



CAPSTONE

UWL COLLEGE OF LIBERAL STUDIES NEWSLETTER

INSPIRING | ACHIEVING | UNITING

SPRING 2018

THE PUBLIC SPHERE

Faculty Research: Will social media become the new place for civil discourse?

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The personal connection

Turning research into opportunities for learning

Research methods are part of the core requirements of many disciplinary tracts. Additionally, research-related topics are required in many courses. These can be daunting requirements for students — often where relevancy is questioned the most.

Bringing in personal research increases motivation, enjoyment and comprehension of concepts related to methods. Topics such as social media are great for the classroom, as most students have something to say based on personal experience. This is an excellent way to illustrate common processes of selecting a topic to research, “starting where you are” (Lofland et. al. 2005), and the importance of the scientific method for limiting subjectivity.

I work extensively with the local criminal justice system and am often asked to research various issues in the county. These are great opportunities to have students investigate how data and theory can work to answer the problem at hand. They see the process

as a creative one, requiring critical reflection, but also the importance of scientific investigation to solve significant problems in fields they aspire to work in.

Bringing our own research into the classroom can help students connect the practice to their future career paths. Much of research involves critically analyzing and applying evidence, which are essential elements of professional and personal life. Additionally, many careers come with expectations for technical report writing and quarterly data presentations. Having students analyze data, write up reports, and present conclusions give them experience with these rewarding job skills.

Overall, showing the process we go through in our own research demystifies the practice, makes research more accessible, and better connects students to its importance.

Lisa M. Kruse
Assistant Professor, Sociology

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A hand holding a blue smartphone over an open book with a white pen resting on it. The background is a blurred image of a book page with some text and a diagram. The title 'THE PUBLIC SPHERE' is overlaid in large, bold, dark red letters.

THE PUBLIC SPHERE

Faculty Research: Will social media become
the new place for civil discourse?

A close-up photograph of a person's hand holding a blue smartphone over an open book. A pair of gold-rimmed glasses is resting on the book's pages. The background is softly blurred, showing a wooden desk and a green fabric. The text is overlaid on the right side of the image.

When browsing the comment section of any political news article or video, you're bound to find some strong opinions. And probably some even stronger language. Social media has revolutionized how we connect with one another. It also provides another place to consider how much is shared about ourselves.

That's what Lisa Kruse, assistant professor of sociology, set out to learn in a recent study. She wanted to see how social media is shaping behaviors. "Particularly I was interested in how privacy is shifting with the 'digital natives' and what types of surveillance individuals are aware of online and what concerns them," she says.

To get the right comparison of generations, she collaborated with fellow sociology Associate Professor Dawn

Norris. Along with generations, the researchers looked at social class as well.

"We thought working class people would have a different experience than the middle class, but we really didn't find as much of a difference as we thought," notes Norris.

But the duo did uncover a new topic as they conducted interviews. There was one topic they never asked about, but was always brought up by the participants — politics.



Lisa Kruse, assistant professor of sociology, in her classroom.

“Even before the last presidential race, in every interview politics was mentioned in a substantial way. We didn’t plan on talking about it, but the message was loud and clear.”

LISA KRUSE

“Even before the last presidential race, in every interview politics was mentioned in a substantial way,” says Kruse. “We didn’t plan on talking about it, but the message was loud and clear.”

They needed to explore if people talked about politics on their social media platforms. The participants were eager to talk about it — even though they generally avoided the topic outside of the interviews.

“There was a fear of harassment, workplace surveillance and a desire for places like Facebook to be a happy or fun place,” says Kruse. That’s part of the reason people are picky about who they are friends with on Facebook and

beyond that who is allowed to see what is posted, she notes.

That creates the echo chambers or “hug boxes” for people to be surrounded by others who share similar viewpoints on things like politics.

THE NEW TAVERN

The idea of connecting in those “hug boxes” isn’t a new concept. Political Science Associate Professor Tim Dale says people have always wanted to hang out with people who think like them. “Previously you’d go to the tavern and be surrounded by people with like-minded opinions,” he explains.

CIVIL DISCOURSE: HOW TO KEEP TALKING WITH YOUR IN-LAWS

For the brave looking to participate in civil discourse, whether politics or another controversial topic, here's some advice from the experts:



Greg Ormes

“If you want to have a productive conversation, choose the right place to have it, scrutinize all the information you share and hear, and treat others how you would treat someone in person — that should be the digital golden rule,” says Ormes.



