

viaticum

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Fully Engaged

Through art, literature, music and more, Asbury's faculty explore where God is at work in the world.

• Holy Ground

A first-century apostle and a medieval saint meet modern faith

• Hard Truths

Contemporary literature is difficult, complex... and worth the effort

• Also Featured...

- Brass bands and social change
 - Communication and well-being
 - Creativity in the marketplace
-



MISSION STATEMENT

Asbury University, a Christian Liberal Arts University in the Wesleyan-Holiness tradition, equips students, through academic excellence and spiritual vitality, for lifelong learning, leadership and service to the professions, society, the family and the Church, preparing them to engage their cultures and advance the cause of Christ around the world. ▶

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ON THE COVER:

This statue by Antonio Raggi in the church of Sant'Andrea al Quirinale, Rome, depicts St. Andrew, the subject of an early medieval text being translated by Prof. Randy Richardson (p. 8).

For more information about Asbury University or any of the features or research in this issue of *Viaticum*, please write to: Office of Marketing & Communications, Asbury University, One Macklem Drive, Wilmore, KY 40390-1198. You can also e-mail us at marcom@asbury.edu or visit our Web site at asbury.edu.

vī-'a-ti-kəm I. n., 1. travelling money, provisions for a journey (in the form of food, money, etc.). 2. (transf.) intellectual or similar resources for the journey of life.

Engaged

Merriam-Webster has helpfully defined “engaged” as
:to get and hold the attention of, and,
:to induce to participate or become involved

So, whether you are engaging a clutch, engaged in work, engaged in conversation or engaged with an enemy in mortal combat — you are paying attention. You are involved.

The underlying theme in this issue of the VIATICUM is “engagement.” Historically, one researcher is engaged with a 1,500-year-old Latin text to better understand the life of St. Andrew, while another explores how a band of British Salvation Army soldiers landed on the shores of the U.S. 140 years ago and learned to engage the American urban culture through the sound of music. Another is researching how social media motivates individuals to engage in healthy lifestyle choices, while still another is sharing with his students that creativity is a growing demand in the corporate world and emphasizing using it to engage with culture and society as a whole. Finally, there is the researcher who is encouraging her students to engage with modern literature in ways that take “political, cultural and Biblical literacy seriously.” The reader may also be interested in the articles focusing on students and faculty engaging in collaborative research — culminating in the inaugural SEARCH Symposium and Math Modeling success.

As you read this issue of the VIATICUM, it is our hope you will be engaged with the various articles, that it will “get and hold” your attention and, perhaps, that it might even induce you to participate in the part of the world where you live — as you seek to advance the cause of Christ around the world. ▶



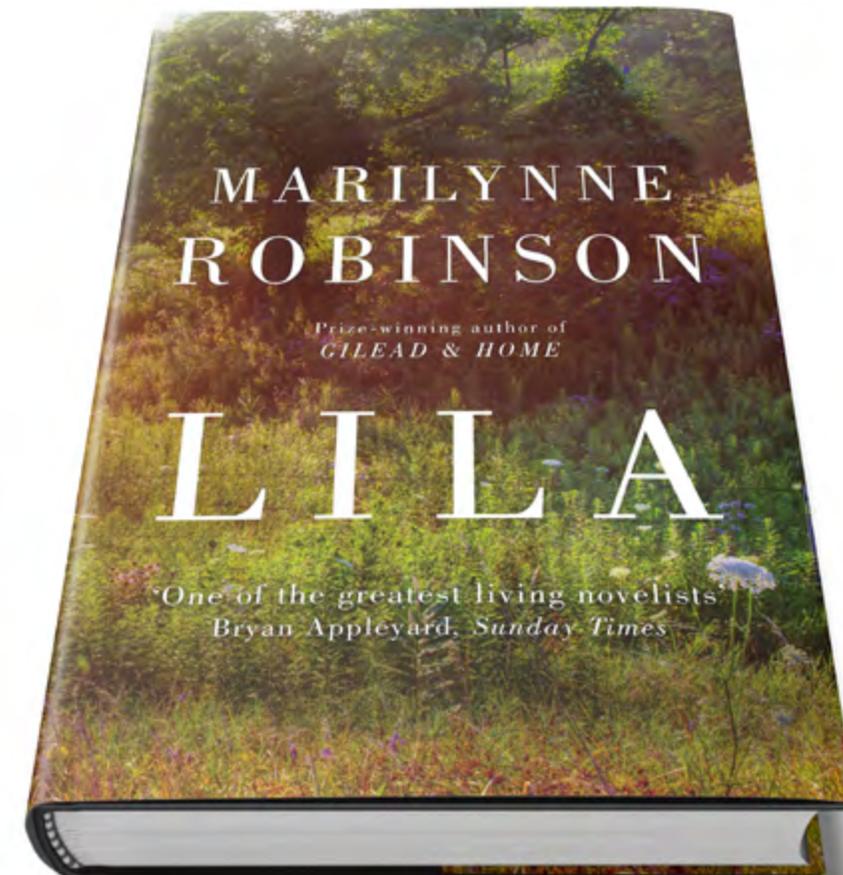
Jon S. Kulaga, Ph.D.
Provost
Asbury University

