

Nancy G. Anderson
Professor

Nominated by
Clifton L. Taulbert

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Supplementary Materials

Originals of relevant books, magazines and CDs available upon request

Nancy Grisham Anderson Bio

A Mississippi native, Nancy Grisham Anderson completed her undergraduate degree (magna cum laude) at Millsaps College (Jackson, MS) and her graduate work in English at the University of Virginia. After teaching at Millsaps and in high schools in Germany and the United States, Anderson joined the English faculty at Auburn University Montgomery, where she is currently an associate professor of English and director of Actions Build Community: The AUM-Taulbert Initiative

Nancy has served as Director of Composition at AUM for 17 years and has taught all levels of writing courses, from developmental composition through a graduate research and writing course. She also teaches American literature surveys and Southern literature classes and has published works about Lella Warren, Zelda Sayre Fitzgerald, Mary Ward Brown, Harper Lee, Clifton Taulbert and Richard Marius. She has received both the William J. Calvert and James Woodall awards from the Association of College English Teacher of Alabama (ACETA) and been named a Distinguished Teaching Fellow at AUM. In May of 2006, she received the Eugene Current-Garcia Award as Alabama's Distinguished Scholar.

As director of Actions Build Community, Nancy conducts weekly writing workshops for children in Montgomery's housing communities and coordinates a Make-a-Difference Day project entitled, "Reading Makes a Life-Long Difference," which was recognized as one of the top ten programs in the nation in 2004.



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July 22, 2008

To: Jurors-2009 Brock International Prize in Education
Nomination of Professor Nancy G. Anderson

Education is this incredible door that leads people into the possibilities of their lives. Education is about exploring the possibilities that live within us. The educator becomes that person who stands at the front door of our lives welcoming us into this great world of discovery. Professor Nancy G. Anderson is such an educator. It is with great pleasure that I nominate her and, at the same time, introduce her life's work of unselfishness to others. Education is about unselfishness. It's about sharing the seeds of knowledge and watching them take root in the lives of others. Professor Anderson understands the importance of educating our children on all levels, from kindergarten to our four-year institutions.

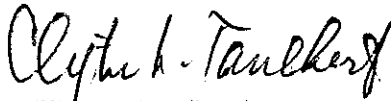
Professor Anderson's educational journey is international with the Mississippi Delta as her starting place. Is there a better place than the Mississippi Delta to start a journey of English-Literature? Professor Anderson would say no. Nurtured by the works of great southern writers, Professor Anderson started out early in her career challenging young people to dig deeply into literature to better understand the journey of humankind. In such a setting of exploring the past through literature, I met Professor Anderson and found myself mesmerized at her commitment to making a better America and using the stories of our lives to lead us in that noble direction.

It is her commitment to that noble direction that has set her apart. From high school to college classes, her students are exposed to the rich heritage of southern literature as well as the roles they can play in using their learning to ensure a better future for all of us. Professor Anderson is indeed a southerner, however, one with a clear view of how the world could look. She takes her students to that place as well as the volunteers who

In 2004, Professor Anderson was recognized nationally for her outstanding work with youth and literature as one of the 2004 winners of the USA TODAY "Make a Difference Day Award." All of this is in addition to her full-time profession as a college professor. Professor Anderson takes her life work seriously and this can clearly be seen as you look at her research and the grants obtained to further her knowledge and involvement in southern life. Her professional activities and her demands as a presenter speak to professionalism and the respect of her peers. However, it's the long rides on dark Alabama roads to small libraries and sometimes-unsafe walks week after week to public housing that tells the ...rest of her story.

Education is this incredible door that leads people into the possibilities of their lives. Education is about exploring the possibilities that live within us. The educator becomes that person who stands at the front door of our lives welcoming us into this great world of discovery. Professor Nancy G. Anderson is such an educator. Nancy Anderson is deserving of this great honor and I recommend her without reservation.

Sincerely,



Clifton L. Taulbert

President

The Freemount Corporation/Pulitzer-Nominated Author/ International Lecturer

and culture
Advisor: school newspaper and literary magazine

1963 **Millsaps College**, Jackson, Mississippi
English Instructor: freshman composition

EDUCATION

1962 - 1964 **University of Virginia**, Charlottesville, Virginia
M.A. - English
Thesis: "Elizabethan Psychology in Antony and Cleopatra"

1958 - 1962 **Millsaps College**, Jackson, Mississippi
B.A. - Major: English
Magna cum laude
B.A. thesis: "Troilus and Criseyde: A Dramatization of Boethian Philosophy"

RESEARCH

Publications

Foreword. *Alabama: One Big Front Porch* by Kathryn Tucker Windham. Montgomery: NewSouth, 2007. 9-10.

Wrestling with God: The Meditations of Richard Marius.
Knoxville: University of Tennessee Press, 2006;
Paperback rpt., 2007.

Reading Faulkner: Introductions to the First Thirteen Novels.
Knoxville: University of Tennessee Press, 2006; rpt.
Paperback edition, 2007.

"'A Game Played Against Time': Life in Bourbonville." *The Southern Quarterly* Summer 2003: 22-42
(William J. Calvert Award, ACETA 2002).

"Parallel Lives Can Meet." *Mosaic* (Fall 2003): 4-5.

"Aaronville Dawning." *OnStage, Southern Writers' Project Festival of New Plays* Winter 2003 [7].

And Blair Gaines, general eds. *In This Place: The Historical Markers of Montgomery County, Alabama*. Montgomery: Montgomery Area Chamber of Commerce/Historical Preservation & Promotion Foundation, 2002.

Abstract: "From the High School English Class to College Composition." *Proceedings: The 1988 East Conference of the Freshman Year Experience*. Columbia, SC: University of South Carolina, 1988: 48.

Editor. Lella Warren. *Foundation Stone*. Tuscaloosa: University of Alabama Press, 1986. 2nd paperback ptg., 1989.

"Marius, Richard." *Dictionary of Literary Biography Yearbook: 1985*. Detroit: Bruccoli Clark Book/Gale Research Company, 1986: 402-412; excerpt reprinted as "Richard Marius to Address WIT Conference," *The WIT Newsletter [Writing Instruction Technology]* 3 (March 1987): 1, 2; extensively quoted in "Marius, Richard." *Contemporary Authors New Revision Series*. Vol. 20. Detroit: Gale Research Company, 1990: 280-81.

"Alabama's Forgotten Writer." *Alabama Magazine* 50 (May 1986): 11,14.

And Richard Anderson. "Fitzgerald, Zelda Sayre." *Dictionary of Literary Biography Yearbook: 1984*. Detroit: Bruccoli Clark Book/Gale Research Company, 1985: 262-280.

"Lella Warren's Literary Gift: Alabama." *Clearings in the Thicket: An Alabama Reader*. Ed. Jerry Elijah Brown. Macon, GA: Mercer University Press, 1984: 77-88.

"Warren, Lella." *Dictionary of Literary Biography Yearbook: 1983*. Detroit: Bruccoli Clark Book/Gale Research Company, 1984: 330-335.

"Lella Warren: Washington's Southern Writer." *Washington Book Review*, Winter 1983 [1984 - issue incorrectly dated]: 14, 27-28.

And Donald G. Nobles and Sarah Portis. "Teachers Make a Difference Through Ability to Communicate Effectively." *The Professional Educator*, 6 (Fall 1983): 16-18.

"Four from the South." *Washington Book Review*, Spring-Summer 1983, 17-22.

"Thoughtful, Serious, Sympathetic." *Washington Book Review*, Fall 1983: 12, 24.

"From the Old South to the New South in Literature."
Selma-Dallas County Public Library. Alabama Humanities
Foundation, 1992-1993.

AUM Research Grant-in-Aid. Grant to support work on *They Call Me
Kay*, 1992-1993.

And Robbie J. Walker. "Literature: Common Ground for Racial
Understanding." Selma-Dallas County Public Library. NEH
Masterworks Program. January 1991 - December 1992. Final
report, March 1993.

"Contemporary Alabama Writers: Robert Inman." Selma-
Dallas County Public Library. Alabama Humanities
Foundation, January 1991.

Advisory Committee and Scholar. Read Alabama! Auburn University
Arts and Humanities Center. NEH, \$250,000, October 1988 -
June 1990.

Education Grant (to support educational programs on Lella
Warren). Kiwanis Club of Opelika, 1988.

"Reflections on 1984." Alabama Humanities Foundation, 1984,
1 February - 30 April 1984.

National Conference on Classical Rhetoric, Catholic University,
Washington, DC, 5-8 October 1983. NEH travel stipend.

AUM Faculty Research Grant-in-Aid. Grants to support research on
Lella Warren. 1980-81, 1981-82, 1982-83, 1986-87.

Works in Progress

Collections(2)of Richard Marius's short works, with Lella Smythe
and Ann Close (editor at Alfred A. Knopf and Marius's
literary executrix).

"Love's Cold Feet" and "The Monotony of a Day." Informal essays
in circulation.

Reprinting of *A Touch of Earth*, *Whetstone Walls*, and original
printing of previously unpublished novel, *This Little Danger*
by Lella Warren.

Professional Activities

Moderator, Session with Patti Callahan Henry. Alabama Literary
Symposium, Alabama Southern Community College. 1-3 May
2008.

Scholar. "Creating Writing Communities" [two days of writing seminars with administration, faculty, students, and members of the community]. Adamsville High School, funded by the Tennessee Humanities Council, 25-27 August 1993.

Association of College English Teachers of Alabama.
President - 1992-1994.
Vice-president/President-Elect - 1990-1992.
Past-President and Executive Board, 1994-1996.

Advisory Board. Southern Writers Project. Alabama Shakespeare Festival. 1991-1998.

Scholar. "Contemporary Alabama Writers." Selma-Dallas County Public Library, funded by the Alabama Humanities Foundation, January 1991.

Chair, Legislative and Administrative Concerns Committee, Association of College English Teachers of Alabama. 1988-1990.

Advisory Committee and Evaluator, Writing Instruction Technology, Jacksonville State University. 1988-present.

Evaluator, "Writing Across the Curriculum: Where We've Been, Where We're Going," by Dr. Dorothy Grimes and Dr. Harold C. Hamilton, Alabama Council of Teachers of English Fall Workshop, Mountainbrook High School, Birmingham, AL - 8 November 1988.

Moderator, "Data Bases in the Humanities," International Conference on Data Bases in the Humanities and Social Sciences, AUM, 12 July 1987.

Read Alabama! (programs in Alabama public libraries, funded by the National Endowment for the Humanities) - October 1988-June 1990.

Presentations

National Endowment for the Arts: The Big Read - Presentations on *TKAM*:
Huntsville - April 2007
Uniontown and Marion (Perry County) - March 2008
Homewood - April 2008

Speakers Bureau. Alabama Humanities Foundation. 4 separate terms.

"Memory in Southern Literature," with Susie Paul. Theatre in the Mind, 25 January 2003.

Presentations as part of responsibilities as Director, Actions Build Community: The AUM-Taulbert Initiative:
Student Development and Leadership, Troy State University, 13 February 2002
Eclectic Middle School, 4 January 2002.

"Changes in Higher Education." Capital City Kiwanis, 21 August 2001.

- Freshman Year Experience, University of South Carolina (Columbia, SC). 23 February 1988.
- "What Works." Alabama Council of Teachers of English Fall Workshop, Lee High School (Montgomery, AL). 9 October 1987.
- "Great Expectations." Alabama Council of Teachers of English Fall Workshop, Lee High School (Montgomery, AL). 10 October 1987.
- "High School Seniors' Thoughts about Freshman Composition Courses." English Faculty, Jacksonville State University. 9 September 1987.
- "The Dragon Lady's Assignments in Expository Writing." Writing Instruction Technology, Jacksonville State University. 11 April 1987.
- "Black Belt Writers." Alabama History and Heritage Festival. Selma Public Library, co-sponsored by Auburn University Arts and Humanities Center. 5 April 1987.
- "Myth-making in Popular Fiction: *Gone With the Wind*," Dothan Public Library. 7 October 1986.
- "Style and Meaning: A Practical Approach to Grammar, Punctuation, and Diction." Writing Instruction Technology, Jacksonville State University. 19 April 1986.
- "Lella Warren: Biography and History." Distinguished Lecture Series, Lakeside School, Eufaula, AL. 4 April 1986.
- "The Foundation of *Foundation Stone*." Alabama Historical Association. 25-27 April 1985.
- Report on a Survey of Developmental English programs, annual convention of Association of College English Teachers of Alabama, Jacksonville State University. 24 February 1984.
- And Donald G. Nobles and Sarah Portis. "Teachers Make a Difference." Southeast Regional Association of Teacher-Educators, Baton Rouge, LA. 20 October 1983.
- And Jerry Medley. "Lella Warren: Retrospection and Anticipation." Eufaula History and Heritage Festival. 3 March 1983.