Tim Dale

“In order to have civil discourse, we have to interact with people who disagree with us without being insulting. Give people the benefit of the doubt and remind yourself of the unspoken norms of face-to-face conversation,” says Dale.

With the internet, it's easier connecting with people from farther away. “The only difference now is the groups are bigger,” says Dale.

Along with connecting with more like-minded individuals, access to politicians has gotten exponentially easier. It's evolved from stump speeches on trains, to Roosevelt's fireside chats, to a TV debate between Kennedy and Nixon, to today's “Twitter Presidency” with a direct line to President Trump.

“We can tweet back, share it and add our own commentary,” says Communication Studies Assistant Professor Greg Ormes. “We're no longer the passive listener. We feel like we have a voice.”

MULTI-GENERATIONAL PERSPECTIVE

Throughout the research, Kruse and Norris worked with about a dozen students, including Jack Flinchum. The 2016 graduate in psychology is pursuing his doctorate at the University of North Carolina at Charlotte. Flinchum is a co-author of the study with Kruse and Norris that was published Oct. 27, 2017 in *The Sociological Quarterly*.

“The students could see it through a completely different

lens and help explain trends in ways we never saw,” says Norris.

While they all see it as enhancing the research, Flinchum goes beyond what will be printed.

“The main takeaway I got out of this experience was an understanding of what it's like to do solid research and how much work it takes,” he says. “I never expected an opportunity like this going into undergrad, and I believe being a part of this research team was a large reason why I considered applying to and was eventually accepted into graduate school.”

MESSAGING OF THE FUTURE

Now that the public is shifting into mid-term elections, there's plenty more data for Kruse and Norris to pick up, should they be interested. Ormes is also eager to learn more as everything changes — especially after researchers and election models were wrong.

“It's nice to be right, but really that's boring,” says Ormes. “When we're wrong, it means there's something to study and learn what we didn't know before.”



Fashion: anything but frivolous

First hijab-wearing Muslim model
shares evolving role of inclusion

It was only seconds that model Mariah Idrissi was visible in her first H & M ad in late 2015. But those moments were enough to catapult her onto the international stage as the first hijab-wearing woman to be involved in a major campaign for a fashion brand. What followed was the beginning of a change in the fashion industry, as well as a change in Idrissi's life.

Idrissi shared how she has used her highly-visible platform as a model for more than just selling clothing during campus lectures in October as part of UWL's Fashion Week. Her visit was organized in conjunction with UWL's Anti-Islamophobia working group.

The week aimed to understand social justice and sustainability issues through the lens of fashion. Programs were a collaboration across multiple departments, colleges, Murphy Library and student organizations.

"Many people view fashion as a trivial pursuit, or at least not as a



Model and international speaker Mariah Idrissi says fashion — like music, film and other forms of entertainment — has a subtle way of communicating a message. Idrissi's public voice, which includes interviews with CNN and BBC news, has created more awareness about Muslim women and why they wear the hijab. She gave two lectures to a combined crowd of about 400 during UWL's Fashion Week.

of its association with the feminine. "In that way, fashion reveals something incredibly important about the way gender operates in society," he says.

Lilley first discussed the idea of fashion week with colleagues in summer 2016. The topic would open doors for discussion on a broad array of issues. During the week scholars, designers and films helped form connections between fashion and themes of gender, race, class, sexuality and the environment.

"Fashion is used to express and contest identity, both at the individual and the collective level, and sits at the intersections of imitation and distinction, production and consumption, and agency and structure," says Lilley. "In these ways, fashion is more than just 'fashion'— it's a window into some pretty important questions."

Idrissi shared the evolving role of inclusion in fashion and the importance of representation in all fields. She also explored the ways representation in fashion and elsewhere can lead to breaking down barriers of misconceptions and Islamophobia. Her personality facilitated a connection with students, leading to important dialogue on issues related to religious, racial and gender diversity in the world, says Heidi Morrison, associate professor of history.

After the lectures many students shared how they found it insightful to hear about a hijabi-wearing Muslim woman's experiences with tokenism in the fashion industry, and how Idrissi defied their assumptions about Muslim women through her positive outlook, says Mahruq Khan, associate professor of Women's, Gender, and Sexuality Studies.

subject of serious academic inquiry," explains Terry Lilley, UWL assistant professor of Women's, Gender, and Sexuality Studies. "But one could argue that fashion is important precisely because so many find it unimportant."