Hard Truths

Difficult Literature Brings Lasting Rewards

“I read Marilynne Robinson’s newest book, “Lila,” when it came out two years ago and I immediately thought, ‘I have to write about this,’” said Dr. Erin Penner, assistant professor in Asbury University’s English Department. “In the same breath as ‘I need to write about this,’ I thought, ‘My students need to see this.’ They need to know work like this is out there.”

Having completed an undergraduate degree at Yale, graduate work at Cornell and a postdoctoral program at the University of Oxford’s Rothermere American Institute, Penner brings a wealth of research experience to Asbury University. She also brings a passion for a subject that can be as fraught with difficulty as it is rich with benefits: modern literature.



“Modern literature can seem to be interested only in a secular story, but I don’t want Asbury students to think that modern literature isn’t their story, as well,” said Penner, who taught “Lila” as the final text in a class on women’s literature last spring.

In her efforts to help students grapple with the difficulties of modern literature, Penner has found Robinson to be a staunch ally. Upending many stereotypes of contemporary literature, Robinson offers Asbury students a new way to look at engagement with culture.

“With Robinson, I could offer my students a contemporary writer who models excellence in literature while also being a thoughtful Christian,” Penner said. “She is someone who

takes political, cultural and Biblical literacy seriously, and who lives out, in this day and age, a life that is not hurried along at the pace of the modern world.”

Penner appreciates Robinson’s refusal to shy away from difficult themes. Rather than sentimentalizing, moralizing or ignoring hard realities, Robinson meets them head-on.

“‘Lila’ handily dismantles the popular tendency to think that Christianity in some ways insulates its adherents from the pain of this world,” Penner said. “For Robinson, it’s important to claim the full range of feeling and experience for Christianity if we’re going to appreciate all that Christ has done for us. Faith does not keep us from feeling all the way down.”

Robinson also engages one of Penner’s longstanding passions: *finding a fresh vocabulary for issues that strike close to the heart.*

“Robinson shows us how attention to those who didn’t grow up in the church helps us to keep our vision of God and His church from becoming too small,” Penner said. “In Robinson’s novels, the pastor occasionally shies away from some of the Bible’s most difficult sections and subjects, all too aware of how many times they have caused rifts in congregations and families. But one of the things he loves about his wife is that she is drawn to such difficult things, things that speak to the hard, almost unfathomably lonely life she led before becoming his wife. She thinks at one point, ‘It could be that the wildest, strangest things in the Bible were the places where it touched earth.’”

In addition to confronting students with challenging material, Penner says “Lila” also forced students to change their pace, reading, discussing and interacting on a more thoughtful level.

“Our conversations over ‘Lila’ have been some of the most substantive of any I’ve had in a classroom,” Penner said. “There have been 75-minute discussions where we just sat on a single page. When Robinson linked sorrow, beauty, God and theological concepts, we would let her combine, push, challenge and test. She demands that she be read at a certain pace, and my students matched that. Students could see what deep thinking looked like on the page and mirrored it in our discussion.”

As students interacted with “Lila,” Penner also noticed that they began to rely on each other more and more for discussion and support — a frequent result of reading more difficult literature.

