Voices Come Alive

Carne Viva in Postville: Stories of Madres and Monarchs

Plus:

Panther Marching Band: The Real Deal

Public Art Incubator
TABLE of CONTENTS

features

2 "Voices Come Alive"
6 Public Art Incubator
14 Death holds the key to how we live
15 A Special Budget Message From the Dean
16 Panther Marching Band: The Real Deal
18 Wise Broadway Tour Earns Rave Reviews
19 Conversations with a two UNI Grads
24 UNI Alumni Pay It Forward

departments

1 Dean’s Message
8 CHAS Applause
9 Transitions
10 News in Short
12 Student in the News
16 Faculty Outside the Classroom
20 Alumni News

other news

9 UNI Reaccredited by Higher Learning Commission
15 Elevate and Inspire: The Yous project
21 Theatre Program Opens Possibilities for Youth on the Autism Spectrum

DEAN’S MESSAGE

Greetings!

I write to you for the first time as Dean of the newly formed College of Humanities, Arts and Sciences, the result of the merger of the College of Humanities and Fine Arts and the College of Natural Sciences on July 1, 2011. While some issues of the merger still need to be resolved, we are excited about the new relationships resulting from the process. We are also benefiting from fiscal economies of scale. The education of our students, the creative and scholarly activities of our faculty and the outreach to the state of Iowa and beyond remain our focus.

Enrollment at UNI this fall was 13,168, down 33 students from the year before. The number of students studying in CHAS has remained strong, however, with 4,560 majors. (The timing and method of counting majors has changed this year, making comparisons between the two years problematic.) Thus, over one third of the students at UNI major in a program in our college.

We believe firmly in the value of communication with our alumni and friends, and we’d like to do this as sustainably as possible. This first issue of the Communiqué for CHAS actually has two editions, one focusing on the arts and humanities and one on the sciences. The edition you receive depends on which of the former colleges, CHFA or CNS, was yours. But we invite you to read the edition for the other half of our college online at www.uni.edu/chas/communique. We are also exploring ways to deliver Communiqué to you online next year. At present, we expect to send you a postcard to let you know when it is available. (You will still have the option of receiving a hard copy if you prefer.)

Likewise, you are invited to visit the CHAS homepage www.uni.edu/chas and our calendar of events at www.uni.edu/chas/events to keep abreast of our activities. If you are a Facebook user, I invite you to like our College page at www.facebook.com/unichas. Faculty and students continue to work together to benefit students’ learning and the cultural, social and economic development of the state, as is demonstrated throughout this issue of Communiqué. CHAS disciplines are the heart of the liberal arts core; educating our students for their future in the context of a strong liberal arts education is a point of pride among our faculty.

The University of Northern Iowa has always sought to teach, nourish and foster the growth of its students. As part of this evolving and ongoing effort, we have embarked on a new beginning, one that focuses our strengths and sharpens our goals. We are excited about the opportunities that this merger has created for our students and staff and we look forward to a vibrant future.

Joel K. Haack

Dean
When almost 400 undocumented workers at a meatpacking plant in Postville were detained in May 2008 by U.S. Immigration and Customs Enforcement, Jennifer Cooley, associate professor in the Department of Languages and Literatures, put her Spanish-language skills to work, first by volunteering at Waterloo’s Centro Latino, which helped with immediate needs such as housing, clothing and locating family members.

She volunteered throughout the summer as she waited for permission from the Institutional Review Board (IRB) at UNI to study the women detainees. The IRB reviews behavioral research involving humans to protect the rights and welfare of research subjects. Once she secured permission in August, Cooley still encountered obstacles. When she arrived at an appointment at Postville’s St. Bridget’s Church, which was providing support services for many of the families, it was clear that she was not welcome. When at last Cooley was given access to the women, she had to agree not to audiotape or videotape them. Only note taking was permitted. (Because some of the women were seeking a change in visa status, their attorney did not want them to prejudice their case.)

One of the women explained that out of frustration—she was unable to work in the U.S., unable to return to Guatemala—she decided to turn to weaving, something that indigenous women in Guatemala learn to do at about age six or seven. She invited Cooley to come and talk to the half dozen women who had joined her in weaving at a green house in Postville. (This was the only “address” Cooley was given.) Using a backstrap loom, the women at the green house were weaving richly colored Mayan patterns, unique to San Antonio Aguascalientes, Guatemala, and creating other typical items such as dolls, handbags and scarves.

Cooley interviewed the women at length, over a period from August 2008 to December 2011, and learned about why they came to the U.S., what happened to them after they arrived here and how they were coping after the raid. She also made two trips to Guatemala, in January 2009 and May 2011, where she gained insight into the conditions in the women’s home villages and what their lives were like in Guatemala.

Several factors convinced Cooley to use her work as the raw material for a play. First was the fact that Guatemala has an oral culture, so that storytelling is an important means of transmitting information and traditions. “I was also impressed by the urgency of the issues at stake and hoped to reach a broader and different audience than a published text would,” Cooley explained.

Finally, sharing her data in the format of a play seemed like a natural progression from the simulations she had facilitated. These interactive performance events, begun in interdisciplinary courses taught at UNI by Cooley and Karen Mitchell, professor of communication studies, drew from information in the interviews, as well as from films and course readings. As a result of a scholarly presentation on the simulations, Cooley was invited to bring the simulations to several other conferences. “What I learned from the success of these performance events,” said Cooley, “is that the immediacy of performance is a powerful tool to engage thought and action about issues related to immigration.”

