From the Chancellor

As you read through the pages of this magazine I think you will agree with me that we at UNK have very much to be proud of. Stories about our faculty research and creative activities inspire all of us to continue to do our part to build on the success of this university and its important mission. We have indeed established UNK as a top regional university and our impact on our students, the Kearney community, Nebraska and the world, continues.

Since you read the last New Frontiers we received some great news: Affirmation from the North Central Association of Colleges and Schools through our decennial accreditation. I’m pleased to report that UNK received positive feedback and successfully obtained our reaccreditation. Dr. Kenya Taylor, who provides leadership for this publication, led our accreditation self-study and was responsible for helping analyze and document NCA measures by which we are examined. After successfully “passing” our NCA accreditation, we will now embark on a strategic planning process to develop a pathway for continued NCA review.

Stories of the scholarly activities of our faculty – as well as their impact on our students and community – are evidence that we are upholding our mission. This was important to the NCA review team and continues to be important to our stakeholders. If you have an opportunity to congratulate Dr. Taylor or our faculty, I hope you will join me in thanking them for their work.

This fall we opened our new Wellness Center, a state-of-the-art home base for our nationally recognized Department of Kinesiology and Sport Sciences and its Physical Activity and Wellness Lab. Last spring, we broke ground on our new $19 million Health Science Education Complex. This project is a collaborative effort with the University of Nebraska Medical Center. As we watch our progress, it is clear that every step forward increases UNK’s impact. The research, scholarship, and creative activity of our faculty provide the foundation of our teaching and inspire the students who are destined to be tomorrow’s leaders.

On behalf of the University of Nebraska at Kearney, I am proud to help present this seventh issue of New Frontiers. Although these seven stories represent only a glimpse of the collaborative research and creative activity being conducted by our faculty, I hope it will convey our passion for our search for knowledge and understanding – and our desire to share knowledge every day with our students.
## New Frontiers Through The Years

### 2009

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<td>Julie Shafer</td>
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<td>Kathryn Zuckweiler</td>
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Welcome to New Frontiers

Each year, as we prepare a new issue of New Frontiers, I am reminded how UNK’s faculty is advancing the university’s mission.

In this issue you will meet seven faculty members whose work exemplifies the innovative, interdisciplinary and international spirit of research at UNK.

Their diverse projects offer a glimpse into the scientific, scholarly and creative endeavors engaging our faculty and students across the four colleges on the UNK campus. You’ll read about child welfare and family issues, literacy for children and young adults, film studies and potential biofuel resources such as switchgrass and algae. Other features highlight campus research on the significance and symbolism of gravestones, alternative communication systems, and the effects of atomic weapons depicted through art.

When I look at the scope of scholarly pursuits and creative activity presented in this issue, I see individual profiles of a university that is consistently bringing its commitment to excellence to the larger community.

The success of UNK evolves from sustained commitment – commitment to providing demanding educational and training opportunities, as well as to addressing critical and societal needs through research and creative activity. Shared among these stories lies a single theme – a commitment to making important contributions to the various disciplines while providing extraordinary learning experiences for our students.

UNK is committed to providing high-quality undergraduate and graduate programs. As a comprehensive university, it seeks to introduce its students to an academic culture that integrates teaching, scholarship and public service. UNK places the student at the center of its institutional mission. This quality has been fostered over the years by attentive faculty and is illustrated again in this issue of New Frontiers.

UNK promotes scholarly activities on many levels. First is the commitment to quality teaching and individual attention. Professors teach modest-sized classes, from introductory undergraduate courses to advanced graduate seminars.

UNK recognizes that teaching and scholarship are mutually supportive enterprises. The faculty is committed to quality classroom instruction while pursuing research/creative activity. They believe that their scholarship shapes and informs teaching, and students are direct beneficiaries of that research. Both undergraduates and graduate students participate in faculty research. In a student-centered environment, students and faculty are collaborators. It is through faculty research and creative activity that our students discover a passion for learning that lasts their lifetimes.

I am pleased to share with you some of the exciting work that is being done at UNK. I wish there were enough space to showcase many more of our faculty, but only a few can be highlighted in this issue of New Frontiers. I feel privileged to work with such talented and devoted colleagues and am pleased to share some of their stories with you. I hope you find this issue of New Frontiers as interesting and inspirational as I do.

Kenya S. Taylor
Associate Vice Chancellor for Academic and Student Affairs
Dean for Graduate Studies and Research
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Twigg in Race to Find Next Big Biofuels Discovery

By KELLY BARTLING

Paul Twigg’s spring garden is a thing of beauty: Beautiful black dirt is powdery yet flat and even, awaiting his pointy hoe – perfectly straight rows carved at a uniform depth.