“The difficult aspects of modern literature encourage a community of reading,” Penner said. “We think of reading as solitary, but the moment it starts getting hard, you

“Our conversations over ‘Lila’ have been some of the most substantive of any I’ve had in a classroom... Students could see what deep thinking looked like on the page and mirrored it in our discussion.”

– Dr. Erin Penner

realize that you’re doing a lot of mental work in connection with that author. In a reading community, whether it’s in a classroom or in a book group, you feel the need for each other more often.”

The lasting effects of reading “Lila” have yet to be seen, but without a doubt, students have been challenged to think differently and to engage more deeply with modern literature.

“I hope this experience will encourage students to seek out and read

Christian writers who are dealing with difficult and important themes,” Penner said. “I hope it will help them to have more patience with slow literature, make them more courageous in seeking out modern fiction and prepare them to engage what they find. I want students to be able to see Christianity everywhere — even in very different forms.”



Dr. Erin Penner is an Assistant Professor in Asbury University’s English Department. She joined Asbury’s faculty in 2013 after a research fellowship at the Rothermere American Institute, University of Oxford, and doctoral work at Cornell University. Her interests include British and American modernism, African-American literature, and the Victorian novel. She is currently finishing a book manuscript titled “Woolf, Faulkner, and the Character of Mourning,” among other projects.



Artist By Design

“Can you package and sell ‘Creativity’ with a capital C?”

For Joshua Smith, assistant professor of Art at Asbury University, it’s not a hypothetical question. As a fine artist, photographer, graphic designer and printmaker, he works at the intersection of the gallery and the marketplace, two worlds that are drawing closer by the day. From his unique vantage point, Smith combines his roles in a third space, where he’s found his true calling: the classroom.

“Communicating the methods and processes of the practice of graphic design to a younger generation has been a very rewarding turn,” Smith said. “The best moments are the breakthroughs — when students are feeling down, feeling like they can’t create, and you see them come out the other side.”

With 10 years of professional experience serving clients as diverse as Urban Outfitters, Orange County Museum of Art and Target, Smith brings a robust perspective to the classroom. One thing he’s learned — *creativity is a growing demand in the corporate world.*

“It wasn’t always that way, but ‘creative’ and ‘corporate’ definitely go together now,” Smith said. “A lot of corporations need Twitter, other social media and youth culture in general to push their brand for them.”

In all of Smith’s classes — graphic design, printmaking and contemporary art — he emphasizes engagement with culture. Students take trips to local galleries as well as museums and art shows in major cities to stay relevant and up to date.

Rapid changes in the art world and the graphic design industry mean more opportunity and more challenges. Because students’ social media feeds are overloaded with design, they need more perspective on what makes design effective.

“I’ve realized students don’t need to learn what’s cool to me or cool to anyone else,” Smith said. “My job is to show the difference between good design and trendy design. Sometimes those things overlap and sometimes they don’t — it depends on your market.”

On the personal side, Smith’s current work is more esoteric. He describes it as “less ‘graphic design’ in the commercial/aesthetic sense, but more ‘design that is graphic’ in the poetic sense.” One theme that has captured his attention is what he refers to as the compression of the 21st century — the increasing abstraction of life in the digital age.

Today’s students can become so used to presenting one ‘self’ on Facebook and another ‘self’ on Instagram that they forget how to reassemble themselves, to stand up, be seen and speak about what they believe as a whole.

“I present layers, scanned imagery and binary code as a metaphor for a dualistic life,” Smith said. “There are so many binaries — mind/body, zero/one, open/closed. Through the use of handwritten code and encrypted messages, the work points to a third element: a unifying and mystical space in between, where true communication and unity is possible.”

Sound far-out? It is — that’s the whole point.

Like his professional experience, Smith’s

artistic work informs the way he teaches. As he considers the opportunities and consequences of the ways people interact digitally, he brings his findings to the classroom.

“My understanding of this tension is that you can’t just have an online presence and put your best self forward online,” Smith said. “That creates a bifurcated existence. Today’s students can become so used to presenting one ‘self’ on Facebook and another ‘self’ on Instagram that they forget



how to reassemble themselves, to stand up, be seen and speak about what they believe as a whole. In my classes, I present the idea that failure is OK and vulnerability is a good thing.”