The play, Carne Viva in Postville: Stories of Madres and Monarchas, was co-written and co-directed with Mitchell for the UNI COLLEGE OF HUMANITIES, ARTS & SCIENCES
Interpreters Theatre and performed in October of 2011. Carne Viva, loosely translated as “live flesh,” refers to an open wound, such as that provoked by a traumatic event. Taken this way, it can allude to the slow process of recovery after the May 2008 immigration raid. It can also suggest the idea of fresh meat. Given the setting of a packing plant, the connection to the workplace is obvious, but the title also suggests the blurring of lines between the value of humans’ and animals’ lives, as both are vehicles to profit. Another allusion is to the idea of sexual abuse to which many of the workers fell victim at the plant.

“The play also gives the phrase a more positive turn, as it becomes intertwined with the vibrant creations of the women weavers and the symbolic and real presence of monarchs that, like the Guatemalans, migrate from that country to the U.S. (although their movement is not regulated by political boundaries),” Cooley explained.

Cooley collected, transcribed and translated interviews with the Guatemalan women to allow them to tell their stories in their own words through the characters in the play. The work covers the five months after the raid, the period May 12–October 12, which coincides with the period the majority of male workers were detained. The play deals with the immediate impact on the Guatemalan families, how Cooley came to be involved, how the women came together to form a weavers’ cooperative and how the families were fragmented. The play also looks at the personal impact on white Americans. “Immigration is a humanitarian issue,” Cooley said. “Reading about it in a book cannot create the same effect as bringing spectators into migrants’ world.”

While the play is a distillation of the material and enables the audience to connect at a visceral level with the subject matter, Cooley also wants to present the results of her research in a more comprehensive way suitable for an academic audience. During a professional development assignment from UNI in the spring 2012 semester, she is working on a book that focuses on all of the women in the weavers’ cooperative (rather than just the three featured in the play). She hopes to market a Spanish-language version of the book in Latin America.

In the book Cooley plans to juxtapose examples of mainstream reporting with the firsthand accounts of the women. The book will also explore in depth the background of the women: the political and economic turmoil in their country and its effects, particularly on the lives of indigenous people. In a related project, Cooley has been working with a Guatemalan union organizer who is a member of the United Food and Commercial Workers, to edit his book in Spanish on a worker’s perspective on life at a meatpacking plant, which he hopes to publish in Guatemala.
Stored in the Department of Art’s sculpture lab are the components of a public work of art slated to grace UNI’s new residence hall, Panther Village. Titled “Bower,” by Lynn Basa, the work will consist of nine square columns, five outside the hall and four in the glass-enclosed lounge, topped by glass houses that are lit by LED lights. Like the department’s proposal for a public art incubator, not all of the pieces have come together yet, but it’s just a matter of time.

“I see this public art incubator program as providing regional artists with fabrication assistance, space and resources within the Art Department as they produce their commissioned public art projects,” said Tom Stancliffe, professor of art. “Participating artists would work directly with faculty, technical staff and students to fabricate their artwork using our well-equipped facilities and expertise.”

Stancliffe had been thinking for a long time of the idea of a public art incubator at UNI, and he reasoned that UNI’s Art Department could offer all the required services. Many public art projects, a large percentage of which are sculpture, require large-scale space and facilities for fabrication. An artist might use custom fabricators (metal, foundry, stone, glass, mosaic, etc.) for a large-scale work, but this route can lead to problems. The artist’s design must be translatable to conventional techniques so that the fabricator can estimate and produce the work based on typical integration of processes and materials.

Stancliffe could also provide the benefit of his own experience in sculpting public artwork. For example, how does one go about transporting a large-scale artwork to its final destination? Over the years Stancliffe has learned how to design and produce pieces so that they can be broken down. "It helps to be able to anticipate potential problems," he said.

These were some of the reasons to begin a public art incubator project, and during the summer of 2011 all the pieces seemed to fall into place: Basa had been commissioned to do the Panther Village public art and needed the large-scale resources that the Art Department could offer, and Stancliffe had a break in his own work. The stars were aligning.

During the summer Stancliffe and a group of his students—Sarah Deppe, Vicki Reed, Zach Viggers and Zach Bowman—with the assistance of sculpture lab shop technician Dan Perry, fabricated the metal parts of the artwork: the nine columns of varying size and length and the branch-like holders/platforms for the glass houses. The houses themselves will be fabricated by an Arizona glassblower, and the lighting will be done by a Chicago contractor. All of the components of the work will come together in the spring of 2012, with the completion of Panther Village.

Stancliffe sees the incubator as not only benefiting the external arts community but even more important, engaging UNI students directly as collaborators with professional artists through the production of public art. "It’s not a bad message to convey to students that they can make a living doing art," he said.

No other U.S. university, as far as Stancliffe is aware, has such a program. He plans to promote the public art incubator statewide through the Iowa Arts Council. The program also has a Facebook page, and students are now developing a website. "I see this as a win-win situation for everyone involved—artists, students and the university," said Stancliffe. "We all stand to gain." • • •
à deux agents, camouflage, deception and disguise in World War II.

Angela Burda (Communication Sciences and Disorders) was elected president of the Iowa Speech-Language-Hearing Association for 2010-12.

Theresa Camilli (Music) received the 2011 National Conference on Keyboard Pedagogy Best Research Paper Award for her paper “Parental and Personality Factors that Predict Length of Piano Study.”

April Chatham-Carpenter (Communication Studies) received the 2011 Regents Award for Faculty Excellence.

Richard Colburn (Art) had five prints shown in the 2010 Iowa Artists Exhibition at the Des Moines Art Center.

Betty Delberg (Philosophy and World Religions) served on a national task force for the American Academy of Religion to develop standards and guidelines for teaching about religion in U.S. K-12 public schools. The guidelines will serve as a resource for educators, school boards and parents to combat the challenges of teaching about religion in an academic and constitutional way.