While his neighbors look on – fat cows sloshing in the mud from the pasture across the fence, Twigg dribbles little handfuls of fertilizer, then, small handfuls of seeds, bending from the waist with long arms carrying precious bits into the rows beneath him. Kohlrabi, carrots, mesclun align near paper bag-tented huts protecting different varieties of tomatoes, peppers (“the black ones are ‘Dracula’ peppers,” he points out). Peas and garlic are well on their way.

Paul Twigg is happiest, he says, in his garden. Digging in the dirt, smelling that yummy aroma of fresh soil, feeling the seedlings in his hands.

This brings back memories of his childhood growing up in Pennsylvania, he says, in his grandpa’s garden. “Pap” he calls him.

“I’ve always loved plants. It’s not that I don’t love people,” he said, “it’s just that from the time I was a little kid I always wanted to work with plants. Pap had this huge garden and I worked with him in it pretty much since I was big enough to pick up a shovel, working in the garden and doing things with him. It kind of all started there.”

Where will it lead? Perhaps to a major discovery that will unlock the mystery of gene regulation that will produce the best plant for developing biofuel.

In contrast to his gardening hoe and line stakes, Twigg’s research tools are more high-tech and microscopic. He utilizes Polymerase Chain Reaction (PCR) machines and next-generation sequencers to look at plants at the cellular and molecular level, analyzing plant DNA. His main research subjects are algae – specifically a single-celled algae called Chlamydomonas – and switchgrass. Both plants are popular subjects for research worldwide for potential biofuel sources.
His love of plants comes from his DNA and propels his research, as a scholar and teacher, to discover clues that could solve a very important problem: How to use natural resources to sustain humans’ technology.

Twigg, a molecular biologist in his 22nd year at UNK, doesn’t simply study plants or fuel per se, but instead, he examines questions at the cellular level through expression of genes that control specific traits in plant cells.

Question one: how to alter or manipulate insect resistance.

Question two: how to create different varieties of plants with different levels of cellulose and lignin. Lignin is a complex polymer in plant cell walls and plays an important role in the carbon cycle because it yields more energy when burned than cellulose. Lignin represents a loss of energy for ethanol production, Twigg said, so their projects attempt to find cultivars of switchgrass with lower levels of it.

Question three relates to nitrogen deprivation. Basically, determining how, when you “stress out” plant cells, how and where they get nitrogen. Take a plant cell’s nitrogen away, and it begins to scavenge nitrogen away from someplace else in its cell, breaking down proteins and storing the resulting leftover carbons as fat. That fat is pretty much one step away from being diesel fuel, Twigg says.

Complex work. And necessary, at the basic research stage, to inform further research to develop plants for use as fuel.

DNA DETECTION

“In our research, we’re analyzing gene expression, that is, trying to isolate the genes necessary for that production of fats,” Twigg says, sitting in his greenhouse office near UNK’s Bruner Hall of Science.

“One of the things we do (for our research) is real-time PCR, it’s like a Xerox machine for DNA. It documents the amount of DNA as it’s being made, so then you can connect that to how many copies of that transcript there were so you can measure levels of gene expression.”

Real-time polymerase chain reaction is a lab technique that amplifies and simultaneously quantifies a targeted DNA molecule. The quantity can be either an absolute number of copies, or a relative amount when normalized to DNA input or additional normalizing genes. It’s a new approach compared to standard PCR, in which the product of the reaction is detected at the end of the process.

Using a complicated and expensive real-time PCR machine, Twigg uses fluorescent dyes or DNA probes to quantify and detect messenger RNA (ribonucleic acid) and non-coding RNA in cells or tissues. (RNA differs from DNA in that it’s single-stranded and has a much shorter chain).

Much of Twigg’s research is funded by grants from the departments of Energy and Defense, and the National Science Foundation, through EPSCoR (the Experimental Program to Stimulate Competitive Research), and collaborative with researchers from the U.S. Department of Agriculture and at the University of Nebraska-Lincoln. His funded research over the past five years is nearly $5.5 million. Researchers on the teams work on different components and assign specific tasks to each researcher, compiling the data into research papers to be

WHAT’S BIOFUEL?

Bio-ethanol: This is the most common, made by fermenting sugars derived from corn, sugar cane, molasses, wheat, sugar beets; or from starches made from potatoes or fruit waste. Ethanol is made through enzyme digestion or fermentation of the sugars, distilling and drying. Ethanol can be used as a replacement for gasoline. It has a smaller energy density than gasoline, taking more volume to produce the same amount of work.