Smith says Asbury’s Christian liberal arts education hits all the targets for preparing students to live their lives as “whole people,” engaging culture for Christ.

“This is exactly the reason for the liberal arts,” Smith said. “It’s to become a whole, satisfied person, integrating all parts of your personhood and learning what life is about. The aesthetics of our society can’t be all secular. Our students have the understanding that, because of the Creator, we can be creators in all areas of life.”



Joshua Smith is an Assistant Professor in Asbury University’s Art Department. He earned a B.A. (art emphasis) from Wheaton College, an MFA from the University of Kentucky and studied graphic design at Werkplaats Typographie in Italy. He has professional experience as a graphic designer, photographer and printmaker in Los Angeles, Chicago, Minneapolis and Boulder. He has paintings and prints in private and public collections around the U.S. and has shown work both nationally and internationally.

Showing Their Work

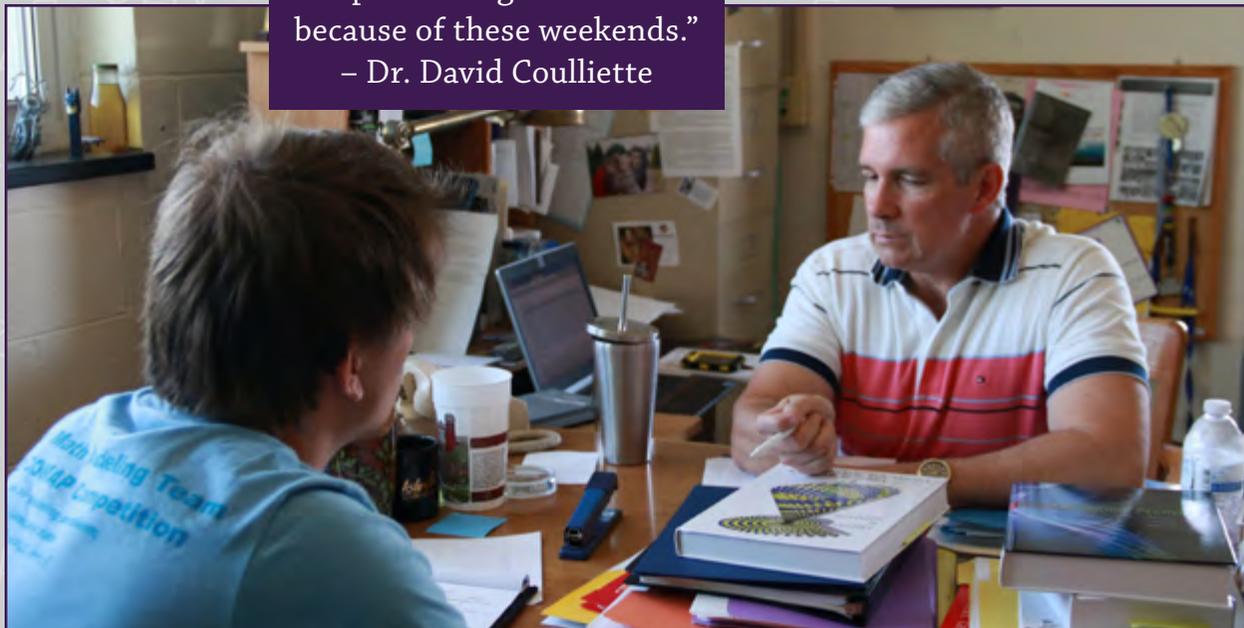
Asbury Math Faculty Model Scholarship, Friendship and Faith

Asbury University Math professors invest in their students in a multitude of ways, but for many, the biggest impact comes outside the classroom.

Every year, faculty lead students in the Consortium for Mathematics and its Applications (COMAP) Math Modeling Contest, guiding them through the competition process, encouraging them and going the extra mile to support them during the long hours of the event. It's all part of the collegial atmosphere cultivated in Asbury's Math Department — a place where scholarship, friendship and faith intermingle.