Professional Development

Faculty Development Institute, AUM, Summers 1999, 2000
Internet Course, Huntingdon College, Jan-term, January 1994
Computer Seminar, AUM Staff Development, Winter 1983
Computer Course, Huntingdon College, Winter 1982

HONORS AND AWARDS

2007 Woman of Excellence (one of 10). *The Montgomery Advertiser*.
Eugene Current-Garcia Award for Distinguished Alabama Literary Scholar. 2006

TEACHING

Literary Best Sellers

Perspectives on Alabama's Black Belt - 8 sections in 6 disciplines

ENGL 6770 - Teaching Writing and Grading

MLA 600/MLAS 6000 - Research and Writing

EH 498/698 - Writing Seminars

ENGL 4840/6840 - On Writing, On Writers, on Teaching

ENGL 4770/6770 - Issues in Appalachian Literature

ENGL 4770/6770 - Contemporary Southern Literature

ENGL 4770/6770 - In Print/In Person

EH 477/677 - Southern Autobiography

EH 410/610 - Editors and Editing

EH 409/609 - Writing Across the Curriculum (course developed with Robbie Walker)

EH 406/606 - Rhetoric and Style

EH 402/602 (EH 302/ENGL 3020/4020/6020 - Literature and Community

EH 373 - Major American Writers: The Writings of F. Scott and Zelda Fitzgerald, with Richard Anderson

EH 315 - History of a Novel (course resulted in Richard Marius's donation of manuscripts to AUM Special Collections)

EH 315 - Special Topics: The American Historical Novel (course developed as result of work with Lella Warren's writings)

EH 305/ENGL 3050- Advanced Expository Writing (course redesigned after EH 306 was created)

EH 306 - Business and Professional Writing

EH 258/ENGL 2580 - Survey of American Literature II (Spring 1988 - Dr. Matthew J. Bruccoli requested that the class be part of pilot study of one tape of the Eminent Scholars Series, which he edits.)

EH 253 - Survey of British Literature I

EH 101 and 102 - English Composition I and II, including EH 102 Honors

EH 090 (originally EH 100) - Developmental English

MLA Thesis:

Director: Rhonda Boswell Flanagan, "Lee Smith's *Fair and Tender Ladies*"

Director: Angela Fuhrman, study of the short stories of Mary Ward Brown, Fall 2003

Second Reader: Robin Sparrow, "Views of Women in the Novels of Lee Smith," Spring 2002

Director: Peggy Russell, "'A Blue Day...'" Fall 2001

Director: Chris Davidson, "Water Imagery in the Works of Lewis Nordan," Fall 1999

- Essay, *ColleHctions* 1998.
- Roach, Kenneth. "A Holy Place." First Place, Advanced Informal Essay, *ColleHctions* 1998 and First Place, Informal Essay, Southern Literary Festival 1999.
- Gordon, Ashley. "Flight from the South." First Place, Advanced Informal Essay Competition, *ColleHctions* 1995; Honorable Mention - Informal Essay, Southern Literary Festival 1996.
- Longuet, Ondreja. "To Build a Fire." Honorable Mention - Informal Essay, Southern Literary Festival 1996; Second Place, *ColleHctions* 1995.
- Faulk, Leann. "Addicted to Words." Second Place, Southern Literary Festival, April 1994 and Second Place, Advanced Informal Essay Competition, *ColleHctions* 1994; "A Journey in Survival." First Place, Advanced Informal Essay Competition, *ColleHctions* 1994.
- Gilmer, Wade. "Grand Days." Judge's Commendation. Advanced Informal Essay Competition, *ColleHctions* 1994.
- Silva, Kristina A. "If Print Is Dead, Sign Me Up for Necrophilia." Judge's Commendation, *ColleHctions* 1994.
- Hansen, Chris. "The Great Pretender" (essay written for EH 305), McMillan Award for Outstanding Undergraduate Essay, Association of College English Teachers of Alabama, March 1993; Second Place, Advanced Informal Essay Competition, *ColleHctions* 1993.
- Griffith, Elizabeth. "A New Beginning" (essay written for EH 305), First Place, Advanced Informal Essay Competition, *ColleHctions* 1993; Honorable Mention, 1994 McMillan Undergraduate Writing Award sponsored by the Association of College English Teachers of Alabama.
- Kilmer, Nicky. "Smoldering Embers." (Essay written for EH 305), Judge's Commendation, Advanced Informal Essay Competition, *ColleHctions* 1993.
- Ford, Preston. (Essay written for EH 305), Judge's Commendation, Advanced Informal Essay Competition, *ColleHctions* 1993.
- Prim, Mary. "Playroom Magic." (essay written for EH 305), First Place, *ColleHctions* 1992.
- Rittenour, Sherry. Analytical essay on *Catcher in the Rye* (article written for EH 102), Judges' Commendation, *ColleHctions* 1992.
- Sky, Stanton. "A Slightly Steady Hum" (essay written for EH 305), Second Place, Southern Literary Festival, University of Alabama - Birmingham, April 1989; Judges' Commendation, Advanced Essay Competition, *ColleHctions* 1989.
- Robbins, Judy. "Be Careful--They're Really Cooking Out There" (essay written for EH 305), Judges' Commendation, Advanced Essay Competition, *ColleHctions* 1989.

Rules Committee, 1998 - 1999
Senator, 1996 - 1999
Steering Committee, 1997 - 1999
Chair, Fall Book Harvest, 1991, 1992, 1993.
"Fall Book Harvest," *The AUM Reporter* 16.4 (Winter 1992): 6 [no
byline].
Creator and Director, AUM University Experience, 1988, 1989,
1995.
Faculty Mentor, Early Orientation, 1987-present.
Executive Board, Friends of the AUM Library, 1987-present.
Dramaturg, *The Cat's Whiskers*, Theatre AUM, Fall 1988.
"Friends to Cosponsor World Premiere," *Libris Newsletter* 4 (Fall
1988): 1.
"Stages: From Vassar to AUM," *The Cat's Whiskers* (souvenir
program), October 1988.
Recipient, Lella Warren manuscript collection (contract of
agreement signed between AUM and Warren heir, January 1989).
"The Lady Senators," *The AUM Reporter*, 14 (Spring 1989): 9.
Judge, AUM SGA Homecoming Competition, 1989.
Sponsor, AUM Women's Basketball Sponsorship Program, 1988-1999.
Coordinator, Lectures by:
Clifton Taulbert (February 1996, 1997)
Judith Paterson (January 1996)
Richard Marius and Ann Close (April 1992)
Georgia Shurr (May 1989)
Helen Norris (April 1989)
Eleanor (Bobbie) Lanahan Hazard (October 1988)
Robert Inman (May 1988)
Matthew J. Bruccoli (December 1987)
Sally Fitzgerald (Spring 1987)
Ernest J. Gaines (March 1986)
Virginia Durr and Hollinger Barnard, with guest appearance
by Rosa Parks (October 1985)
Paul Gray (February 1984)
Richard Marius (February 1981).
Assistant Director, *Mass Appeal*, AUM Faculty Recital, Winter
1984.
Secretary, AUM Faculty Council, 1982-83
Presentation with Dr. Bert Hitchcock and Dr. Jerry E. Brown, AUM
Senior University, 15 October 1985.
Workshops with Donald G. Nobles and Sarah Portis, Speech
Proficiency Examination, quarterly, 1982-1984.
Evaluator, Speech Proficiency Examination, 1982-1984.
"Style and Meaning," AUM High School Journalism Workshop, and
Judge, editorials, features, and news stories, AUM High
School Journalism Workshop, 1982-1988.
Proofreader, *Inside AUM*, 1983-84.
Proofreader, AUM Nursing Student Handbook, Summer 1982.

Department faculty with English faculties from all area high schools, 1983-1989
Member, Sigma Tau Delta
With Robbie J. Walker, proposal for Learning Center's inclusion in the National Director of Exemplary Developmental Programs

Community Presentations

"Building Community: Higher Education and the Community."
Numerous civic organizations and clubs, 1999-present
"The Pioneer Woman in Literature." Nicholas Meriwether Chapter and the Gov. James Morris, Jr. Chapter of the Daughters of the American Colonies, 19 May 1993.
"A Historian Turned Novelist":
New Era Club, 28 April 1993
Old South Historical Society, 28 March 1993.
"F. Scott and Zelda Fitzgerald." Two presentations, The Montgomery Academy, spring 1993.
Lecture on Richard Marius: "New and Exciting After the War," The Tintagel Club, 14 April 1992.
Lectures on Lella Warren:
The Heritage Club, Huntsville, AL, 22 February 1991
Retired Air Force Officers Wives Club - 28 June 1989
Opelika Heritage Association - 26 January 1989
Kiwanis Club of Opelika - 26 January 1989
Opelika High School - 26 January 1989
Mothers' Circle, 21 January 1988
Alpha Delta Kappa, 14 January 1988
Sojourners Club - 12 March 1987
Magnolia Garden Club - 3 February 1987
John Knox Manor - 16 January 1987, 23 October 1987
DAR - 10 December 1986
Newcomers Club - 28 October 1986
Tintagel Club - 13 November 1984.
And Rickey Best. Presentations on the Lella Warren and the Manuscript Collection. St. James Senior Advanced Placement English Class - 1989 - present.
Nominations of Zelda Sayre Fitzgerald and Scottie Fitzgerald Smith to the Alabama Women's Hall of Fame, Judson College. Presentation of Mrs. Fitzgerald at induction ceremonies, October 1992.
Nomination and presentation of Lella Warren for induction into Alabama Women's Hall of Fame, Judson College, October 1987 (wrote biographical sketch published in the souvenir program).
Nomination of Lella Warren for the Distinguished Academy of Alabama Writers, inducted at Samford University, May 1984.
"Style and Meaning" (for reporters on the staffs of the

Member, Friends of the Montgomery Public Library

Volunteer: Multiple Sclerosis neighborhood drive

March of Dimes neighbor drive

American Cancer Society neighborhood drive

American Heart Association neighborhood drive.

Miscellaneous Book Reviews and Articles for *The Montgomery Advertiser*, *The Anniston Star*, *First Draft*, *Mosaic*, *The Alabama Review*

Service-learning Courses

Editors and Editing

Description

Publications:

In This Place: The Historical Markers of Montgomery County, Alabama

Who Was Dexter Avenue, Anyway? (history of the street names of Montgomery, AL)

Literature and Community

Description

Actions Build Community:

Make a Difference Day: "Reading Makes a Life-long Difference"

Writers' Blocks

Publications: 2 collections of children's writings

Awards:

2002 Award of Excellence for Innovative New Program – National Association of Housing and Redevelopment Officials, presented in NYC, July 2002

"Reading Makes a Life-long Difference" – 2004 -- one of top 10 projects in the U.S., selected by *USA Weekend*, accompanied by a feature in the *USA Weekend Magazine*, a \$10,000 check from Paul Newman, and an appearance on The Wayne Brady Show, which arranged a gift of \$5000 of new books from Border's Books

Editors and Editing

I created this undergraduate and graduate English course to introduce students to the world of editing and to support AUM's writing internship program.

Students study the various fields in which editors can work – including newspapers, university presses, commercial publishing companies, corporations, and literary magazines. I have invited editors from as many of these areas as possible to meet with the class to discuss their work and answer questions. In addition to editing exercises, the students do research about the field.