Biodiesel: Produced from oils or fats – animal or vegetable – such as soy, mustard, flax, sunflower, palm, hemp or algae. Biodiesel can be used in any diesel engine where it may be safely mixed with mineral diesel. Biodiesel is biodegradable and nontoxic.

Solid biofuels: Produced from materials like wood, sawdust, grass clippings, garbage, charcoal, dried manure, agricultural waste and nonfood energy crops. Also referred to as second-generation or advanced biofuels, switchgrass is one of the many materials considered to have market potential as a sustainable biofuel source. Dried and baled switchgrass is used in European countries such as the Netherlands and Germany as a cofuel with coal in power plants.

Cellulosic ethanol: Produced from cellulose-containing organic matter, this term signals a switch from food-based materials and feedstock to grass and waste residue.

Algae and other biofuels: Research continues on the commercial potential of oil-rich algae, which can be grown and harvested from ponds. Still others are researching potential for other materials including fungi, and bacteria from sources such as animal waste.
“I’ve always loved plants. … From the time I was a little kid I always wanted to work with plants.”
submitted to journals. Twigg is a lead or co-author on dozens of papers that are informing biofuels research.

“It’s a race to make the big discovery first and to be able to find the best organism (to make biofuel),” Twigg said. “Different people have different organisms they want to promote. Some people think switchgrass isn’t good and they’d rather grow another kind of grass. So there’s a race on that and with Chlamydomonas, looking at different algae, different conditions, different ways of growing it so everyone is working on different aspects of it.”

BIOFUELS AND GEOPOLITICS

Biofuels are fuels made from plant matter: grasses, inedible parts of plants and crop residues, as well as from crops like corn, sugarcane or wheat. Biodiesel is made from oil and grease: animal fat, recycled grease and vegetable oils.

The history of biofuels goes back to the early days of the 1800s when things like alcohol, whale oil, camphene (a blend of ethyl alcohol, turpentine and camphor oil) were used as “burning fluids.” Plant-based fuels went by the wayside by the 20th century in favor of gasoline made from crude oil – but then rising prices for gasoline and environmental concerns again brought ethanol into popularity as a fuel for lighting, motor vehicle and household fuel.

Following the 1970 Clean Air Act, two decades of biofuel research and development came to a peak in 2006, spurred by attention from President George W. Bush, who began his term with a push for cellulosic ethanol to join corn-based ethanol as a marketable alternative by 2012, followed by an order to reduce U.S. gasoline consumption by 20 percent by 2016. The Environmental Protection Agency had since eased those standards, although President Barack Obama has voiced renewed interest, unveiling in June proposed regulations to dramatically decrease carbon pollution. Climate change and other environmental and geopolitical concerns continue to prompt research into alternatives to petroleum-based fuels, while “food vs. fuel” debates have emerged to challenge popular alternatives like corn-based ethanol.

“Imagine someday driving a car or riding in an airplane fueled by grass or algae. Twigg says it’s already happening – and the potential exists for wider development and use of plant materials as fuel. That’s why his research is so important.

“The manufacturing of biofuels is reality. We can already do that,” Twigg said. “There are cars that have been developed to run on algal diesel. They’ve made jet fuel and flown planes across the country on algal jet fuels. In terms of commercial viability it depends on the cost of petroleum overall, but if it keeps going the way it is, the cost point will probably reach viability in three to five years, to where a gallon of algal diesel is the same as a gallon of petroleum diesel.”

Working on basic research that could lead to a marketable biofuel is something that Twigg came into either through what he calls “luck,” or having the right expertise at the right time, he said.

“I’ve done all sorts of different kinds of things with plants, nitrogen-fixation biology, which is looking at types of plants that are able to take nitrogen out of the air and make their own fertilizer. It got to be where the funding for biofuels was much more sexy, much more easy to get.”

“All (my) projects involve the same set of tools, and that’s the reason we’ve been so lucky in terms of what we’re able to do. I feel pretty lucky, but I have the right set of tools to do lots of different things and am in the right place at the right time… to be able to work on algae, to be able to work on the molecular biology tools that we have.”

STUDENTS IN THE LAB

If you take a tour of Twigg’s lab he easily gets animated and talks eagerly about his students: Murals, toy penguins, the plants in the greenhouse, a whiteboard with student names and phone numbers, charts and equipment — all prompt stories about his students. He is childless but his students are family, he says. He walked one down the aisle at her wedding.