Victoria DeFrancisco (Communication Studies) received the Outstanding Graduate Faculty Teaching Award from the UNI Graduate College.

Francis Degnin (Philosophy and World Religions) received the 2011 Veridian Community Engagement Award.

Danny Galyen (Music) received the 2010-11 University Book & Supply Outstanding Teaching Award for the College of Humanities and Fine Arts.

Cynthia Goatley (Theatre) was one of 20 selected to participate out of 100 applicants in the Chicago Directors Lab, which offers environments in which emerging and established directors can consider, challenge and engage in both the traditional and contemporary aspects of their craft.

Carlin Hageman (Communication Sciences and Disorders) was named Fellow at the American Speech-Language-Hearing Association’s annual convention in November 2011 in San Diego.

Soo Hostetter (Art) was included in a Korean Society of Basic Design and Art International Spring Exhibition at Kyunghee University in Korea in spring 2010. She was also invited to the November 2011 International Exchange Exhibit sponsored by the Korea Institute of Design at Daegu University in Korea.

Anne Lair (Languages and Literatures) is co-president for the American Association of Teachers of French, Iowa chapter.

Adrienne Lamberti (Languages and Literatures) was awarded an American Democracy Project 2011 Service Learning Fellowship.

Christopher Martin (Communication Studies) received the 2011 Veridian Credit Union Community Engagement Award for his work with the College Hill Partnership.

Brian McInnis (Languages and Literatures) received a three-month Duke Ernst Fellowship from the Fritz Thyssen Foundation and the University and Research Library Gotha in Gotha, Germany, to research a popular 18th century magazine, The Doctor: A Medical Weekly (1759-1769). He also received one of ten professional development grants offered by the Executive Council of the American Association of Teachers of German. McInnis was awarded a Fulbright Fellowship to attend the Baden-Württemberg Seminar for American Faculty in German Studies in summer 2011.

Chris Merz (Music) completed a commission for the Missouri Music Educators and the Missouri All-State Jazz Band, titled “Incident at Perkins,” which was premiered by the all-state band in January 2011.

Karen Mitchell (Communication Studies) received a UNI Diversity Matters Award in January 2011.

Pierre-Damien Mvuyekure (Languages and Literatures) received a UNI Diversity Matters Award in January 2011.

Cate Palczewski (Communication Studies) won the National Communication Association Francine Merritt Award, given for outstanding contributions to the lives of women in communication.

Paul Siddens (Communication Studies) received the 2011 CHFA Faculty Excellence Award.

Jesse Swan (Languages and Literatures) was elected to membership in the International Association of University Professors of English. He was nominated by UNI alumnus Paul Stanwood, professor emeritus of the University of British Columbia and past president of IAUPE.

Steve Taft (Theatre) was a member of the professional staff at the Okoboji Summer Theater in 2010, directing See How They Run and acting in Unnecessary Force.

Erica Voss (Art) had solo exhibitions of “Speaking Body” at the Truman State University Gallery in Kirksville, Mo., and “Stutter” in the Furlong Gallery at the University of Wisconsin-Stout in Menomonie.

Robert Washut (Music) was selected to be part of an international team of jazz arrangers and composers to write the jazz arrangements of a collection of music composed by Radiohead. The arrangements will be recorded by the Hessesscher Rundfunk Big Band (Frankfurt, Germany) and will be published by Siema Music Company.

Position change

Christopher Martin, professor of communication studies, is interim head of the Department of Communication Studies. He replaced John Fritch, now associate dean of the College of Humanities, Arts and Sciences.
The 2004-06 U.S. Poet Laureate, Ted Kooser, gave a poetry reading on the UNI campus, as well as an interview with Jeremy Schraffenberger, assistant professor of English, in March 2011. Robert Washut, professor of music, assembled and conducted the Dream Band, an all-star big band comprised mostly of UNI School of Music alumni and faculty for a headlining performance at the Iowa City Jazz Festival in July 2010.

The UNI forensics team hosted the William Brindley Invitational in October 2010. Twelve schools with nearly 200 competitors attended the two-day, all-events high school tournament.

Communication Studies student Angela Gliau’s graduate creative research project was performed in November 2010 in the interpreters Theatre. “Journey Through the Night” is an interactive simulation in which the audience experiences the life of a migrant worker.

The Department of Communication Studies hosted the 2010-11 Hearst Lecture Series, which featured, with cross-campus partnerships, several speakers, including filmmaker Julie Dash, economist Juliet Schor, performance studies artist E. Patrick Johnson and Tami Spy, public relations watchdog John Stauber, and feminist writer Courtney Martin.

“The Look Both Ways” Jazz Band One’s 20th recording, released in October 2010, includes new student and faculty compositions, as well as arrangements from trombonist Mike Conrad and pianist Peter Roberts. Two new works by Director Chris Mez and three compositions by 2006 UNI graduate Kyle Novak are also in the set.

From the Top, a showcase for young musicians heard weekly on Iowa Public Radio, was taped at the Gallagher-Blue-dom Performing Arts Center in March and broadcast in April 2011. The show is presented by Orchestra Iowa, Waterloo-Cedar Falls Symphony and Iowa Public Radio and is a project of Iowa Makes Music, a multi-year residency to bring classical music to Iowa communities.

The Department of Theatre initiated the Performance and Dialogue Series, which utilizes department and community resources each summer to provide a theatrical experience for groups of incoming UNI students. A staged adaptation of Dave Eggers’ book Zeitoun was presented to students in the new Cornerstone classes.

The Department of Theatre, in cooperation with the Gallagher-Blue-dom Performing Arts Center, hosted the Iowa Thespian Festival in November 2011. The event brought more than 800 high school students to campus to participate in theatre workshops, scholarship competitions and presentations. UNI will host the festival again in 2012.