In two of the offerings of the course, the students worked on publications commissioned specifically for the course. The owner of a private publishing company, Black Belt Publishing Company (now River City Publishing Company), asked the class to research and write the history of Montgomery street names. Their work over several terms resulted in *Who Was Dexter Avenue, Anyway?* Following the success of that course and publication, an individual with the support of the Montgomery Area Chamber of Commerce commissioned students in Editors and Editing to research and write a guide to historical markers in Montgomery County, a work that was published as *In This Place: The Historical Markers of Montgomery County, Alabama*. As the person responsible for the commissioning told the students, "Montgomery has more historical markers than any city in the U. S. except for Philadelphia, Pennsylvania."

Obviously both books were out of date by the times they were released so new editions need to be researched and published.

Both of these research projects can be duplicated for community projects around the country.



Back row: Blair R. Gaines, Ashley Gordon, Nancy Grisham, Anderson, Georgi Rider. Front row: Stephanie Larkins, Nicky Kilmer, Judy Beavers Sims, and Carole K. Whitby. Not pictured: Gwen S. Price and Cindy Mantione.

The sources of Montgomery's street names are many and varied—from family names to historic events, from favorite songs to spur-of-the-moment whims, and even from other cities' directories. With the help of plat maps and archival records, along with written and oral histories, this book chronicles the stories behind the names, the origins of neighborhoods, and the roles of prominent developers. It is a new type of reference book on Montgomery history, as well as an entertaining source of trivia.

Front photo: Penny Weaver
Back photo: Frank Williams

Black Belt Press
Montgomery

1-881320-82-0 \$12.95

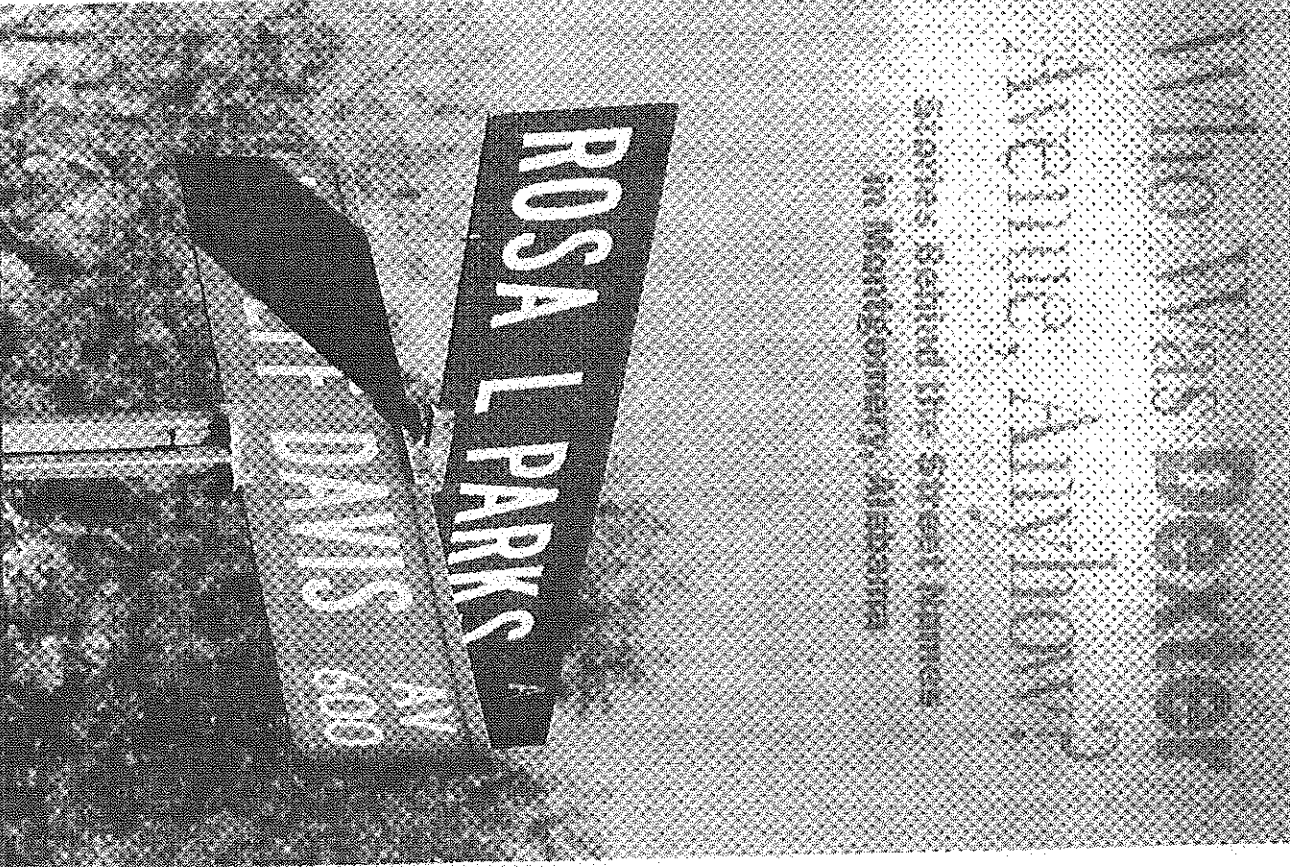


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Who Was...? DEXTER, MONTGOMERY, ANYHOW?



General Editors

Nancy Grisham Anderson and Blair R. Gaines

Researchers and Writers

- Ashley Gordon • Nicky Kilmer • Stephanie Larkins
- Cindy Mantione • Gwen S. Price • Judy Beavers Sims
- Carole K. Whitby

part of my AUM responsibilities. In addition to being a certified trainer with Taulbert's program, I conduct the two major undertakings of ABC: "Reading Makes a Life-long Difference" and Writers' Blocks.

The program with its two major components has been received national recognition. In 2002 the National Association of Housing and Redevelopment Officials awarded the program an Award of Excellence for Innovative New Program. In 2004, *USA Weekend* recognized the program as one of the top ten in the country, with a cover photograph on *USA Weekend*, a check for \$10,000 from Paul Newman, and a trip to Hollywood to appear on the *Wayne Brady Show* (the staff of the show arranged for Borders Books to donate \$5000 worth of new books for the program).

Over the years under ABC, we have published two collections of the children's writings (copies are available). These children have something to say if given an audience and confidence in their own voices, and the publication is the validation of that premise.

As time passed, the support from MPHA continued to diminish. Finally, in December of 2007, we closed the last Writers' Blocks located in an MPHA community center. By then we had created a partnership with Summit America, a private corporation that owns and operates low-income housing. This corporation renovated a community center at Southlawn Commons for Writers' Blocks to share with the evening GED program operated by Trenholm Tech Community College. We meet from 3:15 – 4:45 on Wednesday afternoons, and many Thursday afternoons, at the Molina Learning Center in Southlawn Commons. The corporate administrators are most supportive, and Mrs. Sonya Molina, the widow of the former president of Trenholm Tech for whom the center is named, has also adopted Writers' Blocks as an initiative of personal interest to her, attending periodically to give the young writers pep talks (and to deliver "goody bags" on special occasions). It is a splendid atmosphere for encouraging these children to write.

The funding for Actions Build Community originally came through the Office of the Vice Chancellor of Academic and Student Affairs, with a grant from the community outreach money legislated through the leadership of Senator Larry Dixon. Since then, there has been one additional small grant from that source. Otherwise, Writers' Blocks and Reading Makes a Life-long Difference are operated on the money from the grants, the Newman check, some donations from alumni, and my designated contribution to the Auburn Montgomery Family Campaign.

**Actions Build Community
Publications**

***The Writers' Blocks by Young Writers of Riverside Heights Community
Center***

The Writers' Block Anthology

In progress: The Writers' Blocks of The Molina Learning Center, Southlawn
Commons – scheduled for release in the fall of 2008

Actions Build Community Awards

2002 Award of Excellence for Innovative New Program – National Association of Housing and Redevelopment Officials, presented in NYC, July 2002

“Reading Makes a Life-long Difference” – 2004 – one of the top 10 projects in the U.S., selected by *USA Weekend* accompanied by feature in the *USA Weekend Magazine*, a \$10,000 check from Paul Newman, and an appearance on The Wayne Brady Show, which arranged a gift of \$5000 of new books from Border’s Books

**Actions Build Community
Illustrations**

Writers' Blocks

**"Reading Makes a Life-long Difference"
National Make a Difference Day**

Creation of other Unique Courses and Initiatives

Alabama's Black Belt

In Print, In Person

Published Article:

"A Game Played Against Time": Life in Bourbonville

Alabama's Black Belt

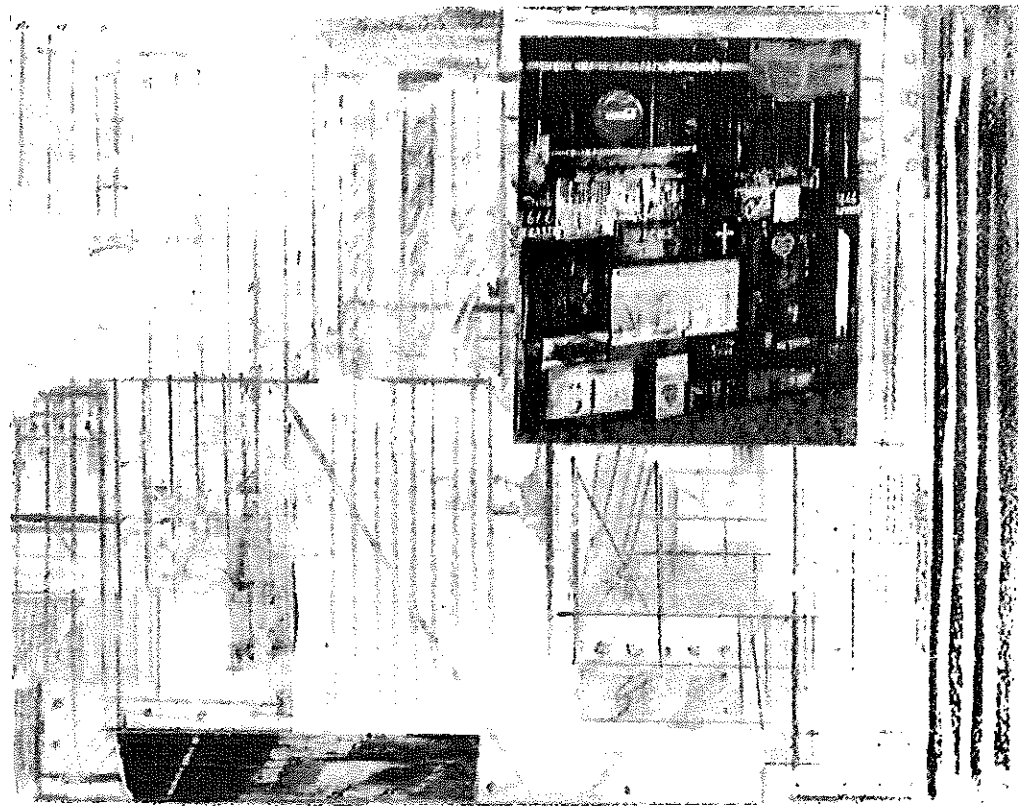
Internationally known artist and Alabama native William Christenberry was selected Auburn University at Montgomery's Weil Fellow for Spring Semester 2005 (The Weil Fellowship is supported by the Weil Endowment for Eminence in the Arts and Humanities to bring internationally known artists and scholars to the campus to work with students and faculty and the community.) In order to use Mr. Christenberry most effectively, I led the initiative to create a multi-disciplinary course in the study of Alabama's Black Belt, a unique and diverse area of the state, which is the subject of Mrs. Christenberry's art. The resulting course – "Perspectives on Alabama's Black Belt" – was a unique experience for the 8 faculty members of record and the 60 enrolled students as we read about, studied, toured, and photographed the area. The course was offered in art, communication, drama, English, geography, and history, plus an audit section for members of the community who wanted to take the course. Mr. Christenberry had an exhibition of his work in the AUM Art Gallery during the semester, and Donald G. Nobles, a colleague, and I edited a book of the show, *William Christenberry's Black Belt*, published by the University of Alabama Press.

