and staff and nearby neighborhoods and schools. The University of Pennsylvania is now a leader in service-oriented academic programs that integrate teaching, practice, and research. These programs aim to educate Penn students to understand, solve, investigate, and reflect upon difficult real-world problems faced by individuals and communities surrounding the University. The work of the West Philadelphia Landscape Project is part of that larger mission, one among many such efforts coordinated by Penn's Center for Community Partnerships.

University's many constituencies into significant contact with one another and with local, regional, and national partners; to sponsor experimental initiatives and strengthen programs already underway in order to make permanent contributions to research, teaching, and learning; and to incite discussion of the social and educational potential of the humanities and the arts.

YoHA addresses the desire on the part of the University's faculty and its new president, Lee C. Bollinger, to insist on the educational and civic centrality of the arts and humanities. YoHA is committed to community outreach and to exploring the meaning of the word "public" as is used in the phrases, "public art," "public university," "public intellectuals," "public history." There are more specific local reasons to undertake the "Arts of Citizenship" programs. At the same time that the Downtown Development Authority has asserted its commitment to a public art and design program, the City is focusing on the Broadway Bridges infrastructure; the Ann Arbor schools are addressing the damaging effects of the "achievement gap"; and elementary school reading and writing skills are a top curricular priority for the public schools. Finally, UM President Bollinger has retained the distinguished firm of Venturi Scott Brown to implement a campus design master plan to be developed in close consultation with members of the community. We have shaped the "Arts of Citizenship" programs, therefore, to the key issues facing the Ann Arbor community this year and next. As the university's and the city's paths converge, the greatest value of the "Arts of Citizenship" program comes from building the habit of collaboration through concrete projects. The group of collaborators that has come into being through YoHA is growing all the time and is an important resource for future community planning.

Narrative Overview of the YoHA Arts of Citizenship Programs

All three Arts of Citizenship programs are under the direction of David Scobey, Assistant Professor of History and American Culture and Julie Ellison, Professor of English, Associate Vice President for Research, and YoHA Director. Although most YoHA programs have been planned for a single academic year, we have defined "The Arts of Citizenship" Program as at least a two-year undertaking because it involves developing a complex partnership with the city, the schools, and other organizations. The Arts of Citizenship initiative includes 1) an ambitious Talking Bridges lecture series focusing on nationally prominent speakers in the areas of urban history and planning, architecture and design, public art, public history, and literacy. This series, supported by the UM Office of the Vice President for University Relations, and possibly joined in future to additional lectures to be sponsored by the Downtown Development Authority, provides the intellectual framework for 2) The Design Team of University of Michigan faculty and staff, local artists, and representatives of local cultural organizations. This group is working together with Johnson, Johnson, and Roy, a private design firm retained by the City, and with the City to integrate public art and local history into the rebuilding of the Broadway Bridges, located in a gateway area rich with natural features, industrial sites, important auto and pedestrian routes, and above all, with the complex history of a neighborhood that has long been at the center of the life of the

city's African-American community. In October, six local artists joined the design discussion. The Design Team sees its role as that of imagining the cultural programs that could occur on or near this location and encouraging design choices that will make those programs feasible. As these proposals take shape, project and fundraising teams will be formed to carry each one further. The themes of the lecture series and the design project led to 3) Students on Site, the program for which we are seeking additional funding beyond a \$12,000 grant from the Michigan Humanities Council and additional support from the UM.