“World Tour” was the theme of the 30th annual Scholarship Benefit Conference hosted by the School of Music in September 2011. It featured music by, among others, Sheri Greenawald, guest artist and School of Music Hall of Fame alumna, the Northern Iowa Symphony Orchestra, the UNI Opera Ensemble, Kaji Daiko Taiko Ensemble, Jazz Band One and faculty artists Sean Botkin and Jeff Brich.

The Varsity Men’s Glee Club, under the direction of John Len Willes, presented the 50th anniversary Christmas Variety Show in December 2010. The show featured more than 100 UNI student performers and the UNI Children’s Choir.

Actos sin nombre/Nameless Acts, a group of student performers, was created at UNI to explore the human impact of the current climate surrounding immigration. The group, under the direction of Jennifer Cooley, associate professor of languages and literatures, and Karen Mitchell, professor of communication studies, facilitates bilingual interactive performance events called simulations, in which individuals assume roles outside of their comfort zone to gain understanding of the lives of others. The simulations were based on the real-life stories of Guatemalan migrants in Iowa. The group performed at several conferences last year and continued during the fall 2011 semester. (See related article, “Voices Come Alive,” in this issue.)

The Department of Theatre’s Journeys of Theatre, were in residence at UNI to explore the human impact of immigration. The group, under the direction of languages and cultures. The three-year project, jointly funded by the U.S. Department of Education and the Brazilian Ministry of Education, supports student exchange as well as cross-cultural and cross-linguistic curriculum development for students of speech-language pathology and audiology at four universities in the U.S. and Brazil: UNI, East Tennessee State University, Universidade Federal de Santa Maria and Universidade de Sao Paulo-Bauru. Ken Bleile, professor of communication sciences and disorders, is the project director for UNI.

The Strayer-Wood Theatre presented the Midwest premiere of Cody Daige’s Guernica in October 2011. Over 900 students, faculty and members of the Cedar Valley community attended the play. The scenic painters who recreated Picasso’s Guernica under the instruction of scenic designer Mark Parrott worked over two weeks at an off-site warehouse location to complete the painting.

The UNI School of Music was one of only 24 institutions out of 70 applicants recently continued in good standing until 2021 by the National Association of Schools of Music. NASM’s Commission on Accreditation voted to approve for Basic Program, the UNI Community Music School and UNI Suzuki School.
Communication Studies student Tiffany Schmitt’s film Damselfly Distressed was screened at the Wild Rose Independent Film Festival in Des Moines in November 2010. A mix of live action and animation, the short film was previously screened at the Iowa Independent Film Festival and the short film was previously screened at the Wild Rose Independent Film Festival in Des Moines in November 2010, and three members—Charles Sanders, director of communications, and Amy Outzen—reached the elimination round of the festival.

At the 2010 Motor City Classic hosted by Wayne State University, two of UNI’s varsity debate teams made it to the elimination rounds: the team of Allie Hauri and Zachary Simonsen, and the team of Michael Achenbach and Eric Stover. The UNI speech team finished the 2010–11 season ranked no. 13 in the nation. Chris Utsman, Michael Taylor, Zoe Russell, Greg Chittick, Harrison Postler, Mandy Paris, and Yaw Kyeremateng participated in the American Forensics Association National Individual Events Tournament in April 2011. Individually, Kyeremateng finished second in the nation in Poetry Interpretation, and Postler finished third in the nation in After Dinner Speaking. Kyeremateng also ranked 11th in individual sweepstakes.

At the Kennedy Center American College Theatre Festival in Ames in January 2011, Rachel Russell and Stephanie Wessels were selected as regional finalists in the Irene Ryan Acting Scholarship competition. Participants perform scenes and monologues from plays, advancing through a series of elimination rounds judged by theatre professionals. Russell and Wessels were one of the 16 teams, out of 296 teams from the seven-state region. Three other UNI actors were also nominated and participated in the competition with their partners: Diana Garles with partner Michael Achenbach, Liz Cook also with Achenbach, and Shane Gavin with partner Clay Swanson.

At the Art Directors Association of Iowa 2011 PRSSA International Conference, five Communication Studies undergraduates received awards. Members of UNI’s PRSSA chapter at the conference won three international awards: for Outstanding Diversity, Outstanding Community Service and Outstanding Student Society of America (PRSSA) chapter. The chapter won for its “Jaywalking” segment, a short TV show that was featured on a local TV show, “Today on Wall Street.”

Communication Studies student Malory Klocke, a junior in Communication Studies, was awarded Best of Category in the College Language Immersion Program. The program was designed by Communication Studies students and theatre professionals. Russell and Wessels were selected as regional finalists in the Irene Ryan Acting Scholarship competition. Participants perform scenes and monologues from plays, advancing through a series of elimination rounds judged by theatre professionals. Russell and Wessels were one of the 16 teams, out of 296 teams from the seven-state region. Three other UNI actors were also nominated and participated in the competition with their partners: Diana Garles with partner Michael Achenbach, Liz Cook also with Achenbach, and Shane Gavin with partner Clay Swanson.

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“Most of us don’t die the way we want to,” observed Francis Degnin, associate professor in the Department of Philosophy and World Religions. As an ethicist, he bases this observation on a wealth of experience. In addition to teaching two courses (Bioethics, Death and Dying) at UNI, he serves as the primary ethics consultant for three area hospitals.

In the latter role, he works in three major areas: In serving on their ethics committee, he teaches medical and other hospital personnel about the ethical concerns and communication; helps develop and revise policies and make recommendations for their use; and consults with patients and their families. Degnin cites hospital preparations for the H1N1 influenza virus of 2009 as an example of the second area, when he served as the point person for the development of a triage policy for medical personnel.