The course was amazingly successful, so successful that the Alabama Humanities Foundation (AHF) asked me to reconfigure it for an offering as one of its SUPER (Schools and Universities Partner for Educational Renewal) institutes for secondary teachers. The result was Prisms of Place: Alabama's Black Belt, offered in the summers of 2006 and 2007, and co-sponsored by AHF, the Auburn University Office of Outreach, and AUM. In July of 2008 teachers who participated in one or both of the previous summers are coming back to AUM to write a curriculum on Alabama's Black Belt for publication, distribution, and posting on AHF's website.

I also created a lecture series for the Selma – Dallas County Public Library during the 2007 – 2008. Scholars who participated in the course and the summer SUPER programs led monthly programs for people in the area to learn more about their part of Alabama

The success of the multi-disciplinary approach to the Black Belt course has led to my leading the planning for another such course scheduled for the fall semester of 2008 – Humanities and Human Rights. Once again the course is growing out of the selection of the Weil Fellow for the semester, poet Mark Doty.

William Christenberry's



BLACK BELT

Preface by GUIN A. NANCE Introduction by SUSAN HOOD

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Issues in Appalachian Literature

This course developed as a result of my interest in – and friendship with – Lee Smith and Richard Marius. The undergraduates and graduates studied a number of works set in the Appalachian area of the country and researched the problems and successes unique to that mountain region.

History of a Novel: Richard Marius's *After the War*

For ten years I served on the faculty for the Tennessee Governor's Academy for Teachers of Writing, directed by Richard Marius, creator and director of Harvard's Expository Writing Program for 20 years. As a feature of the Academy, Marius always read from a novel in progress. As his novel *After the War* was nearing completion, I asked if he would deposit copies of the drafts (he is relentless about revisions!) in Special Collections at AUM so students could benefit from the study.

Marius complied with my request, allowing AUM archivist Rickey Best and me to team-teach a graduate and undergraduate English course on the development of a novel all the way through to its publication. The publisher, Alfred A. Knopf, also gave each student and each faculty member an Advanced Readers' Copy of the novel, and we were the first group to receive shipment of the novel when it was released in the spring of 1992. Marius and his editor, Ann Close, came to AUM to meet with the class and to do presentations for the class and the community on author and editor working together and to celebrate the release of the novel with a public reading.

We divided the students into teams that collated a single passage of the novel through as many stages of its writing as we have available in AUM Special Collections. The most shocking discovery for the students was the realization that 450 pages – a whole story line – had to be cut from the final text.

Humanities and Human Rights

Mentioned above in the section on Alabama's Black Belt, this multi-disciplinary course – with graduate and undergraduate offerings in a variety of liberal arts departments – is in planning stages. With offerings in art, English, communication/drama, history, geography, international studies, and sociology, students and faculty will study topics such as a geography of genocide, visual art as protest, the fiction of Khaled Hosseini, German and American occupation policies during World War II, sexuality and human rights. The faculty members involved hope that, as with the Black Belt course, students will understand the value of a liberal arts approach to subjects, seeing the inter-relatedness of seemingly diverse subjects.

Marius acknowledged Lenoir City as the basis for his fictional world of Bourbonville and confessed that he “plundered” his memories of a “happy childhood” and the town’s stories for his fiction (“Town” 2). Certainly through the years he collected countless stories. In an interview with Carroll Viera, he emphasized the importance of his home for his fiction: “Living intimately with a town—seeing its conflicts and its virtues and its hypocrisies—has given me the sense that there’s enough to keep writing about in Loudon County (alias Bourbon County in my novels) as long as I live” (“First Step” 9). His statement parallels William Faulkner’s comment about Yoknapatawpha County in which Faulkner claims to have “discovered that [his] own little postage stamp of native soil was worth writing about and that [he] would never live long enough to exhaust it” (Meriwether and Millgate 255).

Once he turned to his home for the setting of his novels, Marius the historian paid careful attention to details in creating his fictional world of Bourbonville, Bourbon County, in East Tennessee, southwest of Knoxville. He devoted more than thirty years to building this realistic fictional place through two centuries of its history, with at least one additional novel, set in an even earlier century, in progress at the time of his death. Bourbonville is a combination of Lenoir City, Kingston, and Loudon. He fondly recalled this real world in a speech to his classmates at Lenoir City High School on the occasion of their thirtieth class reunion:

Our town was small, full of trees and green grass and quiet places . . .

[O]ur town was a community . . . where nearly everyone knew everyone else, where during the weekdays Broadway seemed almost asleep and on Wednesday afternoons when the stores closed, almost dead. In the hot summers before air conditioning, doors stood open, and in some places big-bladed wooden fans slowly beat at the thick air gathered below the high ceilings while the streets outside lay locked under the spell of the sun. I recall with special delight the dimness of the Eason-Norwood Hardware store with its friendly smells of leather, rope, kegs, and tools.

On Saturdays our town came to life. The farmers rolled in from the surrounding countryside, and our own townsmen released from work at the cotton mill or the Lenoir Car Works gathered to shop and to talk and to be with one another. Broadway filled up with dusty cars, and men stood in line at the barbershop. Occasionally the children we were saw wagons, pulled by mules or horses, clattering down Broadway—not many, but our generation did see them, and we were one of the last to think of horsepower as something other than the rating of an engine.

When we were first in high school in 1947, the farmers were still congregating in the Jockey Lot just behind Broadway at B Street. The children we were then could see them there, squatting or sitting in the shade, spitting, whittling, talking, listening, laughing, occasionally passing a fruit jar holding a clear liquid that was probably not water. . . .

The farmers who came to the Jockey Lot or else clustered on the sidewalks along Broadway came because our town offered a cheap release from the solitude of their fields and the hard, grinding labor of a long week. I hope that no one will

Marius's second novel, *Bound for the Promised Land*, begins in Bourbon County, but quickly moves west as Adam Cloud follows his father to find a new life in California during the Gold Rush of the 1850s. Marius's reminiscences for his classmates about their town echo in some of the descriptions of Bourbon County of 1850, despite the poverty and disease (cholera epidemics) and hardships of farming and vagaries of nature: "mellow autumn afternoons" (3), Saturday visits to town "around the square where the courthouse was" (4), "a sweet, damp fragrance of wet earth and pine trees" (9), "the damp-dirt smell of the new-turned earth, the cheerful sun, and the hardwood trees in the fringing woods budding with pale green leaf against the somber greens of the pines and red cedars that had kept the winter dark" (9), "a slender apple tree" (19), "damp, clean air of an April morning blooming with spring" (37), "the gray mist hanging in the woods" (37). As Adam's trip west becomes more demanding and difficult and traumatic and as the hardships of farming and poverty in Bourbon County fade in his memory, this world that Adam has left behind becomes more idyllic in his reveries.

The geographical setting is fully realized in Marius's last two novels. Early in *After the War*, the protagonist, Paul Alexander, describes his arrival in Bourbon County as an immigrant from Greece via Belgium and England to a strange new world:

October in Bourbonville, Tennessee—the eastern mountains visible as a darker black against the dawning sky, dawn itself a bar of watery gray across the horizon, the stars fading, the autumn colors of the leaves dull in the gray light. It was an unpromising place—streets unpaved, air thick with the smell of coal dust and damp earth, the brick courthouse squatting amid the tree-filled square, a stubby tower rising through the trees and on its side, the white disk of a clock, dim in the early morning like a cyclopean eye searching balefully over the town, black hands stopped at a Gothic seven minutes after two o'clock. Around the square stood flimsy wooden houses. . . .

Behind the square to the west rose a low ridge, covered with trees. Most of the town lay there in a tilted crosspatching of streets. (8, 9)

Then Paul Alexander, in his narrative, tells stories of Bourbonville as the town builds the Car Works, struggles with labor and racial and political problems, and recovers from World War I.

An Affair of Honor, the final published installment of the Bourbonville saga, also begins on the town square with Paul Alexander's son Charles at his desk at the *Bourbon County News* on "Saturday night, August 8, 1953" (3), with the newly repaired courthouse clock striking midnight. On the square we see a Sino lai station, Kelly Parmalee's clothing store, and the Rexall drug store with its lunch counter and marble-topped tables, and within the opening pages of the book a number of landmarks are mentioned: Fort Bourbon Lake, Knoxville, with its Market Square and Miller's Department Store on Gay Street, the University

Hamlet: "We [human beings] are what we take the world to be in the time and place where we happen to be alive" ("Hamlet" 27). Marius further believed that our stories connect us, creating a community within this circumscribed time and place: "the fabric of our neighborhood was tied together by the stories people told" ("Interview" 115).

So Richard Marius populates Bourbon County, over a period of two centuries, with farmers and their wives, store owners, school teachers, bankers, judges, lawyers, doctors, ministers, industry workers (management and labor), town officials including sheriffs and mayors, fathers and mothers, sons and daughters, mountain people and townspeople, lovers and enemies, the young and the old. They exist in a specific geographical place at designated times within a meaningless universe—each one having limited time in which to find meaning and purpose for living. Each life becomes "a game played against time" (Marius, "On Working" 68), a burden his more thoughtful characters know and accept.

In *The Coming of Rain*, from the moment that the courthouse clock strikes noon on 25 June 1885, time is pervasive, even oppressive, as Bourbonvillians are struggling to recover from the Civil War and from the more immediate 53-day drought. Many of the references to time are simply chronological, or idiomatic, comments: "in time" (54); "a long time ago" (54); "this time" (184); "A decade plus one year" (175); "the time being" (386); "most of the time" (401). Other references, however, take on a somber, even ominous, tone: "Time itself pending in expectation" (30); "erosions of time" (291) and "slow erosions of time (174); "slow rolling of time" (4); "relentless pressure of time" (170); "sludge of time" (225); "the swamp of time and . . . a creeping muck of days" (340); "this infinite throng of departed years" (378); "this gentle, terrific mystery of time" (428). With these phrases Marius sets the tone for a novel about individuals imprisoned by the past, haunted by memories.

For many of the citizens of Bourbonville in 1885 still living in the shadow of the recent war, the past, or the memory of that past, is ever present as they go about their lives. They recall battles, the glory or the sacrifices of the war, the uniforms—Confederate or Union—worn by various people. Marius was consciously trying to debunk the mythology created by Margaret Mitchell's popular *Gone With the Wind*. In fact, on occasion, he called *The Coming of Rain* his "anti-*Gone-with-the-Wind*" novel. Though he had fond memories of his first reading of that popular novel at the age of sixteen, when he became an adult—and a historian—its mythology angered him: heroic wives struggling to survive during the war, exhausted or wounded husbands returning to devastated homes, and faithful freed slaves singing in the fields and remaining loyal to beloved former masters.

Sarah Crittendon Beckwith, the central female character in *The Coming of Rain*, fabricates that mythology for her own life. As much as any of Marius's characters, she wrestles with time, torn between her knowledge of the past and her fears about the future. After all, she has simply reinvented her past, contriving a legend of her dead husband in an effort to provide legitimacy to her marriage and

He even confesses to J. W. Campbell, the Bourbonville lawyer who was his father's friend, that "I swear I'm worn out with his [his father's] memory" (17). Finally, in desperation, he runs away to the West, where he might escape the past, even if he does not find Emilie. As Mr. Campbell has told him about the untamed West, "it [your fate] doesn't matter. You've got Now. That's the only thing that counts, and there's a freedom in that. . . . History doesn't smother you to death the way it does here" (318, 319). At another time, Campbell tells Sam:

Memory is choking this country to death. Memory is a rag in our throats. And we hand it on when we die. Memory is the principal possession of our estate. That, my young friend, is the supreme injustice. We grub around in the garbage and unroll memory, and we choke on it, but at the instant we expire we manage to jerk the damned thing out of our own mouths and stuff it down the throats of our children, and we die secure in the knowledge that they will choke on the same crazy thing that killed us. (53)

He concludes his advice to Sam with "some memories were best forgotten" (53).

However much they have to forget, some Bourbonvillians do look to the future and hope to have good lives. Brian Ledbetter, a Union veteran and local farmer, and Evelyn Weaver, a widow with six sons, announce their engagement even as Sam is riding away from his past in Bourbonville. This marriage becomes part of the continuing saga of Bourbonville in *After the War*, just as the stories of Sarah Crittendon Beckwith, her husband and her son and J. W. Campbell become part of its past, stories to be retold again and again through the twentieth century.