Lilley gives the example of fashion being dismissed as trivial because



THE VOICES OF REFUGEES

Professor engages in humanitarian work with North Koreans

Communication Studies Professor Tony Docan-Morgan has helped many UWL students overcome public speaking obstacles and become more effective communicators. Now he's taking his expertise to North Korean refugees in South Korea. They will use their new skills of English speaking and writing to integrate into society, build a future, and spread awareness about life in North Korea.

As a volunteer, Docan-Morgan has become an integral member of Teach North Korean Refugees (TNKR), based in Seoul, South Korea. He was

appointed to Senior Fellow of Communication and Advocacy for the organization.

"The mainstream media tend to focus on North Korea as a nuclear threat, and hence, often fail to provide an understanding of the plight and human rights abuses endured by North Koreans and North Korean refugees," explains Docan-Morgan.

Tens of thousands of North Koreans have attempted to escape from suppression and severe human rights violations in their country. Fleeing via the North-South Korean border is

nearly impossible due to the 2.5-mile wide Korean Demilitarized Zone. Most defect via the North Korean-Chinese border, which is a risky undertaking.

North Koreans who make it to China, however, are still highly vulnerable to continued abuse. Many deal with psychological adjustment, personal threats from the North Korean regime, threats to family members still living in North Korea, discrimination in their new location, language barriers and cultural difficulties. Organizations like the one Docan-Morgan volunteers with aim to help.



Learn more
about TNKR »



*Communication Studies Professor Tony Docan-Morgan has been volunteering with Teach North Korean Refugees (TNKR). He was recently appointed to Senior Fellow of Communication and Advocacy for the organization based in Seoul, South Korea. Pictured above: Docan-Morgan with Kim Jin-mi, one of the winners of the speech contest that featured North Korean refugees speaking on their plight. **Read The Korea Times article to learn more »***

INSET PHOTO COURTESY OF JEANA PIERRE PHOTOGRAPHY

TNKR has helped more than 300 North Korean refugees gain skills in English with one-on-one assistance from more than 600 volunteer tutors and coaches from around the world. Through TNKR, Docan-Morgan has provided public speaking and leadership coaching for refugee learners, found opportunities for refugees to practice their skills, helped orient new volunteers and more.

Docan-Morgan says volunteering with TNKR has helped him grow professionally and develop new skills and knowledge to bring back to UWL. It

has also helped him begin to answer questions about how he can use his skills more broadly.

“Over the last few years, I started asking myself critical questions I think we should all be asking ourselves,” says Docan-Morgan. “As a professional, who am I helping and why? Who is benefiting? How can I use my knowledge and skill set to help empower those who may be powerless? How can I raise others’ awareness about pressing social, human rights and humanitarian issues? How can I directly help others gain voice

and help them tell their stories? And most importantly, what direct and meaningful action can I take that will create positive change and improve the human condition?”

Docan-Morgan has witnessed refugee learners transform into stronger, more confident and skilled public speakers and conversationalists. And he has been able to help people gain a voice and, ultimately, work toward improving conditions for those suffering.



ABOVE: Art Professor Karen Terpstra's retrospective included a diverse body of her artwork – pieces dating back 20 years to recently completed ones.

A COMBINED EFFORT

Art, chemistry professors find commonalities in artwork



LEFT: Chemistry Professor Adrienne Loh's artwork included photographs taken on an iPhone 6S and a Fuji X100S that feature elements of equestrian life.

Professors from the Art and Chemistry departments blended their work in a November exhibition in the University Art Gallery.

Art Professor Karen Terpstra and Chemistry Professor Adrienne Loh may come from diverse backgrounds, but their artwork depicting horses exhibits many similarities.

Terpstra finds it interesting that the two have made similar connections to details, surface elements and contexts in their respective mediums.

“As an artist, I’m trained to see while working with materials,” she explains. “Adrienne is trained to see patterns as a chemist. As educators we teach our students the importance of visualization, the difference between seeing and looking, and stress the importance of experimentation and practice. We both ask our students to be open-minded, inquisitive and creative.”

Terpstra’s retrospective included a diverse body of her artwork — pieces dating back 20 years to recent ones. It included sketches, drawings reworked with watercolors or oil crayons, reworked giclee prints, and ceramics.

Terpstra’s lifelong passion has been horses. “The ‘horse’ has always been and always will be a major influence and the subject matter of my utilitarian and conceptual works,” she explains.

Loh’s works included photographs taken on an iPhone 6S and a Fuji X100S featuring elements of equestrian life. The two have shared their work with each other informally for years.