Three speakers in the Talking Bridges Series had a truly catalytic effect on our vision of Students on Site. The lecture series was supposed to help the Students on Site participants develop models of site-based collaborative research and education in the community. It really accomplished this goal. The three speakers who had the most significant impact on us were: Dwight Pitcaithley, Chief Historian of the National Park Service; Robert Hass, former poet laureate, "Environmental Educator of the Year," and founder of the "River of Words" project; and Ann Whiston Spirn, landscape architect and director of the innovative West Philadelphia Project integrating "landscape literacy," local social and environmental history, research, and undergraduate, graduate, and public school teaching "outside the walls." Each of these speakers was available to meet with small groups, including community groups; Spirn gave a special slide presentation at a dinner for Students on Site faculty and teachers. As a result of their combined influence, we have understood the relationship between environmental and cultural history much better; we have an enhanced appreciation of the connection between verbal and visual/spatial literacy; we see the importance of geographic information systems to the project's eventual web site. Another crucial outcome of the Talking Bridges series was the discovery of new institutional partnerships. Several of our speakers gave talks at the Ann Arbor District Library, and we want to foster our relationship with the Library throughout the life of the Arts of Citizenship initiative. We realized that the University of Michigan might develop a partnership with the National Park Service that would allow Park Service historians to enroll for graduate courses at the UM. We reinforced already excellent relationships with Greenfield Village/Henry Ford Museum, as well as with the Ann Arbor Downtown Development Authority. Professors Scobey and Ellison are already planning new courses for the Winter Term of 1999: Scobey's on the History of Ann Arbor; Ellison's on Writing in Public. Finally, we hope that First Lady Hillary Rodham Clinton will deliver the keynote speech in the Talking Bridges series this spring, bestowing national attention on the Arts of Citizenship program and on YoHA generally.

STUDENTS ON SITE PROGRAM

Overview and Objectives of Students on Site

This joint effort by the Ann Arbor Public Schools, the City Parks and Recreation Department, the design firm, Johnson, Johnson, and Roy, and the University of Michigan will bring together teachers from Mack Elementary School and Community

High School, faculty from the University of Michigan, urban planners, and parks experts. The goal of this team will be to create writing-intensive projects for Mack School students in partnership with Community High students and probably also to University of Michigan undergraduates. This winter, for example, Brian Carter's and Anne Ruggles Gere's classes will already be engaging the Broadway Bridges site and the Students on Site Program as real-world case studies. The writing projects will be linked to the culture and geography of the schools' immediate neighborhood and also to experiments with art and design. 7 months of planning, team-building, and initial research will culminate in a one-week June seminar, aimed at the creation of a small number of adventurous projects and the curricular materials, resources, and guidelines such projects will require. We are fortunate in having access to Professor Carolyn O. Frost's CHICO (Cultural Heritage Initiative for Community Outreach) web-based resources. CHICO, developed with the support of the Kellogg Foundation, will "house" the Students on Site web site, where both teaching resources and student creations can be shared. This site will be linked to the excellent YoHA web site (www.yoha.umich.edu).

Students on Site aims:

- To make the curricular and extra-curricular projects designed by the summer seminar engaging and practical enough so that they are actually used by teachers in 1998-99 in ways that link writing, the arts, social studies, and geographical and design skills.
- To craft a knowledge base related to the Broadway Bridges site for use in the schools, in UM research and teaching, in the district library, and other settings. As the bridge reconstruction is completed, this knowledge should provide a framework for community-wide discussion of the future of Broadway Park.
- To make students and teachers stakeholders in the development of cultural programs, design and planning activities, and environmental awareness in their neighborhoods.

Detailed Program Description

A one-week seminar for Ann Arbor public school teachers, community resources persons, and a group of University of Michigan faculty members in the humanities and related fields, will be held at the Bentley Historical Library on the UM campus in the week following the last day of school. At this point we have both more UM faculty and more AA teachers who are interested in attending the seminar than we have funds for. The goal of the seminar will be to identify a workable number of writing-intensive arts and humanities projects linked to the Broadway Bridges site—projects that will be carried out by public school students during the upcoming academic year. "Expert witnesses"—artists, representatives of Johnson, Johnson, and Roy (the design firm), and the city Parks and Recreation Department will also help generate materials pertaining to the Broadway Bridges site, participate in some sessions of the seminar, and help plan school field trips to the site in the 1998-99 academic year. We seek

funding to support a series of workshops for teachers with four local artists. The artists we have in mind to direct these workshops have already become involved as volunteer consultants to the Broadway Bridges design project.