At any point in the lives of these people, things might have been different. Sam, Sr. might not have collapsed at the Crittendon farm; Sarah might have been afraid to take in Confederate soldiers walking back home after the lost war; Evelyn Weaver's husband, Dothan, might not have died when he did; Brian Ledbetter might have lost his life at the battle of Cold Harbor instead of just his leg; Sam, Jr. might not have taken refuge from the sudden deluge with Jackson and Beckenridge Bourbon, former slaves who know his mother's secret and decide to tell—but these things did happen the way they did. Sam, after the unexpected arrival of Emilie and her even more unexpected departure, accepts "the blind working of chance" (207), and the principles that Stace later described: "There was no meaning to the universe. Things simply were as they were, and there was no reason for it, and they could be any other way, and there would be no reason for that either" (*Coming of Rain* 207). Whatever the reasons, or the lack of them, these lives are the way they are.

Sam Beckwith, Jr. leaves Bourbon County to escape the past, perhaps in a youthful, if futile, effort to find a future that might include Emilie. In contrast, Adam Cloud, the protagonist of *Bound for the Promised Land* leaves the county not so much to escape something but rather to find something, his father. Joel Cloud had struggled to support his family on his land, but caught the Gold Rush fever

anyone for them, for everyone was caught up in the same grinding machine, and everyone finally triumphed a little and suffered much. (427)

In the first half of the next century, W. T. Stace would describe this same universe.

Adam's triumph, however "modest" (Marius, "On Working" 67), is his fulfillment of Jessica's prediction for him in this meaningless world: "You will always have somebody to look after. People who need looking after will come to you. There will always be somebody . . . you are the sort who takes up obligations, Adam. You do not run away. Your kind makes the world hold together" (325). In the face of Jessica's belief that "Human beings are perverse" (280), he accepts his obligations all along the trail and from the moment of his reunion with his father. Even though he has just arrived with a young woman and a boy for whom he has assumed responsibility and has not seen his father for several years, he immediately undertakes an urgent job as a rider for his father. He has left the routine of Bourbonville and survived an arduous journey. Now he accepts new responsibilities: he joins his father's business; he marries Jessica's daughter. Promise, taking care of her as he told Harry he would; he gives Henry Jennings a home and an education; he leads a good life.

At any point during Adam Cloud's life, things might have happened differently. He might have left a day earlier and missed Harry Creekmore. He might have confessed to the Jennings family that Harry was not a doctor—or made Harry tell the truth. He might have paid for boat transportation, thus changing their travel schedule. He might not have met Shawnee Joe. The options are endless, but, as Adam has learned through experience, "Things had to be just the way they were" (*Promised Land* 427). The chain of events in Adam Cloud's past, thus, has determined his future, for whatever reason.

A totally random incident is responsible for bringing Paul Alexander, the protagonist of *After the War*, to Bourbonville. After he is wounded in Belgium in August of 1914, he spends three years in a hospital in Great Britain being treated for a head injury. In the third year of his convalescence, he joins a group on an outing in Piccadilly. In a tearoom, when an American drops a coin, Paul picks it up and returns it. The ensuing conversation results in Paul's job as a chemist with the Car Works in Bourbonville, Tennessee. So simple an action sets off a chain of events bringing a Greek immigrant after some years in Belgium and England to the small town of Bourbonville. There he becomes not only a respected citizen of the town, but also an observer, a listener, who spends the years after his wife's death writing the story of his life and the history of Bourbonville in the early twentieth century, a manuscript his sons find after his death in 1988 (a detail noted in *An Affair of Honor* 576).

Paul has left his mother, uncle, and siblings in Greece. His father had left some years earlier, running from Greek authorities after he killed a man and disappearing into America. In an effort to understand his own life, Paul must also record the stories of those he has left behind. He remembers his family, even the father

realized that life was short, and he wanted to get them all told once more so they would not vanish from the earth" (329). He finally confesses that "I've told my stories" (392). His musings about life and its end lead his friend Paul to think about time running out:

I understood what the old man was doing—pondering the losses that fall on us one by one, each bearable at the moment, even expected and ordinary, but that erode life as a river will tear away one small bank today and another tomorrow. . . . The changes never arrive at finality, completion, perfection, but go on and on as long as the river called time keeps flowing. The river carries away one man today, another tomorrow. . . . Then, at a further moment, we understand abruptly that they have taken with them our own location in time and place, our belonging, and we waken, to dream in subdued, quiet terror, to discover that the present has become strange, darker, and more amorphous than the past, that indeed the past is the only place we are at home, and we know with final, implacable certainty that we, too, will be gone and that neither we nor any creation that we have made can have any claim to stay. (262–63)

Other deaths, though less horrifying than M. P.'s, affect the people of Bourbonville more deeply because suddenly they realize that, with the passage of time and the accompanying changes, a way of life is ending. For their entire lives, they have lived with the stories of the Civil War without paying attention because "the stories were always there, a background to life, constant as nature itself" (314). With the death of former sheriff and war veteran Hub Delaney, they confront the truth that the war is past and

that everyone now alive would die . . . and that their own small lives in a remote community that seemed from day to day fixed and timeless were devoured by implacable change, that everything they knew was in flux, and that every common ritual was only a bubble on the surface of a dark and profound stream, and that it would burst and that all of them would be carried away. (315)

Both of these reflections echo the thought of Jessica Jennings—and later Adam Cloud: "*We are chips on the flood*" (*Promised Land* 553).

Knowing that his time has played out, Brian Ledbetter visits Paul Alexander in his office one last time. His dying reflections sum up the best that a person can hope for in playing against time in the game of life:

I found my way. . . . I done the bestest I could, and I meant good when I done it. That's all a man can do, now ain't it? . . . I wanted the good for the folks that counted on me. I done everthing I knowed to do good for them, and I reckon that's all a man can do—to want the good for the ones that life give him to love. . . . If we can love, and if we got people to love, we've got all there is. . . . (569)

Brian's game is over; he has made his peace, finding what meaning he can in a meaningless universe.

In *An Affair of Honor*, W. T. Stace's essay moves from the background to the foreground of the narrative, from allusive to integral to the novel's plot and theme, the genesis of its tension and conflict. The community itself—with perhaps fifty named individuals representing the county's beliefs and bigotries, customs and mores—becomes an antagonist against which individuals must struggle to find their places in that world and meaning and purpose for their lives. And these individuals tell the stories of Bourbonville during these troubled times, providing a panorama from their differing points of view, individuals who remember events "in a thousand diverse and unreconcilable opinions" (537).

The time is 1953. The courthouse clock has been repaired, and time passes, bringing some changes. The streets are paved, and automobiles have replaced horses. Bourbonville has survived World War II and honored its returning war veterans, who struggle to fit into the fabric of the community after fighting their military—and personal—battles in the European and Pacific theaters of that war. As Knoxville sprawls westward, urban improvements and developments come to Bourbon County. Although the plans are forward thinking, the development of a new enclosed shopping mall is disastrous, if somewhat comic. Unfortunately, some things have not changed, and the citizens of Bourbon County continue to wrestle with racial and social and religious problems. Charles Alexander, the second son of Paul and Eugenia Alexander, knows "more about this place [Bourbon County] than anybody else here" (65), and he knows that "There's more here than anybody thinks" (66). As he confesses to the new preacher at the First Baptist Church, he "really love[s] this place" (66), with all its faults.

However at home he might be in this place he loves, Charles Alexander is fighting his own personal demons. Charles has accepted the ministry as his destiny, primarily to please his mother, and has been working toward that goal. He writes for the *Bourbon County News* and commutes into Knoxville to attend the university before going to seminary. Early in his studies at the university, he reads an essay, one that does not simply shake his faith, but shatters everything he has previously believed:

Why did one essay by W. T. Stace bring Charles's faith crashing down around him like the temple of the Philistines? Because he read it and knew it was true. Because his mother was so afraid that faith was something that could be lost. Because the whole stirring world around Charles Alexander lived as if W. T. Stace were right. Fundamentalists like himself were isolated holdouts from what everybody else knew was true. Fundamentalists manufactured a world of their own and had to keep patching it up all the time, or the secular rain would tumble down on it and wash it completely away as if it had never been. (121)

As if Charles's crisis of faith does not provide enough tension in his life, he is also thrown into a conflict of conscience, about which everyone in the community states an opinion.

the man's "warmth . . . goodness, and . . . belief" (132). Though Charles fears that there is "nothing out there, nothing but death and endless time" (352), Finewood's preaching gives him the feeling that "he would be all right" (352). The preacher, however, is living a lie; like Sarah Crittendon Beckwith, he has fabricated his past, telling stories about events and "miracles" that simply did not take place. Desperately seeking belief and confirmation, Charles makes a trip to North Carolina to check on the preacher's past and discovers the deceptions. Months later, back in Bourbon County, Charles exposes the lies. Charles, years later, is still nostalgic about Preacher Finewood's belief in the message of a "Bible [that] was true" (536): "the presence was there and . . . it could be coaxed out by those who believed or who said they believed, and then everything fell into place, and there was a purpose for every random act that stirred across the stage of human events. . . . Mr. Finewood's world was the one Charles would always love" (536).

At the other end of the ministerial spectrum is Lawrence Arceneaux, who is also haunted by secrets and a troubled past. Whereas the people of Bourbonville describe Finewood as a sincere, warm, effective minister, they call Arceneaux "a queer duck" (107). Educated and urbane, Arceneaux would rather spend an evening at home alone, reading, listening to records, or cooking rather than visit with members of his congregation. His wealthy background allows him to work for no salary, requesting that the church donate it to charities that he designates (currently an orphanage in nearby Sevierville) and still be well dressed and drive a white Jaguar. His sermons are reasoned and thoughtful, "full of poetry and eloquence, and everybody said he had a voice like music. But nobody knew what he was talking about" (107). He is also quite liberal for this environment, preaching finally about mistakes in all translations of the Bible and about the Supreme Court decision for desegregation of the schools. But however much he and Finewood might have disagreed on questions of social conscience and religion and theology, Arceneaux ultimately agrees with him about the importance of God and his place in the universe: "The fact that the stories [from the Bible] can be told, that they have such a power over us, is a sign that they come from God. I don't know what God is doing in the world. But I do know that I feel His presence" (545). Arceneaux preaches one last sermon, confesses to his homosexuality, and resigns from the ministry. He has decided to return to New Orleans and his family's sugar plantation, a place where he could feel that "in his brief and fragile life he had a part in a larger world that transcended time and gave him an identity" (455). As much as Charles wants to "feel His presence," he cannot accept the liberal, socially responsible beliefs of Arceneaux, who is the first man to urge him to lie about Hope Kirby and the murders, based on the argument that "One person remembers an event one way; another, another" (84).

There is another minister who enters Charles's world, at least briefly, Father Robert Standish Pearson Winthrop, also known as Missionary for his work in the Philippines prior to the war. After surviving atrocities against the people with

to Hope's reveries as Arceneaux read Psalm 90 just prior to the execution, he could have appreciated—even envied—the condemned man's thoughts: "the mountains deserved to be mentioned in the same psalm with God because they were all part of everlasting time and all filled with secrets that no man could answer, and he thought that perhaps in a spirit world where there was no flesh to get in the way he might drift in and out of all the mountain hollows and coves the way the mist rose off running water when the night had been cool and the sun rose" (552).

Most important, there is Temperance Barker, called Tempe, a classmate in Charles's French class at the university. After the story of the murders appears in the newspapers, she befriends Charles, inviting him to join her and another classmate for coffee. Charles begins to spend time with her. Again, just as Emilie initiates Sam and Jessica questions Adam, so Tempe is the first person to articulate a personal acceptance of a meaningless, purposeless universe to Charles: "I think we come from nothing and we go to nothing, and all we have in the midst of billions and billions of years of time is this little moment we have the luck to live. I don't believe in life after death; I believe in life before death. It's our one chance in eternity to be whatever it is we are" (229). Based on this philosophical view, she urges Charles to tell the truth about Hope because "If we get in the habit of lying, we lose it. All we have. We go on and on and on in life, and we're not living the life that chance gives us to live. We're just more of the nothing that gave us birth and that will give us death" (229).