As a consultant to patients and families, Degnin helps families decide, given the medical situation and the range of possible choices, what the patient would want. “This requires family members to think, in terms of what the patient would want instead of what they themselves would want,” he explained. “Often people don’t realize that resuscitation after coding is a violent process in which the patient suffers, and most of the time it doesn’t work.” Sometimes Degnin helps a family member decide to keep a patient alive, but more often than not, he finds he is helping the patient to die by releasing the “get out of my head” by bringing together the physical, mental and social.”

Degnin began his higher education in a Catholic seminary, but he wanted to be able to focus on ethical issues. As an ethicist, he is able to use his philosophical background to help people, without being tied to a specific religion, and to keep philosophy grounded in real life. Ethicists are often called secular ministers, he noted. “It may sound like an oxymoron,” he said, “but only when you know how to die can you live well. Once you accept the fact that this life will end, you need to figure out what it is that makes living worthwhile. This realization causes one to live differently.” Degnin said that students majoring in social work find his course on Death and Dying to be extremely helpful, in part because it helps people to find value even in experiences such as depression.

In addition to his work with hospitals and teaching courses on campus, Degnin serves as the ethicist on two state committees: the State Advisory Committee on Inherited and Congenital Disorders and a legislative committee on postnatal tissue banks. He also speaks to various community groups, such as churches and high schools, on bioethics.

Although his life’s work might seem somber, Degnin finds balance in his leisure-time activity of social dancing and amateur competitive ballroom dancing. He trains under two U.S. Professional Champions. “I find this pastime helps me get out of my head by bringing together the physical, mental and social.”

Only when you know how to die can you live well.”

“Elevate & Inspire the Youds Challenge”

Eileen (‘80 Mathematics and Chemistry) and Bob (‘80 Industrial Technology) Youds are issuing a challenge—Elevate and inspire—to UNI alumni and friends: If you upgrade the gift you made last year to the DiAg Dean’s Fund for Excellence, they will match your upgrade dollar for dollar up to $15,000. The Challenge also applies to first-time donors.

Eileen and Bob believe that their UNI experience helped form the solid base from which they launched successful and fulfilling careers. Eileen is chief operating officer for shared services at Walser Automotive Group in Minneapolis. She has held significant global leadership positions with Honeywell, Kelly Services, Ceridian and Pearson. Bob is an engineering manager of design automation with Medtronic in Minneapolis. His career has spanned commercial, industrial and defense industries. Eileen and Bob both serve on the UNI Foundation’s Imagine the Impact national steering committee, and Eileen was a member of the College of Natural Sciences Advisory Board.

“The Dean’s Fund helps students gain professional, social and cultural experiences that are vital for success in the business world, but those are things that can often go unfunded in today’s challenging economic times,” Eileen noted. The Dean’s Fund gives students opportunities for research experience, assists with living expenses when students take unpaid internships and helps fund professional presentations or study abroad.

You can answer the Youds Challenge and elevate your gift by going to www.adi.unl.edu/foundation/pledgeform.aspx. Scroll down the page to the section marked “Dean’s Fund” to make your contribution....

Francis and his partner perform the international Waltz at a competition.
From early February, when the student leadership team brainstorms on show ideas, scribbling madly on a whiteboard, to the opening strains of the music at the first pregame show of the football season, it’s a long journey for the Panther Marching Band.

The journey from idea stage to finished performance is one that Danny Galyen, who first came to UNI in 2007, has taken several times. Galyen is director of the Panther Marching Band and conductor of UNI’s Symphonic Band; he also teaches courses in music education and conducting and oversees the UNI pep bands.

The Marching Band performs four halftime shows per season, which range from eight to 10 minutes in length, and a pregame show, which runs 13 minutes. For the 2011 season, the Marching Band has grown to 240 members, an increase of 90 from 2007. Galyen attributes most of the growth to word of mouth; students in the band have related their positive experience to other students.

The planning process for a season begins in February of the preceding academic year, when auditions are held for the 35-member student leadership team. The team members make general suggestions for the season’s performances and then reduce their recommendations to eight. Galyen studies their ideas and further trims them to four. Each show is built around a theme, with usually six or seven songs if popular music is used. Once the theme and music have been selected, permission has to be secured to use copyrighted music, and the music has to be specially arranged during the summer to accommodate the composition of the Marching Band. (Separate music arrangements have to be made for the percussion section as well.) This can sometimes be problematic because Galyen won’t know for certain what the composition of the band will be until the end of July—how many trombones, how many French horns, etc. Interestingly enough, Marching Band is made up of music majors and non-majors. “Marching Band may be the only opportunity students have to keep playing their instruments if they are not music majors,” Galyen explained.

With arrangements for the musical numbers completed, the next step is to design a drill formation. Here, modern technology is a real asset. Using a software program called Pyware, Galyen can create a drill for each song. Not only does the software show him and the band members an animated version of how the drill will appear on the field, it also provides diagrams, in which each student is represented by a number, that show where in the formation a band member is supposed to be at a particular time. Obviously, this is a big advance over the compass and protractor! Band members arrive on campus for a one-week band camp the week before the semester begins. During the grueling 14-hour days of practice, the students become a close-knit team. Each halftime show is performed only once, which means that band members must learn the music and drills for a single performance. Unlike many university bands, UNI’s Marching Band members memorize the music. “UNI students are very committed to building a strong program, and they’re willing to make sacrifices to make the program good,” Galyen said.