The "Students on Site" Program has been developed in partnership with the Ann Arbor Public Schools. The Office of the Superintendent proposed that two schools serving the Broadway Bridges area be the focus of the partnership: Mack Elementary School and Community High School (an alternative public high school with a strong record of community-based learning). The Summer Seminar of the "Students on Site" Program will be devoted to crafting a small number of well-thought-out projects that address the development of primary-school writing skills through the historical exploration of a specific locality. We plan to link high school students with elementary school students as field-trip partners, photographers, web site helpers, co-authors and co-artists, and researchers involved in the preparation of curricular resources.

Experienced teachers and university faculty will work together to carefully select archival and design-related materials—such as maps, photographs, architectural plans and models, landscape designs and models, images of public art in the city and on campus, letters, journals, stories and memoirs (in both print and audiovisual media), close-up images of the history of handwriting, newspapers, magazines, deeds, and wills. Appropriately reproduced, and when feasible placed on the project web site, these materials will become available to the Mack and Community teachers. We will be developing curricular units such as the following: Mack students take notes, make drawings, and take photographs with the help of Community High School guides during trips to the Broadway Bridges site, write short essays comparing the present site as they observe it with images of how it looked in previous eras, draw maps of the site and explain the maps in class, use popsicle sticks or spaghetti to make their own model bridges, experiment with imitating the handwriting of nineteenth-century manuscripts with a variety of writing implements, conduct and report on family or local history interviews, dramatize the "biography of a building" focusing perhaps on the original railroad station (relocated to Kerrytown, a nearby shopping area) or on the nearby house, moved a few years ago, that is becoming the local historical museum. Writing skills will be enhanced by projects that relate word to image; narrate past events; or involve note-taking and written and oral explanation. As the bridges become known to the community as a site for art and cultural programming, student projects can take the form of design experiments linked to the bridge construction, such as models, historical exhibits, storytelling, and murals incorporating texts and images.

Timeline (Year One)

- Sept-Dec 97 Forming group of teachers, faculty, artists, and others who will be involved in Students on Site seminar and other activities
- June-Dec 97 Design Team works intensively with JJR on Broadway Bridges site planning

- Dec 97-
March 98 "Talking Bridges" lecture series, expanding through partnership with the Downtown Development Association lecture series, helps foster public awareness of the potential of the Broadway Bridges area
- Jan 97-
May 98 Research by Students on Site faculty resource team and collaborators to locate, identify, list materials for summer seminar; Students on Site group stays in touch with Design Team's work on the Broadway Bridges site; Carter's and Gere's UM courses work on projects linked to the site design and the Summer Seminar. Four artists are identified and invited to join the project. Periodic meetings with Mack and Community teachers.
- June 98 Finish preparations for summer seminar; hold seminar week of June 15
- The seminar will meet from 8-5 for five days. Each day's program concludes at noon in order to leave time for participants to explore Bentley archive resources on their own or join a group hike or drive to a particular feature of the Broadway Bridges area. (The daily schedule is under revision as we identify new resource persons and invite their participation.)
- Mon: getting to know the site: history, design, environment, public art possibilities
- Tues: getting to know the archive: visual and textual resources
- Weds: planning field trips and materials related to them
- Thurs: planning writing-intensive arts and humanities projects for elementary schools before, during, after field trips
- Fri: crafting the role of Community High students and linked projects for high school use; debriefing and next steps; evaluation; picnic
- July-Aug 98 Prepare field trip plans and materials for classroom use
- Sept 98 Field trips, art/design and writing projects begin to be implemented in classrooms.
- Oct-June The full Students on Site curriculum is tested in Mack and Community

98-99 High classrooms. Ellison, Scobey, and Gere work through their respective UM courses on projects related to the Students on Site program. Evaluation is ongoing through questionnaires that collect both quantitative and qualitative information. The project team will convene in June for a rigorous assessment, with the help of the UM Center for Research on Learning and Teaching, UROP (the Undergraduate Research Opportunity Program), and the Office of the Vice President for Research.