After arguments and separation, Charles Alexander finally accedes to the world described by Stace and accepted by Tempe. He joins Tempe in France, they marry, and he pursues a career in archeology. He divides his career between teaching at Harvard and digging in the excavations at Thebes. He is successful, receiving respect and recognition in the field. As he concludes, "he had a good life" (575) and "a kind of immortality. All those monographs on Thebes" (589). But time is running out for Charles: "he had never thought what it was like to be old, to be slower, to feel time running out even if you were healthy and alert. The math was implacable. When you got to be sixty, you had to get busy because time was short, short, short. And sixty-five? Lord God" (589). But regardless of his age and location, with "Bourbonville and the county as distant as blue mountains seen across a long and sweeping plain in Thessaly where all was strange and familiar at once" (575), Charles continues to subscribe to that hometown paper where he was working the night the important chain of events began.

There are certainly enough times in the life of Charles Alexander when things might have been different: if he had not attended the university and read W. T. Stace's essay, if he had not "cheated" on the time zone on 8 August 1953, if Hope had not decided to take a chance on his promise, if the sheriff had not remembered that Charles often worked at the newspaper late on Saturday nights, if Roy Kirby had not been nearby when Missionary came to kill Charles, if Rosy had not turned the lock on the mausoleum door. But after all, "Everything is as it is for

his supply of stories about his home town, he had completed his "game played against time," leaving the stories of Bourbonville and his academic writing—all arguments of time—as his appeal for immortality, not only for himself, but for Bourbonville and Bourbon County and for Lenoir City, Kingston, and Loudon County. By telling the stories, Richard Marius has preserved the people of those times, in that place, inviolate against time's game.

NOTES

¹ This fifteen-page handwritten autobiographical narrative is on a yellow pad with several other writings dated between November 1993 and September 1995.

² Stace's dark universe with no meaning and no purpose also appears in Marius's non-fiction, especially his biographical works. In his first biography of Martin Luther, Marius's closing words are: "If there is anything else that his [Luther's] life can teach us, it may well be that all our striving, like his, must finally be hidden in the long cold that comes for great and small alike, and that life at its best and all history, too, are but parts of a process whereby we make our own terms with the dark" (*Luther* 256).

A few years later, in an introduction for a volume of the Yale edition of Thomas More's works, Marius again suggests the same universe for More, if he renounced his faith: "If the church were wrong, then history was meaningless, and life for any individual within history had no glimmer of hope beyond death" ("Thomas More's View" 1363). In his 1984 biography of the saint, Marius concludes "most of our lives have been robbed of any sense of the sacred, and when we search for it, we are like color-blind people looking for green" (*Thomas More* 517).

In his final biography, the 1999 biography of Luther, Marius finds this message from Luther for people late in the twentieth century: "Luther knew as clearly as any of us that we cannot surrender to melancholy and habitual uncertainty, darkly mysterious though the world may be. We may choose despair and apathy or fall into the futility of whatever hedonism suits us best. Or we can do as Luther did, plunge on in the effort to do what we can against impossible odds to bring what light we can into darkness, choosing with more skepticism, tolerance, and care than his the instruments of light we use, but living—and dying—in the hope that in the end all will be well" (*Martin Luther* 486).

³ Marius recorded the exact time and date on the page when he typed the last sentence.

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- _____. "The First Step Is Fluency: An Interview with Richard Marius." By Carroll Viera. *Carolina English Teacher* (1994-95): 7-11.

Selected Honors and Awards

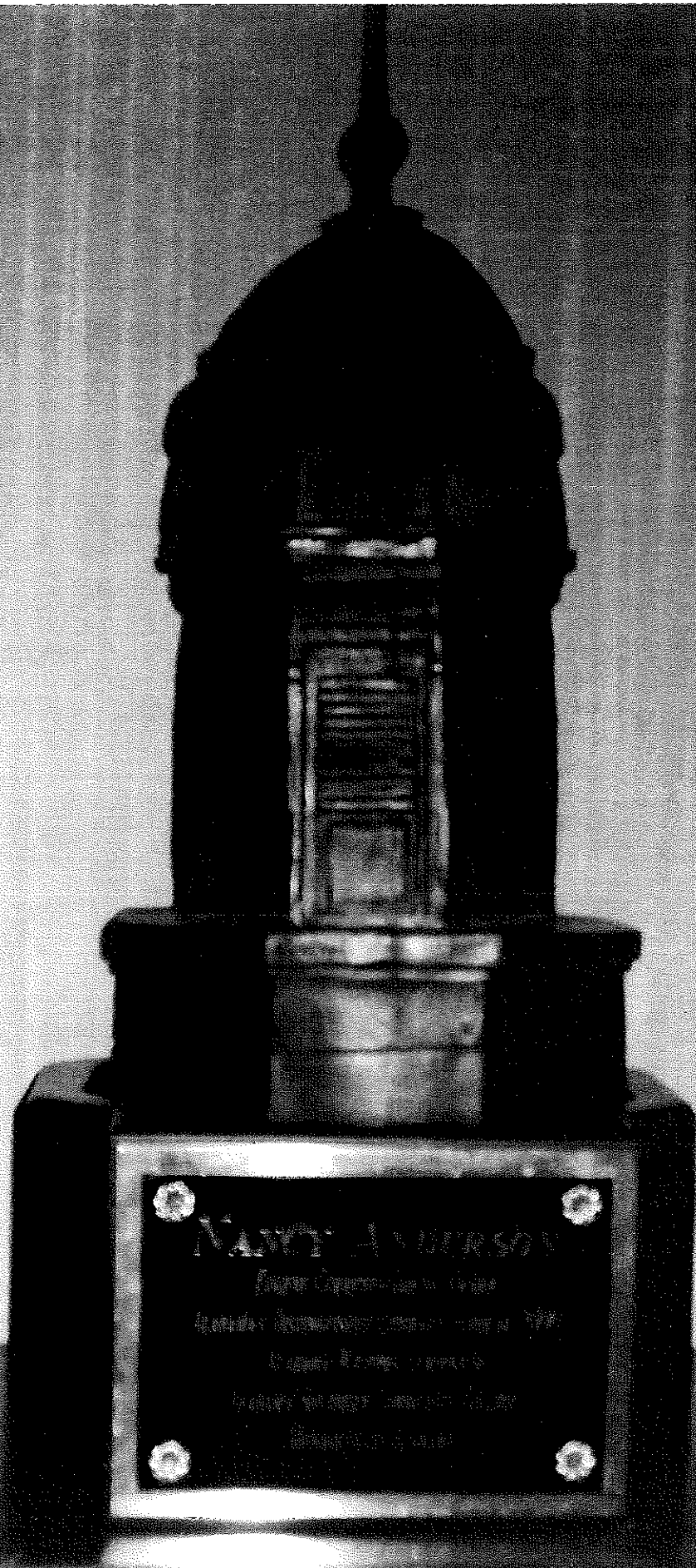
Selected honors and Awards

Montgomery Women of Excellence/August 2007

Eugene Current-Garcia Award for Distinguished Alabama Literary Scholar,

Presented at the Alabama Literary Symposium, May 2006

Distinguished Teaching Fellow, Auburn University at Montgomery, 1996



Eugene Current-Garcia Award

Involvement in Other Community Educational Activities

Camp Sunshine for Girls – editor, *Horizon*, camp newspaper

Selma – Dallas County Public Library
Reading Discussion Group

The Big Read – National Endowment for the Arts

Camp Sunshine for Girls

This one-week day camp for girls living in Montgomery's low-income housing celebrated its 20th anniversary in June 2008. Directed by Dr. Laurie J. Weil and Ms. Kathy Sawyer, the camp is an enrichment program for girls between the ages of 6 and 12 held during the first week of June each year. As a result of my becoming friends with Laurie Weil through the Literature and Community course and as chair of the Weil Selection Committee (with fellowships funded by the endowment created at AUM by her family), I became editor of *Horizon*, the camp newspaper, more than 10 years ago. My primary responsibilities are compiling and editing the paper and conducting the sessions with the camps on writing letters to the editor. Every camper has her letter to the editor published in the paper, which is given to the girls on their way home at the end of the camp on Friday afternoon. Because of the writing workshops I conduct in the housing communities, I often see the young writers from the Writers' Blocks again at this camp in the summer.

Selma – Dallas County Public Library

For more than 20 years I have been leading a reading – discussion group one Tuesday afternoon a month. Attendance varies between 15 and 25 each session, depending on the book selection, the weather, and conflicts in members' other responsibilities. Over the 20 years, the group – integrated in race and age – has been through a lot together – deaths of family members and even members of the group, critical illnesses, and celebrations; in other words, we have laughed and cried together. The members quickly learned to trust each other and to respect differences of opinions and tastes, an atmosphere that results in lively discussions and debates.

The Big Read – National Endowment of the Arts

I have taught Harper Lee's *To Kill a Mockingbird* through years of teaching at the high school and college levels. I even had the special privilege of being the "warm-up" speaker for author Harper Lee in Eufaula, AL, in March of 1983, leading to our friendship. My study of the novel has provided me with numerous opportunities to talk about the book in classrooms, libraries, club meetings, retirement communities, and many other venues. The study also provided me with professional opportunities: creation of a special session on the novel at the annual meeting of the South Atlantic Modern Language Association in Atlanta in November of 2007, informal advising of Sandy Jaffe on her documentary about

Letters of Recommendation

Bright, Rick-Scientific Director for the Global Influenza Vaccine Project for PATH of the research arm of the Bill and Melinda Gates Foundation

Browning Cliff-high school English teacher, Montgomery, Alabama

Bryant, Tom-Program Director, Alabama Humanities Foundation

Flynt, Wayne-History Professor Emeritus, Auburn University

Hitchcock, W.N.-Hargis Professor of English, Auburn University

Hobbs, Grace- retired French teacher, Selma, Alabama

Jaffee, Sandy-Filmmaker, Boston, MA

Madden, Kerry-Young adult book author, Los Angeles, CA

Nance, Guin-Chancellor Emerita, Auburn University at Montgomery

Nobles, Donald G- Associate Professor of Communication, Auburn University at Montgomery

Veres, John III-Chancellor, Auburn University at Montgomery

Weil, Laurie J.- veterinarian and community leader, Montgomery, Alabama



Jurors / Selection Committee
Brock International Prize in Education

RE: Nomination of Nancy Grisham Anderson

Dear Jurors and Selection Committee,

It is truly an honor for me to submit a letter of support for the nomination of Nancy Grisham Anderson for the prestigious Brock International Prize in Education. Nancy exhibits leadership attributes exemplified by Brock Laureates in both the classroom and the community. She has made a significant contribution to breaking down barriers of race and social class to reach children and adults by developing innovative and effective programs to involve them in reading and the educational process, programs that have become permanent and have improved many lives.

I came to know Nancy at Auburn University-Montgomery (AUM) in 1996, when I serving as the President of our Omicron Delta Kappa (ODK) Leadership Honor Society of which Nancy was an active member and mentor. I was also a student in her advanced writing course; a scientist who found myself drawn to stories I had heard about Nancy's ability bring out the writer from within. I knew that to be a successful scientist I would need to understand effective writing to express my ideas to the broader community. Nancy's unique and personable teaching methods were fascinating to me because she would use the community, current books/authors and issues as educational tools and examples to trigger her students to think outside of the classroom; think about life that was happening in parts of our community that we would not otherwise consider.

In 1997, Nancy introduced us to two current and impactful authors, Clifton Taulbert and Pat Conroy, by bringing them to our campus and creating a series of educational events to interact with them and to learn from their experiences. As ODK President, I had the honor of inducting both of them into our local chapter on two successive nights. For Clifton, it was a rather unique experience because Nancy had made special arrangements to hold the ceremony in a small, minority-owned bookstore across town in Montgomery, Alabama. To many it wasn't only across town but also across the tracks. Nancy and Clifton had arranged this intentionally to kick off a plan to begin to bridge a great educational and racial divide that existed in our community.