“I never had added it up before but I counted, and I’ve worked with 30 graduate students and 130 undergrads in my lab,” he said. “Yes I could make a lot more money someplace else, but after 22 years I’m happy here. I’ve been in bigger places, I’ve been in smaller places, but Kearney is a kind of nice medium. I’m able to work with lots of kids, and I’m up to that point in my career that I can determine what I do pretty much so long as I’m productive.”

He’s happiest, he says, doing stuff with the students rather than working on his computer.

When Paul Twigg’s students graduate, many sign their names and leave artwork on a mural he’s established in their honor.
“A good day for me for life in general… I’d be wandering around in the woods somewhere,” he says in his lab, laughing. “But a good day here would be having taught my class, feeling like the students got something out of it, maybe that my students were successful and excited about something happening in here. If there’s a favorite picture of me it would be with those people (he points to the whiteboard with students’ names). Their success is what I’m trying to do.

“If I were able to choose my projects I don’t know necessarily if it would be the biofuels stuff, but I like projects that have some sort of application, that way the students who do work for me – whether it’s graduate students or undergrads – can see some benefit to what they’re doing… that there’s a tangible outcome to what they’re doing that they can point at and say ‘you know, I helped with that.’

“Not that the more philosophical stuff isn’t worth something, but I like to have, especially for the students, a real-world application to anything they’re doing so when they try to tell mom and dad what they’re doing they have an idea. You can understand why you want to make fuels, why you want to make sure your plants aren’t attacked by insects, and different things like that.”

Twigg’s co-researchers also note his devotion to his students as well as his standing in the research community – his “scientific cred,” particularly with his RNA work.

“The things that Paul brings to any project is this kind of focus and being very methodical,” said USDA molecular biologist Gautam Sarath, who as an expert in perennial grasses has collaborated with Twigg on multiple research projects in switchgrass, buffalograss and partridge pea. “He tries it, and if something fails he curses and goes back and does it again. He doesn’t get easily dissuaded, because he understands what he has to deliver. Paul has become our defacto RNA guru and expert on gene expression.

“His students all got trained making high quality RNA, and we know that anybody who gets trained by Paul in the lab comes out with outstanding lab skills. He’s very particular but patient, and very thorough. You can’t do RNA work without those characteristics, and that translates to his students. They all come out with that skillset to stay focused and do it right.”

Twigg’s big discovery, he says, would be to find a “master switch” in a gene that could easily turn on or off the diesel or fat production in algae.

“That would be a game changer.”

NEXT BIG DISCOVERY

Twigg’s hair is stuck to his sweaty brow and he chases a hose from the hands of his wife, fellow-biologist Janet Steele, eager to get water onto his raised beds where he just planted some carrots.

Swallows dive-bomb him on their way to their nest under the deck on their home about 10 miles north of Kearney.

What is it, really, about gardening that gives him so much joy? “It’s mentally being with my Pap, and the promise of something new.”

Maybe that next big biofuels discovery.
By JAN TREFFER THOMPSON

Questions start as soon as they enter the room – everything from “how high is the moon?” to “How many kinds of bugs are there?” Some may walk shyly, while others run, but all are eager to find the treasure they know is on those shelves.

Kindergartners introduced to the school library see a place of wonder and unlimited possibilities. They can’t wait to open the books, watch the videos, turn on the computers, and ask the librarian to help them unlock all that magic.

Flash forward a few years, though, and most of those same children will no longer run through the library doors. Some may still have questions, but now they’re not so eager to ask. Faced with school research projects or a list of books they have to read, they’re no longer interested in finding magic, just in finding what they need to get good grades.

It’s a story Sherry R. Crow watched unfold many times, until she decided to change the ending.

“I kept thinking about motivation and why some children keep that passion for learning that they had when they walked in the door at 5 years of age, but others don’t. And I saw that happening because as a librarian I could see them through those years,” she said.

An associate professor in the University of Nebraska at Kearney’s College of Education, Crow has focused her research on intrinsic motivation, which she defines in one article as “the impetus behind doing something for its inherent satisfaction.” She’s studied the reasons why some students are able to keep their passion for learning alive.

Crow’s research, beginning with her 2009 dissertation for Emporia State University, has spawned eight published articles and presentations at regional, national and international conferences. Her work offers answers for the question of what creates intrinsic motivation, and ideas about how school librarians can foster that love of learning.