During the performances, Galyen observes from the bleachers or from the field, confident that the UNI Marching Band will not disappoint him or the fans. And judging from the response of the fans—most of whom stay in their seats during halftime and often sing along—his confidence is well placed. • • •
WISE BROADWAY TOUR EARS rave REVIEWS

Theatre majors Kenosha Carr, Chelsea Clegg and Rachel Russell took the trip of a lifetime last August when they traveled to New York City for the Wise Broadway Tour. The trio, then juniors, competed to win the four-day trip, made possible by an endowment created by UNI alumn and theatre enthusiast Robert Wise, which gave them the opportunity to see five Broadway shows and experience other cultural offerings of the city.

The goal of all three students was to see and experience New York City, to find out if this was the place that they wanted to be after graduation and to learn as much as possible about living and working in the city. “Seeing live theatre and absorbing the culture surrounding the theatre itself is one of the best things aspiring actors can do for themselves, and I was absolutely floored by the opportunity to have it all paid for,” Clegg commented.

The three students saw a variety of productions, ranging from musicals to comedy to drama: How to Succeed in Business Without Really Trying, a revival of a 1960s musical, Catch Me If You Can, a musical comedy based on the movie of the same name; War Horse, a drama with life-size puppets of horses; Spider-man: Turn Off the Dark, a rock musical based on the Spider-man comics; and Memphis, a musical set in the 1950s.

All three of the students were impressed with Business, which Clegg described as an “energetic, engaging and truly entertaining show.” Daniel Radcliffe, of Harry Potter fame, played the lead, and Carr was surprised at his dancing and singing abilities. Likewise, Catch Me was favorably received by the students.

War Horse, which tells the story of a boy in England whose horse is sold to the cavalry at the outbreak of World War I and the boy’s mission to find him and bring him home, evoked a strong emotional response from the trio. “War Horse was a long emotional ride that tore everything out of me right at the last 30 seconds,” said Russell. “It was absolutely amazing to see this kind of theatre.” Clegg concurred. “I’ve never seen a show that has moved me to the extent that this show did!” Carr noted that after the first few minutes, she forgot the horses were puppets.

Reactions to Spider-man were mixed. The consensus was that some elements of the show were awesome but that others were not well thought out. The group thought that it was a musical for youngsters and teens who love comic books or action movies would appreciate. The final show that the students saw was Memphis, which Clegg, Carr and Russell were very impressed with, calling it “the best musical that we saw.”

The students managed to squeeze a lot of activities into a short span of time. They visited the Statue of Liberty, toured the Lincoln Center, sat in on an acting class at Circle in the Square and went to a comedy club. One of the most enlightening parts of the trip was meeting UNI alumni who are a part of the theatre scene. “Meeting with them all helped me to know that it is possible to live in New York City and do theatre!” Russell said. All three students found New Yorkers in general to be kind, friendly and helpful.

The trio used terms such as “life-changing,” “perfect” and “amazing” to describe their experience. As Kenosha Carr summed up, “The trip made me realize that I can go anywhere and keep acting, keep doing whatever I love to do, still make money and survive.” • • •
James O’Loughlin, associate professor of languages and literature, is the author of The Late Night Book, an electronic children’s book formatted for iPad/iPhone. The project, which began as a print booklet for infants, uses simple, high-contrast, black-and-white patterned graphics to appeal to infants. In being adapted into an app, user-controlled animation was added, making the book equally appealing to toddlers and young children. O’Loughlin’s work on this app complements his teaching of courses in fiction writing and electronic literature.

Rebecca Burkhardt, professor of music, and Cynthia Goatsley, professor of theatre, after extensive research in the Ann W. Richards Archive at the University of Texas, Austin, are completing Just Ann Richards, a new musical about the first Texas governor, Ann Richards. The book includes over 30 characters, to be played by an ensemble of 12 actors, with Ann Richards as the “mistress of ceremonies.” UNI students and faculty will participate in a reading of the complete work in spring 2012.

Students dramatize the story of “Kansiis and the Mask-Covered Rock.”

Dretta Berghammer leads Spectrum Theatre students.

Theatre program opens possibilities for youth on the autism spectrum

An experimental program designed for young people on and off the autism spectrum was launched this year in the Sturgis Youth Theatre. The Spectrum Theatre, held in October and November on the UNI campus for the six-to-eight and nine-to-12 age groups, was developed and taught by Dretta Berghammer, professor of drama education and youth theatre. The program provided drama experiences to best support the development of pretend play, social interaction and nonverbal behaviors.

Berghammer became interested in working with children with autism after seeing spectrum-specific classes at the Omaha Children’s Theatre. Then during a five-month professional development assignment (PDA), she experimented with ways of using drama techniques in support of a variety of spectrum behaviors. These behaviors can include delayed speech, lack of eye contact, repetitive physical motion or language, no interest in spontaneous play and obsession with a single topic or object. “Autism is a spectrum disorder that affects individuals differently and to different extents,” Berghammer explained. “A significant challenge for both parents and educators is that no two children on the autism spectrum have the same needs.”

During her PDA, Berghammer offered classes to Cedar Valley students on the autism spectrum, ranging in age from six to 12, through several programs, which are continuing: Exceptional Persons, Inc., Highland Elementary School in Waterloo and the ASPIRE program in Dubuque. The results of her work have been exciting and encouraging, according to Berghammer. Nonverbal participants have embraced pantomime and movement as a way to share ideas, characters and dramatic actions. Role playing has captured their imagination and helped expand their use of language, gesture and story. Work with masks has helped create a sense of “performer” and provide a framework for their actions or dialogue.

“Perhaps the most exciting development is the social collaboration and interaction among all participants,” said Berghammer. “Instead of an environment that emphasizes young persons on the spectrum working independently, the drama programs have provided the opportunity to work within a group or collaborate with at least one other atypical youth.”