In spite of efforts from many great people, there remained a separation between people of different ethnic and social backgrounds as well as those who were privileged enough to read and obtain an education. This issue has probably not been magnified as much in many places compared to Montgomery, Alabama. Nancy has worked tirelessly to bring the community together through reading and writing in an effort to overcome barriers of the past. She has been successful in developing and implementing several education programs that were truly creative

3137 Milan Dr.
Montgomery, AL 36109
9 July 2008

Jurors / Selection Committee
Brock International Prize in Education

RE: Nomination of Nancy Grisham Anderson

Dear Jurors:

I first met Nancy when she interviewed me in 1984 for an English adjunct position at Auburn University Montgomery. I have been an adjunct instructor as well as a public and private school teacher ever since. One of the rewards of teaching at AUM is that Nancy and I have become very close friends. In 1997, she told me about the Clifton Taulbert Initiative, a community out-reach program that grew out of his book Eight Habits of the Heart. She also formulated the core ideas and goals of a class we call Literature and Community, taught as "sister" classes both at AUM and Jefferson Davis High School, when I taught there until 1999, and St. James School, where I presently teach. Essentially, we developed a syllabus rooted in the ideas in Clifton's published works and traditional and contemporary literature.

Let me elaborate a bit more on how the class works. Nancy and I created units, starting with HIV/AIDS, and moving to teen problems, child and spousal abuse, and concluding with the Holocaust. As we study each unit, we incorporate poetry (e.g., with the child abuse unit we cover background, statistics, and poems such as William Blakes's "Chimney Sweeper" and Ann Sexton's "Red Roses for a Blue Lady"), short stories, essays, fiction (e.g., Pat Conroy's The Prince of Tides), nonfiction (e.g., Nathan McCall's Makes Me Wanna Holler), and film (e.g., Shindler's List). Guest speakers from the various community agencies are also invited to address our classes. Another requirement is that students in pairs or groups volunteer at least two days a week, for a total of five hours at a local community agency. Our students have volunteered at the American Red Cross, community centers where they tutor children, the VA hospital, schools for the severely disabled, nursing homes, and, two years ago, an entire class of fifteen volunteered at ALACARE, an agency that works with terminally ill patients. The final requirements are journal entries, reflecting on their experiences, reader-responses to literature and film, participating in Make a Difference Day, and a year-end project, which can take the form of a photo album, a video tape or dvd, or an individual literary work of their own. Now that you know about the nature of the class, let me tell you about the difficulties, the rewards, and the effects of such a unique class.

For both Nancy and me, this is the most emotionally draining class we have ever taught in our combined eighty years of teaching. Three examples clearly stand out.

One year, the two classes decided to have a Christmas dinner. After a wonderful dinner of sharing experiences, one of Nancy's students read a poem he had written about a

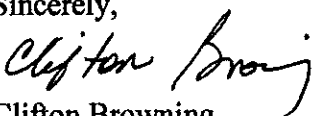
Teachers of English convention in Nashville. At the conclusion of our time with teachers, quite a few public and university instructors told us they had to offer the class where they taught. A personal example? M----, who, after graduation from Jefferson Davis High School, went on to volunteer and then instruct for a suicide hotline in Birmingham, Alabama. To this day, she attributes her work as a result of the class. Another? E----! Following graduation, she majored in special education / special needs at Auburn University. Again, her decision to help others was the result of her amazing work with handicapped kids.

A final example. I saw S----, a student in the class of 2000, about nine months ago. He was doing well professionally, but he said he still finds time to help kids at a nearby community center. He also said that every high school student should take Literature and Community because it profoundly affected how he views his fellow human beings. He also said it was like no other class he has ever taken.

I realize there is a national movement to require public school students to fulfill a certain number of hours of community service in order to earn a diploma. As noble as these efforts are, I have a serious problem with required volunteer work. I firmly believe that the class Nancy originated is the better way. In fact, her ideas and goals should be a model for all high schools and universities in America. Perhaps she has planted a seed that could grow regionally and nationally.

Finally, a note on the woman herself. Through all the years of work, I have come to know one of the most compassionate humans I have ever known in my sixty-three years on this earth. Her unqualified devotion to helping others help others comes from no ego, no self-serving motivation, and no desire for recognition. About a year and a half ago at my mother's memorial service, I ended my tribute to her by saying that she was the best human I have ever known. Nancy Anderson belongs in my list of the best five humans I have ever known. With all my heart, I recommend her for the Brock International Prize in Education.

Sincerely,


Clifton Browning

provides a forum in which educators can interact, exchange ideas, gain fresh perspectives, and learn new approaches to teaching. Annually SUPER serves free-of-charge between 300-400 educators, in turn enriching the education of an estimated 45,000 students.

Since the fall of 2005 I have had the great pleasure of assisting Professor Anderson in the design, development, and coordination of an acclaimed, series of SUPER institutes and curriculum resource development workshops, entitled "Prisms of Place: Alabama's Black Belt." The "Prisms" project, co-sponsored by the Auburn University Montgomery School of Liberal Arts and the Auburn University Office of Outreach, and supported by a host of noted specialists, provides an intensive, multi-disciplinary exploration of a region that is geographically, historically, politically, economically, and demographically distinct from the rest of the state. "Prisms" introduces teachers to the rich, diverse, and complex cultural landscape of a place central to Alabama history yet today widely unknown – or forgotten. It is home to many of the poorest communities in the nation. "Prisms" provides educators the ultimate liberal arts experience: an in-depth study of a single subject from many different fields – history and economics, sociology, civil rights and race studies, political science and government, geography, literature (fiction and non-fiction – memoirs, letters, biographies, and autobiographies), drama and communication, the visual arts and architecture, music, culinary and other cultural traditions. The innovative project is, as well, succeeding in bringing increased public attention to this important region via media and tourism.

I am indebted to Professor Anderson's vision and superb leadership, as the "Prisms" Institutes and Workshops have become models for all subsequent, interdisciplinary SUPER teacher programs. Professor Anderson's work with SUPER has contributed significantly to the reputation of the AHF as a sponsor of teacher professional development of the highest caliber. Without question, her efforts have made a positive and lasting impact on the teachers served, their students, and, ultimately, on the future of Alabama. The "Prisms" project is but one powerful example of her commitment to the improvement and enrichment of education and community in the state of Alabama.

Thus, I feel well qualified and, again, honored to submit to you this letter in support of Nancy Grisham Anderson for the Brock International Prize in Education.

Sincerely,

A handwritten signature in black ink, appearing to read "Tom Bryant", with a horizontal line extending to the right.

Thomas E. Bryant
Director of Programs &
SUPER Teacher Program Manager



COLLEGE OF LIBERAL ARTS

DEPARTMENT OF ENGLISH

11 July 2008

Jurors
Selection Committee
Brock International Prize in Education

re. nomination of **NANCY GRISHAM ANDERSON**

I believe that Professor Nancy Anderson would be a very worthy recipient of the Brock International Prize in Education, and I am honored to write in support of her selection.

What Nancy has done in the way of published scholarship and in her university-course classrooms is, to say the least, highly meritorious and praiseworthy. Of particular significance for the Brock Prize, however—and certainly not typical of the English professoriate—is what she has done with non-academic audiences, for individuals both much younger and older than the traditional college student. Working in various venues at widely separated ends of the age and experience spectrum, she has added inspiringly and immeasurably to the deep and abiding education of older adults and young children. This she has done in an extraordinary but exemplary way that is capable of emulation by committed others and can make possible a significant multiplication of beneficiaries. Achieving truly wonderful results, her proceeding is through a personal combination of two seemingly incongruous concepts or emphases, that of the human *individual* and the human *community*. As a teacher of writing (and, not coincidentally, of teachers of writing), Nancy has helped individuals old and young to realize satisfying personal empowerment and productive personal confidence. But she has not failed always to have a vital operative sense of shared community also effectively realized and incorporated, a community and an understanding created by, existing in and extended through, the deeply individual art of personal composition in language. With these two complementary forces at full and cyclic unifying play, the educational outcomes, and enduring personal and social benefits, are phenomenal.

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Owing much to the past, Auburn's greater debt is ever to the future.

10 July 2008

To: Jurors/Selection Committee, Brock International Prize in Education

From: Grace G. Hobbs

RE: Nomination of Nancy Grisham Anderson

It gives me great pleasure to support the nomination of Nancy Grisham Anderson for the Brock International Prize in Education. I was classroom teacher of French and AP English in the Selma, Alabama, City School System for 30 years; and for the past 9 years, as a retired teacher, I have periodically worked with education groups in the state and with the Alabama Humanities Foundation (AHF). During my teaching years I attended many excellent workshops including a two-week National Endowment for the Humanities (NEH) seminar on African-American Literature and Culture, a four-week NEH seminar in Caen, France, on France during the German Occupation, and the four-week Jacksonville State Writing Project Summer Institute. Throughout the past 39 years I have observed teachers, students and adult learners in a variety of teaching and learning settings. Based on my experience, I can state that Nancy Grisham Anderson is a unique individual in her commitment to keeping learning alive both within and without the walls of academia. In the context of this selection process you will be informed of Ms. Anderson's myriad projects and contributions. I will address three in particular in which I have directly participated and with which I am intimately familiar.

In 1991 I attended a year-long NEH workshop called "Literature: Common Ground for Racial Understanding" that Nancy Anderson co-led monthly for teachers at the Selma-Dallas County Public Library. There had been a major disruption in the Selma City Schools the previous year causing a new white flight from the system and continuing racial tension. Nancy saw this seminar as an opportunity to bring together a multi-racial group of teachers on neutral ground to discuss black and white views of the antebellum period as seen in the novels *Jubilee* and *Foundation Stone*. Literary discussions specific to those novels then led teachers to interpersonal discussions that would never have taken place in the halls of their schools or in teachers' lounges, and they caused participants also to address their contemporary concerns about racial differences, inequities, prejudices, stereotypes and misconceptions. These encounters opened the door to continuing dialogue and better personal relationships among the teachers involved and between the teachers and their students. This experience epitomizes Nancy Anderson's special contribution to the science and art of education. Ms. Anderson has the vision to astutely assess the needs of a group and devise a way for that group to address and collectively meet its needs.

From time to time Nancy had made the drive to Selma to lead discussions for a variety of topic-specific programs. In 1987 she agreed to serve as scholar for a monthly reading-discussion program which has evolved into a 20-year commitment. Open to the public, the group meets monthly January through May at 4:00 in the afternoon; and the sessions often last well past the scheduled 90 minutes. Books for the coming year are selected with suggestions from participants, guidance from Ms. Anderson and an eye to themes or topics in upcoming offerings from The Alabama Shakespeare Festival, the New York theatre schedule, movie openings, upcoming lecture series in both Selma and Montgomery and issues of contemporary interest. Whether the group reads Shakespeare, a contemporary Southern writer, a classic novel from American or world literature, or the latest Pulitzer, Booker or Goncourt prize winner, discussions are lively, personal and enriching. Each month there are 10 to 25 participants, with a core of 5 or 6 who have participated since the beginning. It is a multi-racial group, mostly female, ranging in age from mid-thirties to early nineties. This is not a remunerative job but a service; some years Nancy has received a small stipend from the library, some years from donations by participants,

Sandra Jaffe 14 Center Street Watertown, MA 02472 617.823.0951

July 7, 2008

Jurors / Selection Committee
Brock International Prize in Education
RE: Nomination of Nancy Grisham Anderson.

Dear Jurors/Selection Committee, Brock International Prize in Education:

It is my great pleasure to recommend Nancy Grisham Anderson for the Brock International Prize in Education. I met Ms. Anderson when I was interviewing scholars and writers for my documentary, *Our Mockingbird*, an examination of the influence of *To Kill A Mockingbird*. A well known writer in Alabama, Wayne Greenhaw, insisted that I speak to Ms. Anderson since she is widely respected by scholars and writers in Alabama for her expertise in matters related to the book, *To Kill A Mockingbird*.

As an adviser on my project, Ms. Anderson made herself completely available to me and I interviewed her in depth about her experience teaching aspects of *To Kill A Mockingbird* to both students and teachers. I was impressed by her passion and thorough knowledge of this subject and her desire to instill this enthusiasm to anyone with an interest in the subject. Moreover, Nancy delighted in putting me in touch with other people doing projects about *To Kill A Mockingbird* and was an enormous support in terms of connecting me with people who could help propel my project forward.