"Working hard with a small group over an intense weekend builds great friendships and the whole department grows closer because of these weekends," said Dr. David Coulliette, an Asbury Math professor and faculty advisor for Math Modeling. "Our department is known

**"Working hard with a small group over an intense weekend builds great friendships and the whole department grows closer because of these weekends."
– Dr. David Coulliette**



as one that likes to work hard and play hard together. This competition is a key to building relationships to do that."

A long-standing Asbury tradition, Math Modeling challenges students to solve complex, real-world problems. For example, during the competition earlier this spring, one team developed a model to predict water scarcity in a region of their choice over the next 15 years and proposed an intervention policy to help alleviate water shortages.

As valuable as the academic experience of Math Modeling is, though, Coulliette says the personal interaction between faculty and students — one of the hallmarks of an Asbury education — is the key to lasting impact.

"We try to do mathematics differently here," Coulliette said. "We have a strong focus on collegiality, teamwork and collaboration. It's a terrific way not only to build relationships, but also to learn to communicate ideas effectively — an invaluable skill for the professional world." ▶



SEARCH

SEE, EXPLORE, ASK, RESEARCH, CELEBRATE, HONOR

On April 20, 2016 Asbury University held the first annual SEARCH Symposium. The event is designed to highlight a student's ability to shape disciplinary debate through the intellect and pen.

The event centers around the core student research outcomes as symbolized in the acronym — See, Explore, Ask, Research, Celebrate and Honor. While it does not explicitly highlight the research output of Asbury's faculty, it does point to their influence and disciplinary expertise as they guide students toward elevated thought.

A variety of scholarly interests from the College of Arts & Sciences were represented. The scholarship present among faculty working closely with students ranged from Dr. Bruce Branan's work on the relationship between growth-elevation of tea and EGCG levels in the tea, to Dr. Linda Stratford's examination of the impact of identity politics on the reception of various art movements.

"I never would have presented research like this had it not been for the SEARCH Symposium," said Bethany Stafford '17, a Music major who researched Native American influences in Antonín Dvořák's Symphony No. 9 ("From the New World").

In addition to faculty sponsors for each of the student entries, several faculty served as judges of the final SEARCH papers. The variety of academic disciplines of the judges represent the interdisciplinary cross-section of subject-matter specialists in the areas of English, philosophy, history, classical languages, bible, math, psychology, art, and library sciences. Such a diverse group of professors make for rich discussions of thoughtful judgment and professional criticism emblematic of the faculty body.

SEARCH is a student-focused symposium, but its foundation is built by faculty scholars who show an esteemed recognition to the development of the quality of ideas. ▶



HOLY GROUND

Medieval Miracles Inform Modern Faith

Most Asbury University students know Professor Randy Richardson simply as “Prof,” the congenial classicist who blames famine and pestilence on bad grammar, whose intro Latin courses are always full and whose door — plastered with mythological puns — is always open for coffee and a chat.

What students may not know, however, is the full scope of Richardson’s work at Asbury. Like so many Asbury faculty, in addition to being an outstanding educator and mentor, Richardson is also a first-rate scholar — a role that supports and informs his work in the classroom.

Recently, Richardson signed a book contract, along with Dr. Burnie Reynolds ’70 (History), to provide a translation and commentary on an important work by St. Gregory of Tours, a sixth-century Christian bishop.

“MEDIEVAL BELIEVERS WERE ON TO SOMETHING — A DEEPER SENSE OF THE PRESENCE OF GOD IN DAILY LIFE.”

— Dr. Randy Richardson

Apostle Andrew). To be published by Peeters Publishing of Belgium, the book is slated for publication in 2018.

“It’s just been a joy to do something that hasn’t been done before,” Richardson said. “The ‘Liber’ is one of only two works by Gregory of Tours that have been left fully

untranslated, even though Gregory has been the subject of intense scholarship since the 1860s.”

Because he focuses most of his attention throughout the year on ancient authors, Richardson has enjoyed translating a Latin text from a more recent period. Though the work is from the medieval period, it addresses a more ancient subject, providing a unique challenge.

“As translator, I have the gratifying opportunity of bringing the writing of a sixth-century bishop on the miracles of a first-century saint to a 21st-century audience,” Richardson said. “It has been fascinating to explore how Gregory writes about St. Andrew in ways that would appeal to the early medieval mindset.”