“Not only have I learned from this work, but I have also been able to include my university students in the effort,” noted Berghammer, who is offering a new course in the spring semester, Drama in Inclusive Classrooms. Her work has been supported by the Community Foundation, the Guernsey Foundation, the McClay Trust, the Frank Darragh/John Stuck Trust and a gift from John and Jodi Deery, Jr. • • •

Harry Brod, professor of philosophy and humanities, is completing his manuscript for Superman is Jewish?: How Comic Book Superheroes Came to Serve Truth, Justice and the Jewish-American Way. The book, to be published in 2010 by Free Press (Simon & Shuster), explores how Clark Kent and Superman embody the real and fantasy lives of their creators, two Jewish teenagers in Depression-era Cleveland. Brod notes that many leading comic book superheroes were created by Jewish men, and he examines the themes of gendered power and powerlessness, diosporic longings and immigrants’ uncertainties that these men inscribed into their superhero creations.

Carol Colburn and Amy Rohrberg, professor and associate professor of theatre, respectively, were co-project directors for the Humanities Iowa/National Endowment for the Humanities grant “Costumes as Performance and Activism.” The grant funded a series of costume-related events that coincided with hosting the Costume Society of America Midwest Region Annual Symposium at UNI in October 2011. Coordinated through the UNI Arts Consortium, the events at UNI and in the community of Cedar Falls featured lectures, exhibits and performances, which were free and open to the public. The intent was to highlight for the wider community how costumes represent the diversity of our Iowa heritage. In dance, performance art and theatre, costumes are an active aspect of the performing arts.

Sculpture created by student Hillary Nisonson for Erica Voss’s Newel Post project.
• Michael Hogan, BA '95, has been named president of the University of Illinois, which has campuses in Urbana-Champaign, Chicago and Springfield.
• Phyllis Somerville, BA '66, currently co-stars on the Showtime series, The Big C, with Laura Linney and Oliver Platt.
• Dr. Dudley E. (Skig) Farrell, BA '67, Omaha, retired as audiologist unit manager and student supervisor of the Audiology Service. The Department of Veterans Affairs Medical Center after 31.5 years of service, 26 as a clinical audiologist.
• Katie (Sullivan) Mulholland, MA '80, EdD '89, superintendent of Linn-Mar Community School district, has been appointed to the Iowa Board of Regents by Gov. Branstad. She is serving a six-year term from May 1, 2011, through April 30, 2017.
• Steve Gilliam, BA '70, and his wife, Susan, both faculty members at Trinity University in San Antonio, designed the 09-'10 First Class National Tour of Fiddler on the Roof, which starred Togei, Theodore Bikle and Harvey Fierstein; a new Fiddler tour began in October 10. They also designed Oliver for a Hong Kong theatre and returned for their 7th season at the Municipal Theatre Association of St. Louis, the nation's oldest and largest outdoor musical theatre.
• Irene Bowen, BA '71, retired in 08 as deputy chief in the U.S. Department of Justice's Civil Rights Division, where she enforced the Americans with Disabilities Act. She now has her own consulting firm, ADA One, LLC, and is a frequent speaker and trainer. Her book Renewing the Commitment: An ADA Guide for Nonprofits was recently released by the Chicago Community Trust.
• Gary Lindsay, BA '71, of Cedar Rapids, retired June 11 after 40 years teaching at Kennedy High School, where for the last 25 years he advised the student newspaper and other publications. In spring '11 he was re-elected as North Central regional director of the Journalism Education Association and will continue to work as JEA mentor for Iowa.
• Jeffery Carmichael, MA '76, an attorney with the Morris Law Firm in Iowa City, is president-elect of the Kansas Trial Lawyers Association for '11.
• Randy Ploog, BA '86, of Boalsburg, PA, is the lead author of "Manierre Dawson: A Catalogue Raisonne" and was invited to lecture on Dawson at the Metropolitan Museum of Art in September of '11.
• Dennis Edwards, BA '83, of Raleigh, NC, is president and CEO of the Greater Raleigh Convention and Visitors Bureau and has been nominated to serve on the ASAE board of directors as well as the ASAE Foundation board.
• Ben Hildebrandt, BA '89, Des Moines, is the new executive director of the Iowa chapter of the American Institute of Architects.
• Thomas Lindaman, BA '92, of Des Moines, led District 19 Toastmasters to

Distinguished District Status for the first time since '05 and accepted a plaque at the Toastmasters International Conference in Las Vegas August 11.
• Aaron Putze, APR, BA '93, was named director of external relations for the Iowa Soybean Association following a 17-year career with the Iowa Farm Bureau. He resides in West Des Moines.
• Bernard McQuistan, MA '98, of Sherrygan, WI, retired as an educator after 33 years of service, 32 of them in the school district of Sherrygan Falls. He was selected as Most Influential Teacher by students of the class of '11 and received a Distinguished Service Award for his many years of service as a rep of the Sherrygan Falls Faculty Assoc.
• Teresa Peterson, BA '98, is in her fifth year with Fischer & Associates, a theatrical consulting firm in New York City. She is currently working on new motorized rigging systems and stage lifts for FOA’s Zarathustra project in Moscow, the Marina Bay Sands Casino theatres in Singapore, as well as the renovation of Alice Tully Hall and The Juillard School at Lincoln Center in New York, onboard theatres on two cruise ship lines, and other projects in Spain and South Korea.

2000s
• Jenny Nutting Kelchen, BA '00, Iowa City, is resident costume designer and shop supervisor for Cornell College’s department of theatre, and designs most summers for the Iowa Summer Repertory Theatre at the University of Iowa. She and her husband, Craig, BA '98, have 3 sons, and are parents of Amelia, November '09, Jennifer Dahle, BA '01, of Ankeny, received a 2011 Fund of theological education Congregational Fellowship, an award of $1,000 to $5,000.
• Clare (Stettler) Leslie, BA '06, was appointed to the ASAE board of directors as well as the ASAE Foundation board.