While Loh doesn’t ride horses,

“As an artist, I’m trained to see while working with materials. Adrienne is trained to see patterns as a chemist. As educators we teach our students the importance of visualization, the difference between seeing and looking, and stress the importance of experimentation and practice.”

KAREN TERPSTRA



Karen Terpstra



Adrienne Loh

her daughter Madeline does. It was Terpstra who introduced them to her trainer, Christy Lowell, who is also the trainer for the UWL Equestrian Team. The photos were taken at the horse barn at Deep Roots Community Farm, where Madeline trains.

Loh says art and chemistry have much in common. “Professionals in each discipline are viewed by the public as being somehow outside the norm in their ability and/or interest in their craft,” she explains. “Both disciplines require that the practitioners visualize something that is in essence intangible.”

As a chemist, Loh says she is trained to see the essential components of matter and interactions on an atomic scale, which means creating

images of objects in her mind that are far smaller than any optical device can detect.

As a photographer, Loh looks for essential physical elements that create a sense of place or feeling. “For me, both disciplines require similar approaches — creativity, experimentation, inspiration and a certain amount of luck,” says Loh. “The ability to explore the interfaces between disciplines enriches me personally and professionally. As an educator, I feel it is important for our students to appreciate that there are no real boundaries between disciplines, and that ideas and outcomes are richer and more interesting when different ways of thinking and seeing come together.”



CREATIVE IN





2018 RECAP

IMPERATIVES

REVOLUTIONS: Expression, Innovation & Change



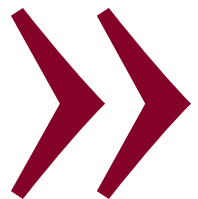
This year's "Creative Imperatives" gave an in-depth look at art and communication on the campus, along with how technology and innovation are advancing the way the world is explored.

"Revolutions: Expression, Innovation & Change," the fifth annual Creative Imperatives, sponsored by the School of Arts and Communications, included presentations, open studios, discussions, music performances and more.

"Given the importance of technology in our lives,

we felt it was the right direction for this year," says Laurie Kinckman, festival coordinator and associate professor in Theatre Arts, about the theme. "We looked at how technology has changed the creation of our work via new techniques and display methods, how technology has changed our research and inspiration, and how in some areas traditional methods remain the best."

Here's a look at some of the presentations:



Theatre Department faculty, from left, Ben Golden, Matt Rightmire and Megan Morey, take the stage to provide a brief history of the evolution of theatrical technology and demonstrate its use in the department's production of "Big Fish."



Technology in Storytelling Onstage

with presenter Ben Golden, Theatre Arts

Self-described tech geek Ben Golden, Theatre Arts, looked forward to staging UWL's production of "Big Fish" for months. The lighting and sound supervisor at UWL knew it would be tough to stage considering the audience goes on quite the adventure.

"They're in a swamp, in a small town in Arkansas, then in New York City," he explains. "We needed to take the audience there, but it's not a movie, so we can't physically go there."

That's where all of the unique design elements came into play. Golden and Megan Morey, the technical director and scenic designer, mixed classic theatre arts with new technology.

They created a false proscenium — a frame used to make the visible stage smaller — to allow for projections to be displayed. "It's not how you think of projections, square and on a screen," says Golden. "We mapped it to all the contours of the piece of scenery."

They also set up four turntables for quick scene changes and built a river in the front of the stage. "We're telling a story and we can enhance that story with technology," says Morey. "But as the theatre changes and adds new technology, it can't be all about flash."

The elements help set the mood. "All of this gives us a sense of where we are and, with the right timing, a sound cue can make an audience jump or the perfect light fade can bring them to tears," says Golden.



Virtual Reality Drawing

Q&A with presenter Lisa Lenarz, Art

Q What was unique about your presentation?

A Visitors had the option to try drawing in the virtual reality environment, as well as observe others interacting in the space — both actual and virtual.

Q What did participants see, do and learn?

A Participants saw the future in drawing as it relates to interactive rendering while getting the opportunity to play in that creative space.

Q What did participants discover by doing the exercise?

A In the virtual reality space, drawings can be done three-dimensionally, meaning lines can be drawn vertically, horizontally and any number of ways to create depth. Usually drawings operate two-dimensionally and imply depth. One does not often get to draw completely around themselves and walk through it.

Q How do you use virtual reality drawing in your everyday classes?

A Having virtual reality drawing in the classroom isn't an everyday occurrence...yet. Quite possibly in a few years it will be — especially in areas of art and design, engineering, and architecture.