The work is what’s called a *hagiography* — the biography of a saint recounting his or her deeds and miracles. Richardson says the genre played an important role in the early church and middle ages, both as a means of promoting devotion to saints and as a vehicle for encouraging and inspiring believers. In this case, the work promotes devotion to St. Andrew, a figure who held special significance for Gregory.

“Gregory’s account is most likely a redaction of the third-century A.D. apocryphal ‘Actae Andrae’ (*The Acts of Andrew*),” Richardson said. “It’s a lively narrative of conversions, healings and resurrections, as well as divine judgment in the form of earthquakes, fires, illness and death directed at those who tried to obstruct the apostle or harm him.”

To the modern mind, Gregory’s work can seem odd, overflowing as it is with accounts of miracles that sound



dubious even to believers. One key, Richardson says, is understanding the context of the work and the values and assumptions of Gregory’s medieval audience.

“We moderns are too cynical,” Richardson said. “We tend to separate things — the material world on one side and God on the other. To the medieval mind, though, the supernatural and the natural commingle, as it were. I think of how the bells would toll the offices for prayer at certain times of the day. Medieval believers were on to something — a deeper sense of the presence of God in daily life.”

For Richardson, translating Gregory has also been a reminder of the centrality of ancient authors to the whole-person education Asbury provides. Translating the “Liber” isn’t just an intellectual exercise, he says — it’s more like interacting with Gregory as an individual. Whether you’re a professor or a student, engaging the minds of the ancient world can be a life-changing experience.

“The study of classics is at the heart of the liberal arts education,” Richardson said. “I believe so strongly in the benefits of studying the classics, which can’t be measured in terms of salary or job potential.”

For Asbury students, studying the liberal arts provides an opportunity not only to build a strong foundation for a vast array of careers after college, but also to grow personally and spiritually.

“It’s not so much, ‘What are you going to do when you graduate,’ but ‘Who do you want to become?’” Richardson said. “We worry too much about making a better living, and not enough about making a better life. Reading the ancients can vastly expand our outlook.”

When Richardson began the translation project, he knew it would reflect many of Asbury’s core values, including the interdisciplinary nature of the liberal arts and the integration of faith and learning. What he didn’t expect, though, was to be personally challenged and inspired.

“The medieval mind beheld with wonder God’s universe, which was alive and dynamic and where the natural was commingled with the supernatural,” Richardson said. “Today, we live in a 24/7 world filled with noise and information and clutter, and we make it hard to live in a world filled with God. Gregory and his “Liber” serve to remind us of this.”



Randy Richardson is an Assistant Professor of Classical Languages at Asbury University. He earned his B.A. and M.A. from Indiana State University, and did additional work at Asbury Theological Seminary and The Johns Hopkins University. He holds membership in several professional organizations, and has served on the ETS Praxis Latin Exam National Committee. He was the class advisor of Asbury’s Unashamed Class of 2010, and the 2011 recipient of the *Ewbank Award for Teaching Excellence*.



STICKS, STONES AND THE POWER OF WORDS

How Communication Can Hurt and Heal

Most people know that words can hurt, the old adage about “sticks and stones” notwithstanding. For Dr. Elizabeth Jones, assistant professor of Communication at Asbury University, the real fascination is with how words can heal.

In her research, Jones examines the ways in which human communication promotes physical, emotional and spiritual well-being. Currently, her research centers on three areas: how communication motivates others to adopt healthy behaviors, how communication technology influences human interaction and how media portray marginalized groups such as the elderly.

Jones makes a point of including students in research. Last semester, students were involved in two content analysis projects: one looking at portrayals of older adults on YouTube, and the other project examining examples of comforting communication on primetime television.

“The experience is valuable from an academic perspective, and it also gives them practical skills that are useful on a resume, whether they’re going to graduate school, or just to show that they can analyze data,” Jones said. “Being involved in research demystifies the process, and it seems that most who have had a taste of it get bitten by the research bug.”

Jones got bitten by the “research bug” during the first semester of her freshman year in college. It came with the realization the communication principles she was learning in her communication theory course had direct application to every day life, and that they warranted a closer look.