Nancy's belief that as an educator she has a serious obligation to her community has been evident in her involvement with NEA's THE BIG READ. She has done numerous presentations for The Big Read in Huntsville, Birmingham, Sylacauga, Perry County (one of the poorest areas of the U.S.), and has more scheduled for the fall.

In her capacity as visiting scholar for the Big Read, Nancy has entered small towns and adjusted her presentations according to the needs of the community. When she discovered at one presentation that there were no copies of *To Kill A Mockingbird* available, she ordered the books herself lest these hungry to learn residents go another week without a book to take home and devour.

Nancy's desire and readiness to get out of the classroom and engage with students of all ages and backgrounds speaks volumes about her commitment to education. That she extends herself beyond the traditional classroom and ventures into communities to share her passion, certainly positions her as an outstanding candidate for this prestigious award in education. I cannot imagine a person more deserving of this wonderful honor.

Sincerely,



Sandra Jaffe/Our Mockingbird

July 8, 2008

Kerry Madden
1514 Elevado St.
Los Angeles, CA 90026
kiffnkerry@sbcglobal.net
323 627-0404
www.kerrymadden.com

Mr. Clifton Taulbert
Building Community Institute
4870 S. Lewis Avenue, Suite 203
Tulsa, OK 74105

Dear Mr. Taulbert and Jurors/Selection Committee,

I am honored to write a recommendation for my friend and mentor, Dr. Nancy Anderson for the Brock International Prize in Education. I have known Dr. Anderson since 1996 when first my novel was published, and over the years, she has shown me tremendous support. She edited a literary journal, *Amaryllis*, and she always encouraged me to submit stories and essays. One of those essays was called "East LA Teen Moms," which is a subject very close to my heart, and one to Dr. Anderson's too.

I think what brought our friendship full-circle was being able to work together at the Molina Center, a program for at-risk children in Montgomery, Alabama this past winter. It's all about hope and possibility with Dr. Anderson in her vision of helping children and young adults envision a better life through education. She invited me to do a writing workshop with the children and made sure that each one received a book and writing journal. It was so evident how much the children adore her and were so excited about their time at the Molina Center, a place devoted to writing, art, computers, and a real understanding and connection with learning.

Although Dr. Anderson was never my professor, she has always been my teacher. I have learned from her and her boundless energy and passionate belief in making lives better for children through education. She doesn't coddle or put up with excuses either. She expects the best from them, and they give it to her. I can't recommend her highly enough. She's a gem and so deserving of the Brock International Prize in Education. It's all about her life's work and passion and belief in the future of children

If I can provide any further information, I would be glad to do so. I am so happy and honored to write this letter for my friend, Dr. Nancy Anderson. She follows through on everything, and she is both utterly dependable and inspiring. I carry the gifts she has given to me to every writing workshop I lead – a belief in giving children hope and dreams for the future. Nancy has made so many futures a reality for generations of students by her joy and love of teaching.

Sincerely,


Kerry Madden

Page 2

Nancy Grisham Anderson

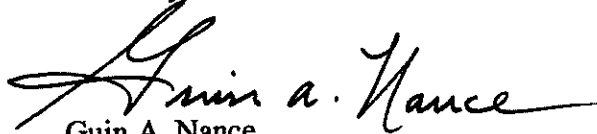
in some ways is its longevity. It has not been a program for a few days or a semester but for almost a decade, and that is due entirely to Nancy Anderson's indefatigable commitment to building community through educational innovation.

A second example of a similar innovation with an education-community theme grew out, again, from an innovative university course, in this instance an interdisciplinary course Nancy developed with several of her university colleagues on Alabama's Black Belt—a region of the state so-named for its rich, black soil but also a historically economically depressed area. The course drew students from both the university and the community, and it focused on all aspects of this region—the culture, economics, arts, food—and, again, it took the students out of the classrooms into community and into a fuller appreciation of the diversity that surrounds them.

I am sure that others who know Nancy will write about her work every summer over the past several years with Camp Sunshine, a camp for underprivileged girls in this area; about her work with the Alabama Humanities Foundation through which she has not only taken programs herself from one end of the state to the other but also helped make it possible for others to do so through her work on the board; and about her work over almost a decade of summers with Professor Richard Marius as part of The Tennessee Governor's Academy for Teachers. What I wish to suggest from their examples and mine is that with the work of Nancy Anderson not only is there exemplary innovation but there is an amazing "sustainability." Her record is such that she is involved with educational programs that make a difference "over the long haul," in some cases decades.

Undoubtedly, you will have many outstanding candidates to consider for the Brock Prize, but it is my hope that you will look carefully at the stellar contributions to education that Nancy Grisham Anderson has made through programs that help build community.

Sincerely,



Guin A. Nance

Chancellor Emerita

41 Creek Court

Montgomery, AL 36117

E-mail: gnance@aum.edu or ganance@prodigy.net

office recently to show off a new baby, and in our conversation reminded me of how much one of Nancy's classes had meant to her and how much the speech still does, "I want my baby to know the kind of passion that Professor Anderson has."

Taking her passions for learning and teaching, for touching lives, for sweeping cobwebs, as Richard Weaver might have said, not only from her own corner but from remote locations as well, Nancy has literally changed lives, an influence far removed from those at the ground zero of her own acts, moving action, like the cliched stone in a pond, in circles moving father and farther afield. She has taken on, in many ways, the role of the Porch People in little Cliffie's life, sharing the wisdom she has with others who, in turn, share it with still others. The promise which must drive such an act of faith is that the world can be changed, one person at a time.

I first became closely acquainted with Nancy on a long trip to the National Conference on Classical Rhetoric in late 1983. I was a young instructor at AUM as I applied to doctoral programs while Nancy, at AUM herself for only a few years, had already begun developing a reputation as a brilliant teacher and as a scholar whose every line of research proved productive. Some twenty-plus hours in the car, a drive to Washington, D.C. and back, gave me an opportunity to learn how a scholar and teacher translate what they know into education. We were the only two conference participants from Alabama, in a setting comprised primarily of senior and important scholars. While I came away from the conference with a dissertation topic and a major professor, Nancy talked all the way back to Alabama about incorporating classical rhetoric into the teaching of writing and, by extension, everything else that she taught.

One of the classical ideals of education, and constant underlying theme of that conference, is that the object of education is not the training of a new generation of employees, but the preparation of students to meet their responsibilities as citizens. Since antiquity, the real goal of education is preparing people to take their place in the governance of, on the surface, their political environment but, more importantly, the future. As a classicist teaching in the modern world, that is my goal, though admittedly I have little evidence to show whether I am successful. Nancy, on the other hand, has probative evidence enough to convince Socrates himself that she is carrying on his great ideal. It will be, I hope, students, teachers trained by her, and others influenced by her example who govern the future.

Nancy's innovations, particularly in using literature to teach about community has put the children of privilege face to face with some of the awful realities of the modern world; her creation of courses on the Alabama Black Belt, among the most impoverished counties in modern America, has created a new respect for the area's inhabitants, their art and literature, culture and history. This summer, for example, Nancy and her team are developing an educational curriculum for teaching the Black Belt, a curriculum that will be used all over the state and for which there have been requests from as far away as Montana. This fall the AUM School of Liberal Arts will teach a multi-disciplinary course, led by Nancy, called The Humanities and Human Rights; the course will treat issues as diverse as military occupation policy, sexuality and gender, race, genocide, and art in light of what various studies in the humanities can bring to the discussion.



AUBURN

MONTGOMERY

OFFICE OF THE CHANCELLOR

July 17, 2008

Jurors/Selection Committee
Brock International Prize in Education

In re: Nomination of Nancy Grisham Anderson

Dear Jurors:

I am honored to write in support of Nancy Grisham Anderson's nomination for the Brock International Prize in Education. I have had the great pleasure of being her colleague for more than 30 years. For the last three years I have served as her chancellor. In so doing, I have become more familiar with ~ and more admiring of ~ her talents and gifts to education.

As part of her work here at AUM, Nancy has made a mark on the Montgomery community and beyond with two creative and innovative educational initiatives: the Alabama Black Belt Initiative and Actions Build Community: The AUM-Taulbert Initiative. The Alabama Black Belt Initiative grew out of a multidisciplinary course Nancy created in 2005 to make the most effective use of Alabama native and artist William Christenberry's tenure as AUM's Weil Fellow for the spring semester of 2005. The course met with such success that the Alabama Humanities Foundation asked Nancy to adapt it for its SUPER (Schools and University Partners for Educational Renewal) institutes.

For two years, Alabama teachers were excited and rejuvenated at the "Prisms of Place: Alabama's Black Belt" SUPER Institute. They learned of the geography, culture, and art of the Black Belt and how these factors all work together to give it a truly unique sense of place. They worked with authors and artists to hone their understanding of the region. In fact, the Black Belt SUPER Institute was so well received that many of the teachers who participated in 2006 returned in 2007. All who were a part of either Institute came away refreshed and armed with new tools to use in their classrooms. This year ~ in fact, as I write this ~ teachers who participated in the Institute in one or both of the previous years are on campus working with Nancy to design a curriculum on the Black Belt. I have no doubt they will be successful and that, as a result, other teachers will have access to material about this unique region in classrooms throughout Alabama and beyond.

As successful as the SUPER Institute has been, Nancy's most impressive work has been through Actions Build Community. This program is designed to help youth ~ mostly underprivileged youth from Montgomery's public housing communities ~ learn to read

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8 July 2008

Jurors/Selection Committee
Brock International Prize in Education

RE: Nomination of Nancy Grisham Anderson

Dear Sirs and/or Mesdames:

When Ms. Nancy Grisham Anderson told me that Mr. Clifton Taulbert had nominated her for your prestigious Brock International Prize in Education, I enthusiastically volunteered to provide a letter of recommendation. Upon reading about the Brock Prize, I realized that I could offer more than enthusiasm for her, as, in fact, her educational endeavors in a variety of contexts have made education more meaningful, accessible and effective for her fortunate students.

In several settings, Ms. Anderson has captivated and motivated students to pursue learning – and excellence – by shaping her courses into experiences. The result is that students not only learn about the subject at hand, but also how their lives are connected to what they learn, how they relate and articulate their feelings about what they learn, and how they can move from gaining knowledge to making a positive difference in the world.

I first began working with Ms. Anderson in the 1990s, when she volunteered to serve as editor for the newspaper for Camp Sunshine for Girls, a camp for financially disadvantaged elementary school age girls. Before Ms. Anderson joined our staff, the newspaper contained a cover story, photographs of campers and their counselors and an acknowledgement page recognizing our donors. Ms. Anderson envisioned a far more special and meaningful role for the newspaper.

Ms. Anderson developed a workshop to teach campers how to write a letter to the editor of the camp newspaper. Working closely with six groups of campers (12-13 girls/group), Ms. Anderson encouraged the girls to write about a range of topics related to camp and to the camp's mission to make the world a better place. The newspaper expanded by three pages and for each camper, became the first time she had seen her words, her letter and her name in print. When we distribute the newspapers on the last day of camp, it is the quietest we ever see the campers as they scramble to find their letters, read them and share them with friends.

Ms. Anderson's workshops ignited in campers an excitement and appreciation of writing. Seeing the positive response campers had to writing led Ms. Anderson to create a writing

extended the reach of this course by offering it to Alabama teachers, who in turn, now have the model for making education a living, palpable experience for their students.

In summary, Ms. Anderson's contributions to education have set a new standard in uniquely significant ways: she has led her university to invest itself and its intellectual capital in the community; she has led her university to be the role model in how an academic institution can connect to the needs of a community and within its unique role as educator, teach students how to relate and serve the community; and by shaping the courses to bring students not only to study but to action and service and back again to reflection, analysis and writing, she has made the education of her students transformative, enlightening and inspirational. Her courses make education an unforgettable experience that begs for more involvement in learning and doing for others. Her courses secure a lifelong love of learning and a deeper understanding of one's self and of the world and a commitment to be a part of making the world a better place.

I humbly and passionately believe that Ms. Anderson would be a worthy recipient of the Brock International Prize and that her work would stand as a testimony to the mission of the Prize.

Sincerely,

Annie Jean Weil, DVM