*Associate Lecturer of Art
Lisa Lenarz demonstrates
virtual reality technology.*

*Professor of Theater Arts
Joe Anderson demonstrates
a makeup technique.*



Electricity, Skin, Air and Paint

Q&A with presenter Joe Anderson, Theatre Arts

Q What was unique about your presentation?

A It was more of a demonstration on how the use of airbrush vs. painted makeup changes things for the theatre artist.

Q What did participants see, do and learn?

A They saw me give a demonstration of painted makeup vs. makeup enhanced with airbrushed makeup. The techniques are different but actually work quite well in tandem.

Q What did participants discover by doing the exercise?

A I created some sort of fantasy makeup — not associated with any particular show. Opportunities to do this type of makeup very often in theatre are limited.



Humor, Technology and Depression

Q&A with panel member, Ryan McKelley, Psychology

Q The title seems like it could be a downer, but it includes “humor.” How can humor help sad situations?

A There is no one right way or one-size-fits-all approach to managing depression. And the way we think about mental health as a society doesn’t often find “humor” and “depression” colliding in the same sentence. However, for some people, the ability to laugh about something can be a healthy distraction or way to let off some emotional energy.

Q Festival Guest John Moe has a podcast, “The Hilarious World of Depression.” What is he attempting to do in his podcast?

A It is important to stress that John Moe’s podcast in no way suggests depression is funny. His goal for the program was to use humor to break down the stigma of talking about depression, so he brings in comedians and witty celebrities to talk about their experiences. The guests on the show are often very high functioning and successful celebrities who have decided to come out of the shadows to let listeners know that they are not alone in their depression.

And yes — many of them are very funny in the way that they reflect on how depression has shown up in their lives.

Q Is discussing mental health still taboo?

A There are several ways people work

to reduce the stigma of talking about and seeking help for mental health issues: education, programs to increase mental health literacy, contact, peer support services, etc. This isn’t an exhaustive list. Some recent research has shown that traditional education to reduce stigma has mixed results.

American rapper Logic’s song “1-800-273-8255,” which happens to be the phone number for the National Suicide Prevention Lifeline? I don’t know of any other song about suicide that went double platinum.



A panel on “Humor, Technology and Depression” included, from left, Dawn Norris, Sociology; Beth Mullen Houser, Counseling and Testing; John Moe, guest speaker; Ryan McKelley, Psychology; and Dena Huisman, Communication Studies.

One of the most successful ways to reduce stigma is increasing contact with those who experience mental health issues. That is part of the value in John Moe’s podcast. While it doesn’t get to the actual face-to-face contact, guests on the show open up their inner lives in ways others can connect to their own experiences.

All the academic speak aside, I do see a slow change in the willingness to talk about mental health. How else can you explain the success of

Q What did people walk away with?

A I hope they left with the sense that they are not alone in their depression and anxiety, that we don’t always have to take ourselves seriously all of the time, and that there are many different ways people deal with mental health challenges. While it is up for debate whether Plato was the first to say it or not, there is a great quote that goes, “Be kind, for everyone you meet is fighting a hard battle.”



College Imprint

Alumni couple shares how art continues to build in their lives together

When Sarah and Timothy Znidarsich married in 2015, they thought a honeymoon in Italy would be romantic. But a printing press — they agreed — would be even more exciting.

Considering the two met in a UWL printmaking class during their undergraduate years in college, their investment isn't much of a surprise.

Now married and living in Baraboo, the 2011 graduates have continued to integrate printmaking into their lives. If it's not their names in lead type or the Salvador Dali print that adorn their living room walls, it's the full scale printmaking shop

“I love to see printmakers who are teaching ... Printmaking is something people want to pass on. It's something about the collective.”

JOEL ELGIN

they've created in a lower level of their home. On one end is the aforementioned printing press and on the other cloth towels stacked and ready for ink. Their dream is to hold community printmaking classes in this space.

The excitement is palpable as the two discuss how they serendipitously stumbled upon a Craigslist ad while on their honeymoon in Toronto, Canada — a compromise on the Italy plan. There they found everything to equip a printmaking shop from another going out of business. They brought home high quality paper, flat files and other furnishings that would have cost thousands, for close to nothing.



FAR LEFT: Sarah (Higley) Znidarsich and Timothy Znidarsich, both '11, met in a UWL printmaking class. Today, they both teach art and process prints on their own home printing press in Baraboo.