“I realized communication isn’t necessarily common sense, and it’s not to be taken for granted,” Jones said. “Our folk wisdom suggests otherwise with phrases like ‘Sticks and stones may break my bones, but words will never hurt me,’ or ‘Just keep a stiff upper lip.’ On the contrary, communication is powerful, and it’s something that deserves serious inquiry.”

Jones’ research has turned up fascinating results in several areas. One negative example of communication is the portrayal of older adults on primetime television. Jones found that the elderly are “symbolically annihilated” from television programs, not even appearing as background characters in settings where they should, realistically, be present (e.g., a shopping mall or restaurant)."

Other kinds of communication have been overwhelmingly positive, however. For instance, one of her projects investigated what kinds of messages were the most helpful and encouraging for middle-aged adults trying to lose weight. The study found that the most effective messages both acknowledged the difficulty of weight loss and recognized the person’s ability to work towards his or her goals. Additionally, the study suggested that, while face-to-face messaging was considered the most appropriate, social media could also “serve as a valuable conduit for supportive weight-management communication.”

For students, who send and receive increasing amounts of digital communication, the study of communication principles is crucial. Rather than criticizing or encouraging forms of technology, Jones encourages students to apply what they’re learning about communication.

“The narratives about new technology tend to be either utopian or dystopian,” Jones said. “We saw the same arguments with the rise of the telegraph, the telephone, the television and the internet. But instead of wholly adopting or rejecting new technology, I encourage students to think about the more nuanced ways in which technology shapes communication.”

Digital or face to face, good communication is increasingly in demand in the professional world. The ability to speak,

write and resolve conflict are all skills honed in the study of communication, and they’re what employers are looking for.

Understanding communication is also a valuable tool for living out a life of faith in the workplace, Jones says. In her classes, she teaches students not only to think about communication, but to live it out with grace.

“We need to have students who are serious about integrating their faith and vocation, and communication is an important part of that,” Jones said. “No matter what field they’re in, it’s vital to have people who are able to eloquently and respectfully communicate a message of God’s love.”



Dr. Elizabeth Jones is an Assistant Professor of Communication, Media Communication and Program Coordinator for the Master of Arts in Communication: Digital Storytelling at Asbury. She received her B.A. in Communication from Grove City College, her M.A. in Digital Storytelling and Telecommunications from Ball State University and her Ph.D. in Communication from The Ohio State University. Her research has appeared in academic journals and at national and international conferences.



SALVATION ARMY BAND, 1891

STRIKE UP THE BAND

Culture, Identity and Music in The Salvation Army

In 1880, The Salvation Army launched its first mission to the U.S., waging “a war of love and redemption,” only to be met with suspicion, disdain and ridicule. By 1920, however, The Salvation Army was not only respected, but beloved in American culture. What changed? The answer has many facets, but for Nathan Miller, the most interesting is music.

“My study sets the context of The Salvation Army’s interaction with society, using music as a lens for understanding the changes that took place,” said Miller, assistant professor of Musicology at Asbury University. “It looks at how people identify themselves through music, and how we, as scholars, use music as a lens for understanding that identification, particularly in communities of faith.”

Miller identifies three movements in the interaction

between American culture and early Salvation Army music. First is *appropriation*, as The Salvation Army borrowed from popular music to reach out to the most marginalized sectors of society. Second is a *withdrawal* from popular music as the Army attempted to maintain its newfound respectability in American culture. Finally, Miller identifies *acculturation*, as The Salvation Army assimilated uniquely American elements and created a culture all its own.”

The earliest Salvation Army music directly appropriated “lowbrow American songs as it attempted to identify with poorer working classes,” Miller says. The strategy was to get people saved, get them in uniform and get them involved in evangelization — often as members of the band. As a form of discipleship, it was stunningly effective.

“When the bands first started, you would have stories of a guy being saved at a bar one night, being given a

cornet and told, ‘Come back tomorrow, you’re in the band,’” Miller said. “To be a Salvation Army bandsman in 1890 meant that you had to play at least 15 services on the street every week.”

Being part of such an active group meant the newly converted were much more likely to stay involved in the Army. Miller jokes The Salvation Army’s heavy-handed tactics were “a little bit like the Mafia,” but there’s no question they worked.