2010s
• James Kline, BA '99, of Phoenix, and his wife, Mary, adopted Lucas James in October '10. The adoption was finalized the following March.
• Tina (Kneisel) Bakehouse, BA '98, BA '01, and her husband, Jon, of Hastings, have a son, Anderson, born in March '11.
• Nicole Tremel Jurahan, BA '00, MA '04, and her husband, Andrew, of Omaha, have a son, Owen, born in April '11.
• Jocelyn (Hays) Benson, BM '03, MA '08, and her husband, Justin, of Glendale, AZ, are the parents of twins boys, Avery and Malachi, born in May of '10.
• Allison (Hasselbrink) Griesel, BM '03, and her husband, Andrew, of Glendale, AZ, have a daughter, Brinkle, born in February of '10.

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You can keep us informed of what’s happening in your life by either returning the card in this issue or by emailing chao-alumnuni@uni.edu.
SNYDERS’ PLANNED GIFT ENSURES JAZZ PROGRAM WILL STAY IN FULL SWING

More than a half century after graduating from Iowa State Teachers College, Phil Snyder, ’56, still has fond regard for his alma mater. He recalls his days playing in the jazz band. “We often packed the Old Aud,” he said. “It was a thrill to play in the band, but my first love was arranging and composing for jazz concerts. The jazz program was one of the first in the country and was student run.” Snyder says he is proud to be a UNI grad. His studies prepared him for a long and successful career in music education. He retired after 47 years of teaching music to elementary and middle school students in California and Illinois. While teaching in California, he met his wife Sachi, who taught second and third graders in the same school district. Last fall, Snyder brought Sachi to campus for the first time. They toured the School of Music and attended the annual scholarship luncheon. Their visit confirmed that they wanted to support the university in a lasting way. They have supported the jazz programs for many years and fund an annual scholarship to recognize outstanding jazz improvisation.

“We don’t have children, and UNI has meant a lot to me,” Snyder said. “The jazz program has grown to become one of the top-ranked in the nation. We want to see that continue so we created the Phil and Sachi Snyder Endowed Scholarship in Jazz Studies through an estate gift. The jazz program is America’s only truly original art form and we must keep it alive!” Thanks to the Snyders’ generosity, the UNI School of Music’s jazz program will continue in full swing for generations to come.

SNYDERS’ PLANNED GIFT ENSURES JAZZ PROGRAM WILL STAY IN FULL SWING

For many of us, someone else’s generosity has enabled us to be where we are today. Our alumni and friends recognize the importance of paying it forward and ensuring that the knowledge and experience they benefited from continues for the next generation. I’m constantly amazed with stories that alumni around the country tell, whether about a comment from a never-forgotten professor that altered their life or about an experience that opened a door to another opportunity. Like you, today’s students were attracted to UNI for its quality education and experiences that prepare them to be competitive in the workplace. As state funding continues to decline, your support of our students, either financially or through giving your time and expertise, has made a difference at a pivotal time in their lives. Thank you for believing in the excellence and potential of our students and ensuring that their futures continue to be bright and promising.

SNYDERS’ PLANNED GIFT ENSURES JAZZ PROGRAM WILL STAY IN FULL SWING

Valentina Martin’s story reads like an epic novel. Now an author and realtor emeritus, she married during World War II and followed her husband to several Army camps until he was shipped overseas. She kept all the letters they wrote to each other during their separation and later compiled them into a book. In 1952, she enrolled at UNI on a part-time basis while working as a realtor, only the third woman in the Waterloo-Cedar Falls area to do so. Eventually she completed her B.A. degree in English in 1982 and went on to earn a master’s degree in English in 1989.

Martin’s 50-year career in property management has been filled with accomplishments. She has taught property management at Hawkeye Community College, has served on numerous boards, such as the Waterloo Human Rights Commission and the Planning and Zoning Commission, and been active in many organizations such as the League of Women Voters. In 1975 she was president of the Waterloo-Cedar Falls Board of Realtors and was vice-president of the Iowa Association of Realtors from 1976 to ’78. She also wrote a history of real estate in the Waterloo-Cedar Falls area.

Because UNI made such a difference in her life, Martin felt strongly about leaving a legacy gift to the university. Her estate plans include a bequest for a very significant gift to the area of greatest need. “I did not go to UNI for a career but to gain knowledge,” she summed up. “It worked out well for me to be a mature student.”

SNYDERS’ PLANNED GIFT ENSURES JAZZ PROGRAM WILL STAY IN FULL SWING

The success of many of our students relies heavily on the contributions, involvement and guidance of our alumni.

We extend a heartfelt thank you to all our CHAS alumni who have so generously given of your time, treasure and talents to ensure the success of our students.

To further assist in the achievements of our students, please visit www.uni-foundation.org or contact Deb Umbdenstock, CHAS Director of Development

319-273-7727
800-782-9522
or debra.umbdenstock@uni.edu.

SNYDERS’ PLANNED GIFT ENSURES JAZZ PROGRAM WILL STAY IN FULL SWING

MARTIN RECIPROCATES WITH GIFT TO UNI

SNYDERS’ PLANNED GIFT ENSURES JAZZ PROGRAM WILL STAY IN FULL SWING

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The University of Northern Iowa is an equal opportunity employer with a comprehensive plan for affirmative action.

Grant Wood’s “Seed Time and Harvest,” 1937, from the UNI Gallery of Art’s online exhibition