LEFT: Here, the Znidarsiches share prints in their shop with their former Printmaking Professor Joel Elgin, far left. The two also teach high school and middle school art, respectively, in the Baraboo School District. Elgin was impressed to see Timothy teach middle school students printmaking during a classroom visit this fall. The process is often considered too complex to organize at that grade level.

ABOVE: These rooster-printed towels are one of many print products created in the printmaking shop in the lower level home. The two supply three stores with their prints, including Full Circle Supply in La Crosse.

Late evenings and weekends they go downstairs to roll out new prints they've designed by hand. In 2016 they had enough for their first art show. Now they continue shows and supply three stores with printed aprons, towels and bags.

But they've limited how much they'll take on. The printmaking shop is only a side hobby. The two are first and foremost full-time art teachers for the Baraboo School District. But, like at home, their energy for art is equally charged in the classroom.

"When I arrived, I just stood here with my jaw dropped — watching the energy and enthusiasm," says their

former Printmaking Professor Joe Elgin who visited Timothy's classroom in October. "I love to see printmakers who are teaching ... Printmaking is something people want to pass on. It's something about the collective."

PASSING ON THE KNOWLEDGE

On a Friday afternoon in October, Timothy and Sarah, or Mr. and Ms. Z, as students call them, usher students to a printing press at the back of Mr. Z's classroom.

"This is a place where I can express myself and create that same little bubble for kids, so they can

make their best work," Timothy says of his classroom.

Likewise, the printmaking program at UWL provided that comfortable atmosphere. It was a collaborative, supportive community — not just a class.

From UWL art classes, Timothy and Sarah not only found each other, but they also found the mentality needed to be life-long artists. "I'm a fairly intense person. If you are not going to do something passionately, it's not worth doing," says Timothy.

NEW TAKE ON AN OLD SUBJECT

History prof brings history to life by “Reacting to the Past”



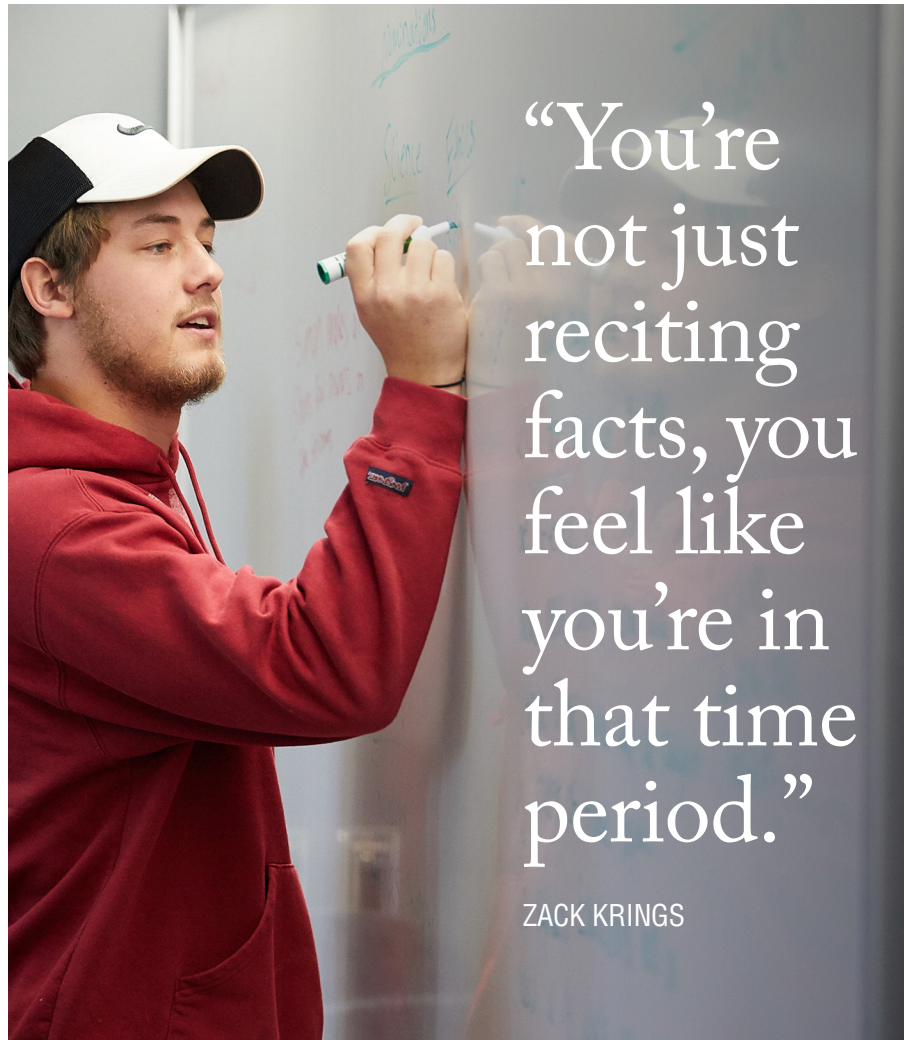
Zack Krings had expectations of college classes when he started his first semester at UWL. All of that changed when Associate Professor James Longhurst, History, introduced his Global Transition and Change History class to his general education class.