“They would assign someone to you, another soldier, who would make sure you came to every meeting,” Miller said. “The next day, they would take you right back to the place where you used to buy your alcohol and you would testify there about what God had done in your life. All of a sudden, you’re going out every night to hold services on the street, as well as four or five times every Saturday and Sunday. It’s a radical change.”

With growing influence, The Salvation Army’s musical approach began to experience a radical change, as well. As new converts raised their families in the Army, discipleship became as important to its operation as evangelism, and children were placed in a variety of groups, including brass bands.

“There’s a real flourishing of musical capacity,” Miller said. “At the same time, The Salvation Army begins to receive more resources, which allows it to start publishing its own music.”

In this intermediate stage, The Salvation Army began to enjoy more cultural acceptance, and its music reflected that reality. In order to bolster its place in polite society, The Salvation Army began to use music that was considered more tasteful, like parlor songs and sacred tunes.

By 1920, however, another major shift had come. Relying entirely on its own music, The Salvation Army no longer borrowed from existing musical sources, sacred or secular. More importantly, The Salvation Army as a whole had become a fully integrated and beloved part of the American landscape.

“My single biggest surprise throughout this research



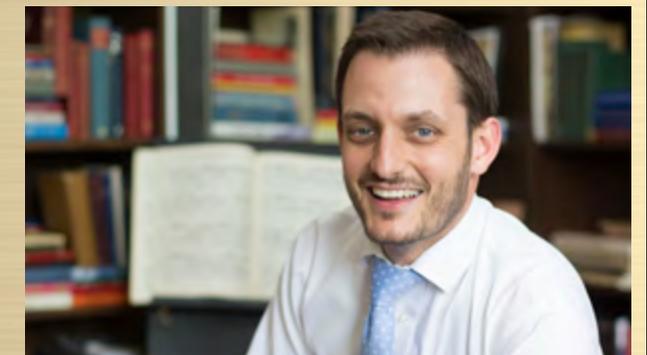
NATHAN MILLER DIRECTS THE SALVATION ARMY STUDENT FELLOWSHIP BRASS BAND AT ASBURY.

has been how quickly this cultural shift came about,” Miller said. “In 1888, The Salvation Army was still largely hated in society. You have judges in Chicago deploring them and newspapers calling for their removal. By 1900, though, it’s essentially a beloved, cherished group on the streets, and in the early 20th century, Normal

Rockwell is painting pictures of The Salvation Army as this bit of Americana that everyone loves and values.”

In the classroom, Miller’s research has pushed him to provide alternative ways of thinking about music history. Rather than teaching primarily about the lives of composers, he asks his students to think about how music reflects identity and what it means in the lives of people. As students think about the cultural context of music, they also develop tools to better know themselves.

“As students begin to think about issues of identity, it suggests that how they see the world can become an interesting study for them,” Miller said. “They come to better know themselves and who God has created them to be — and they learn how what they sing and what they listen to reflects something within.”



Nathan Miller '05 is Assistant Professor of Musicology, Director of the Orchestra and Chamber Ensembles and Director of The Salvation Army Student Fellowship Brass Band at Asbury. He received his B.A. and M.M. in Horn Performance from Asbury and The University of Cincinnati College-Conservatory of Music, respectively. Nathan is currently a Ph.D. candidate in Musicology at the University of Kentucky and also serves as the Principle Hornist of the Saxton's Cornet Band.



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FROM THE Archives

Inside Asbury's Kinlaw Library

Asbury University is proud to offer two recently published works emanating from research and documents within the university archives. Both books are available for purchase from the Asbury University bookstore, or online in the merchandise section at asbury.ecampus.com



A Purpose Rare

By Dr. Edward McKinley

Published as part of the quasiquintennial celebration of the University, "A Purpose Rare" — written by former history emeritus faculty Dr. Edward McKinley — contains not only a comprehensive history, but also hundreds of photographs and memories spanning 125 years of Asbury University.



The Confirmation of The Gospel

By J.W. Pickett

"The Confirmation of The Gospel" is a previously unpublished monograph written by Methodist bishop and missionary to India — Rev. J. Waskom Pickett. Serving alongside his Asbury roommate and friend E. Stanley Jones — Pickett advanced the gospel in India through spoken word and good works, advocating for religious liberty.