"Students on Site" is intensely collaborative and involves many local partners; it serves public school students and teachers in new ways; it offers a *concrete* understanding of art, culture, history, and society *in the context of a local setting* and in an *interdisciplinary* fashion, so that the arts are not isolated from other aspects of the K-12 curriculum but thoroughly bound up with them. The impact of civic collaboration in Ann Arbor focused on cultural education, grounded in the arts and humanities, and dramatized through the discovery of the city's natural and built environment, will be substantial. The arts benefit from being conspicuously integrated into high-profile educational and construction projects in the community. Students on Site binds the natural and built environment, along with local art, history, and culture to elementary education as the Broadway Bridges site is slowly transformed before the eyes of students over a period of several years.

Budget Needs

What the budget does not reflect is our desire to sustain the Students on Site summer seminar over a minimum of three summers (1998-2000) and the academic-year collaboration over a minimum of three years (1998-99, 1999-2000, 2000-2001). We will be writing grants seeking continuing or renewable funding over the three-year period.

Seeking for Summer 1998:

\$1000	\$200 x 5 teacher stipend upgrade (to \$500/wk)
\$2000	funding for four additional teacher participants in summer seminar
\$2000	funding for two additional faculty participants in summer seminar
\$6300	Project co-director's 1/9 summer salary plus 18% retirement benefits (OVPR will backstop)
\$4000	Webmaster with GIS skills and strong collaborative/communication/design skills Ideally this would be a GSI. A grad student in the joint engineering/architecture program would be ideal. Graduate Student project assistant @ \$15/hr plus 10% benefits
\$ 500	Web server space, etc.
\$ 700	Digital camera(s)

\$16,500

Possible Items for Detroit Edison Foundation Proposal: Sought for AY 1998-99

\$4000	support for 4 local artists to visit schools in AY 98-99
\$4000	\$2000 x 2 for each school for project support (especially field trips) in AY 98-99
\$4000	ongoing web site support from GSI

\$12,000

002
"Who can remember back to the first poets
The greatest ones, greater even than Orpheus?
No one has remembered that far back
Or now considers, among the artifacts
And bones and cantilevered inference
The past is made of, those first and greatest poets,
So lofty and disdainful of renown
They left us not a name to know them by.

They were the ones that in whatever tongue
Worded the world, that were the first to say
Star, water, stone, that said the visible
And made it bring invisibles to view
In wind and time and change, and in the mind
Itself that minded the hitherto idiot world
And spoke the speechless world and sang the towers
Of the city into the astonished sky.

1

THE WHITE HOUSE
OFFICE OF THE FIRST LADY
0003

They were the first great listeners, attuned
To interval, relationship, and scale,
The first to say above, beneath, beyond,
Conjurors with love, death, sleep, with bread and wine,
Who having uttered vanished from the world
Leaving no memory but the marvelous
Magical elements, the breathing shapes
And stops of breath we build our babels of. [pause]

To you who speak "the speechless world," and the "great listeners" who hear it, we are honored to welcome you to The White House. Just like Howard Nemerov in "The Makers," we are here on this Millennium Evening to celebrate the timeless power of poetry and poets...as our American memory. Our purveyors of insight and culture. Our eyes and ears who silence the white noise around us and express the very heart of what connects us, plagues us, and makes us fully human.

I want to thank everyone who has made this celebration possible, especially:
Ellen Lovell, the director of the White House Millennium Council. Our Poets
Laureate: Robert Pinsky, Rita Dove, Bob Hass, Anthony Hecht, and William
Meredith. Could you please stand?

04/29/99 THE 10:10 PM 201 400 0244 OFFICE OF THE FIRST LADY 0004

What better way to commemorate National Poetry Month than by gathering our nation's poetry and poets in our nation's home. I hope all of you get a chance to visit the foyer and see some of the extraordinary works that capture America's role in poetry and poetry's role in America. For that exhibit and so much more, we owe a huge debt of gratitude to Dr. James Billington, the Center for the Book, the Curators, and the entire Library of Congress.