For two weeks in the Global Transition and Change History class, Krings took on the role of Miltiades, an Ancient Greek, as he and his classmates re-enacted the fall and rise of democracy. “You’re not just reciting facts, you feel like you’re in that time period,” says Krings.

Each student took on a unique role in the time period with their own goals and objectives to complete.

Longhurst recently adopted the teaching style called Reacting to the Past. He runs two simulations in his general education class — one in Greece and one in Imperial China. Longhurst says historians originally designed the program to make books have even more meaning.

Now it’s being adopted by more disciplines, including science and technology. “Beyond researching and learning about the time period, students are practicing public speaking, leadership, critical thinking and judgment skills,” says Longhurst.



PREVIOUS PAGE: UWL first-year student Zack Krings, left, takes advice from Associate History Professor James Longhurst, right, during a simulation set in Ancient Greece. The simulation is part of Longhurst’s high impact teaching style called “Reacting to the Past.”

ABOVE: UWL student Zack Krings.

High impact practices like this are being encouraged across campus as Transformational Education is one of the four pillars in UWL’s strategic plan. “High impact classes like this, especially at the 100 level, make the students more interested in talking to professors and more likely to stay at

UWL,” explains Longhurst.

And it ensures students like Krings look forward to class. “I’m kind of shy, so at first I was leery,” he says. “But once we got going, I discovered that you’re always on your feet moving and you feel welcome.”

JAZZIN' IT UP

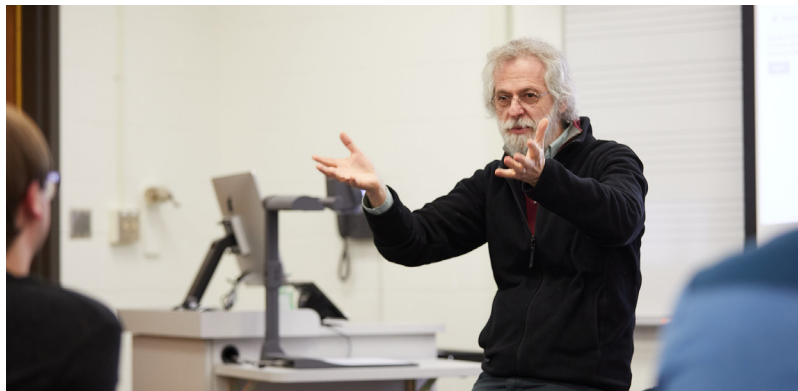


The Center for the Arts was swinging on Sept. 15. Students attended a jazz master class led by John Raymond, pictured, and his ensemble Real Feels.

“It was awesome,” says Seth Heerts, a sophomore trumpet player.

The jazz trio made a name for itself through its recent album. They’ve been touring Wisconsin and Minnesota, stopping at universities to share talents and knowledge. “It’s a gift,” continues Heerts. “Anything that can help you grow as a player is wonderful.”

During the session, students showcased two songs they had been working on, then heeded advice from the trio, focusing on creating a jazz feeling and finding their groove as a group.



JULLIARD COMPOSER VISITS

Mexican-born composer Samuel Zyman visited campus in September to hold master classes and perform. The Juilliard School of Music faculty, a 2017 Visiting Artist of Color, is known for combining neo-romantic harmonies, jazz, Latin rhythms and lyrical melodies. Zyman took part in the La Crosse New Music Festival.



Music Gala honors alum

A special performance in September recognized one of the university’s distinguished and accomplished musicians and teachers. The 2017 UWL Music Department Scholarship Gala honored David Reedy.

Reedy, '86, opened Reed Music Studios in Onalaska in 1987. He has been a member of the Music Teacher’s National Association and the Wisconsin Music Teacher’s Association since 1988, and obtained national certification in 1999. Reedy has been awarded the WMTA’s “Award of Excellence” numerous times. His students have been consistent first place winners in state piano auditions.

Reed Music Studio has grown into a national model and currently serves more than 400 students. Reedy, past President of the La Crosse Symphony Orchestra, was also awarded “Board Emeritus” by the LSO for leading an endowment campaign that raised almost \$1.5 million, as well as starting the LSO’s Rising Stars Concerto Competition.

The gala highlighted performances from his current and past students.

THE HIDDEN SOULS OF BOOKS



Art Professor Linda Levinson participated in a Madison exhibit

Associate Professor of Art Linda Levinson's photographic series titled "The Hidden Souls of Books" was featured in the exhibit "Souls of a Still Life" in Madison in February. It included Levinson's series of photograms (camera-less images) made on cyanotype and silver photographic paper from books — the very presence

and feel of which inspired her with a feeling for the inner source of light trapped within them. "These are not 'pictures' but unique objects; things actually made by a thing," Levinson explains.

"I began by selecting books whose titles attracted me, such as: 'The Writings of Anna Freud,' 'The Sanskrit-

No. 30, The Audubon Society Guide to North American Mushrooms, 11"x14" silver gelatin print

English Dictionary,' the 'King James Bible' and Tristan Tzara's 'Selected Poems,'" says Levinson. "I have retained the titles of the books and the order in which I made the prints as my titles for the images; for the very titles of the books I used resonate with the inner source of light I have culled from them."

SECOND LANGUAGE?

Why learn a second language?
UWL senior Felipe Pincheira-Berthelon discovers the psychology of language

UWL senior Felipe Pincheira-Berthelon encourages everyone to learn another language. Not just because it's fun or useful for traveling, but because it could potentially be an important tool for living a healthy life.

Pincheira-Berthelon is conducting a multi-stage research project on how being multilingual can affect a person's mindset toward stress.

In high school, Pincheira-Berthelon says learning a second language was often minimized. It was considered a requirement if going to college or a way to prepare for international travel.

But Pincheira-Berthelon had experienced a much deeper benefit to being bilingual growing up in Madison with two parents from Chile. He spoke Spanish at home and always felt like two different people depending on which language he was speaking.

He also found that tapping into

those dual personalities was a good way to manage stress. For instance, if he was stressed in an English speaking context, he could listen to Spanish music or talk to parents in Spanish to feel more relaxed.

In psychology classes at UWL, Pincheira-Berthelon began to read past studies and conduct research on bilingual people. He discovered he wasn't alone in his experience. A common trend in linguistic research demonstrates a dual/split personality that is representative of specific languages people speak. The classes further convinced him that the psychology of language was a field worth exploring.

Pincheira-Berthelon connected with Elizabeth Peacock, a UWL linguistic anthropologist, who became his faculty mentor. With additional support from the McNair Scholars Program, Pincheira-Berthelon began his multi-stage research project related to dual personalities and language in



Felipe Pincheira-Berthelon, UWL senior and psychology major, is conducting a multi-stage research project on how being multilingual can affect a person's mindset toward stress.



Elizabeth Peacock

spring 2017.

He sought to build on past studies when he conducted a survey of 90 multilingual participants to understand how they view their own language. Survey results showed that more than half of the participants have felt like a different person when speaking another language, congruent with past research.

His next step is conducting follow-up interviews to ask more in-depth questions about their dual personality experience, and particularly how it is used in contexts where they experience stress or anxiety.

Pincheira-Berthelon, who plans to graduate in May, is grateful to have had a support system at UWL as he grew increasingly interested in this particular topic. He continues to have that support as he begins searching for graduate schools where he hopes to study the psychology of language.

The McNair office, his faculty mentor, and his friend, Dylan Jester, who graduated from UWL last year, have become “a network of people you can trust, laugh and cry with” while exploring this new academic territory, he says.

Pincheira-Berthelon hopes sharing his research encourages others to consider expanding their horizons in the world of languages.

SNAP

HISTORY ON THE GO

Senior Rebekah Bain, who also works in UWL Murphy Library's Special Collections, developed a love for history at an early age. Now she's sharing that with those riding the La Crosse MTU. "I love history because everything that is happening today reflects what happened in the past," Bain explains. The public and policy history major posted 10 different trivia facts on the city buses.



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QUICK TRIVIA

Q: Traveling by stagecoach from La Crosse to Sparta took 12 hours in the 1850s. How long did it take to travel to St. Paul, Minnesota, by stagecoach?

A: Three and a half days