Let me also thank Bill Ferris and The National Endowment for the Humanities, State Humanities Councils; the Howard Gilman Foundation; Phi Theta Kappa; the Department of Veterans Affairs; and Sun Microsystems for bringing this event to people throughout our nation and world. First, via satellite, to more than 200 sites in 44 states. And also via the Internet on the White House Web Site and the SunMicrosystems site.

This is the third of many Millennium Evenings we will be holding with scholars, artists, scientists, and other creative individuals to help our nation explore who we are and who we want to be as we enter the next century. The goal of all our White House Millennium activities is to "Honor the Past and Imagine the Future." And, that is what we are doing tonight -- with both poetry and prose, with cutting-edge technology and the torn pages of old books.

Like many of you, my first real introduction to poetry took place in a classroom. I remember standing before a sea of other children and reciting poems that I'd memorized by saying them out loud at the kitchen table. On the way to school. Before going to sleep. Over and over again. That's how we learn to feel the music and rhythm and inspiration of poetry. To understand its window onto our experiences as Americans, communities, and individuals.

In school, when we sang the Star Spangled Banner and read Emma Lazarus' words inscribed on the Statue of Liberty: "Give us your tired, your poor, your huddled masses yearning to breathe free,"...we learned about the birth and meaning of America. When we asked Lanston Hughes' haunting question, "What happens to a dream deferred," we learned about the struggles of African Americans and those too long denied our nation's promise of justice and opportunity.

When we fall in love or see loved ones die. When our hopes are realized or dashed. When we tuck our children into bed or walk through a garden. In every moment of our lives, the poems we read or write speak to us, transform us, comfort us. And our love for them must be passed down to every generation, to every American. Not just touching the intellectual life of a few, but the everyday life of us all.

That's what the Poet Laureate Joseph Brodsky was talking about when he said that "an anthology of American poetry should be found in the drawer in every room in every motel in the land."

Seven years later, we see his dream being fulfilled in truck stops, supermarkets, and train stations where thousands of copies of "101 Great ^{American} Poems" are being handed out by his American Poetry and Literacy Project every April.

We see his dream being fulfilled in the refrigerator magnets that people are transforming into poetry in between meals. In the poetry readings that increasingly grace the weekend sections of our newspapers and the book stores and coffee houses of America.

This afternoon, we saw his dream being fulfilled in the confident young people we met at Johnson Junior High School in Southeast Washington. I wish you could have seen these students. They were rehearsing for a poetry slam taking place tonight. For those of you who have never seen a slam, it's not to be missed. It's a high-speed, high-spirit competition where students face off against each other by reading their own poems and receiving scores by a group of judges. Sort of like a cross between Olympic gymnastics and old Vaudeville.

5

04/20/99 THE 10:21 AM 202 400 0244 OFFICE OF THE FIRST LADY @007

Using their voice as an instrument and their soul as a library, the students read poems about the beauty of their names, the plight of a homeless man, the contributions of Duke Ellington, their pride and pain. And they talked about how poetry had helped them put their anger "on paper instead of acting it out." How it had opened up thoughts they never knew existed. How it had given them confidence. Every child in America should have that opportunity. In a poem one boy read, he said "I'm so musical that when I write ~~a~~ song^s, you sing ~~it~~^{them} for the rest of your life."

No one has worked harder to ensure that all of us sing poetry for the rest of our lives than our two former and current Poets Laureate. Whether by promoting literacy and celebrating our environment, as Robert Haas has done. By bringing poetry to everyone and putting everyday life into poetry, as Rita Dove has done.

Or, by creating a record for the future of the poems that moved us as individuals and defined us as a nation, as Robert Pinsky is doing. Just this morning, I was pleased to announce that the National Endowment for the Arts is awarding \$500,000 to support the Favorite Poem Project.

So tonight it is my great honor to introduce three of Nemekov's "Makers," who will "speak the speechless world" and bring it to all of us. In other words, their own version of the poetry slam. Our Poets Laureate: Bob Hass, Rita Dove, and Robert Pinsky, who will start things off with a few comments. Please welcome them.