At UNK, her School Librarian Graduate Program has national recognition. Through her articles, two textbooks and her teaching, Crow has helped rewrite the job for many school librarians. Her work has earned her honors, including the 2010 Presidential Award from the Nebraska Educational
Media Association, Outstanding Teaching and Outstanding Scholarship awards from her college.

**STUDENT-CENTERED APPROACH**

Crow advocates for a student-centered approach. Whether designing their own lessons or collaborating with teachers on the classroom curriculum, librarians should look for ways to encourage students’ creativity, get them actively solving problems and give them more control over their learning experiences.

That means making the library a place for fun. A place for play.

From the “Twilight” poster on her office wall to the “Wizard of Oz” figurines at the bottom of her bookcase, Crow remains steeped in the young adult literature that sparked the passion for learning she’s never lost.

“I had an early, early love of literature, especially children’s and young adult, even as a child, even as a young adult,” she said. “That is kind of what grabbed me in the beginning.”

She began storytelling while still in high school and became the children’s librarian at the Hays Public Library in Hays, Kan. Her first job as a school librarian came in the early 1990s.

Crow entered the profession at a pivotal time. Technological advances were changing how educators used libraries and what they asked librarians to do. Sometimes, that meant focusing on technology and research instead of more traditional activities, such as reading stories to students.

“As I was starting in school libraries, the whole notion of pulling together collaborative units with teachers was becoming popular,” she said. “You become involved in classrooms with teachers, contributing what you as a library professional can do to their classroom, to the projects they’re working with the kids. You actually design them with them. And I always incorporated a storytelling element when it was even remotely connected.”

Crow’s storytelling doll – a traditional Southwest artifact – became a familiar and popular sight at her school in Vernon Hills, Ill.

“I would put the doll on the chalk tray. When they would come in and see her, they would say ‘Oh, we’re going to get a story today.’”

With about 750 third- and fourth-graders in the school, Crow honed her skills and her knowledge of how children learn.

“I learned how to tell stories to various types of children, with different attention spans, cultural differences,” she said, such as Korean children who didn’t look her in the eye. Not out of disrespect, but as a sign of respect. “I learned so much about children, about their listening, about the storytelling they enjoy.”

**POINT-OF-PASSION EXPERIENCES**

Though she’d been working in libraries since 1978, the seed for Crow’s formal research was planted in the early 2000s while working for a school in Colorado Springs, Colo. Not only did she notice the sharp drop-off in student interest around third grade, she saw a different problem emerge while moonlighting on the reference desk at a public library.

“Parents were coming in with these lists, and they were looking for books at these levels,” Crow said. When she followed her training and asked the children about what they liked to read, the parents would quickly shut her down.

“They’d say ‘no, you don’t understand, we need a book from this list.’ And so it became a hunt for the books on the list. And so you found one, the kid checked it out, and they went away. There was no student centeredness, there was no ‘what do you like, what are you interested in?’ And I thought, ‘what craziness is this?’”

Crow was experiencing the Accelerated Reading Program, which has since been adopted by many American schools. In it, books are assigned point totals based on their level of difficulty. Students read and take tests to earn the AR points and meet goals set by their teachers.

“Finally, somebody is talking sense that what we’ve done in the past is what we should be doing always. That we should be inspiring and stimulating curiosity and allowing children to be creative.”
of learning, Crow said, because it promises prizes for students who reach their goals. The result is that students begin reading for the prizes rather than reading for their own satisfaction.

It’s also an example of the type of motivation schools have fallen into as they’ve adapted to the national demand for greater accountability and standardization, embodied in 2001’s No Child Left Behind legislation.

“We were getting away from the student-centered approach,” Crow said, “and that was a travesty in my opinion.” Concerned by these trends, Crow decided to find a better way to motivate students. That led her to a doctorate, and to her dissertation. While studies had been done on intrinsic motivation related to libraries – most notably by two professors from Syracuse University in New York – no one had yet asked children what they needed.

“Nobody had gone back to actually study the children and their reactions and the experiences they had had that were connected to their intrinsic information seeking,” Crow said. “So mine was more research of children, and their perspectives.”

Crow surveyed fifth-graders at a Colorado school, found 21 who had strong intrinsic motivation, and interviewed them about their experiences. She found that those lifelong learners had four common experiences when they took on learning projects: a chance to play, a point-of-passion experience, an anchor relationship, and non-competitive interaction with others.

As outlined in Crow’s article for the journal “School Libraries Worldwide,” the study found that lifelong learners were not only enthusiastic about play, they connected it to information-seeking activities and saw the library as a place of enjoyment.

The common point-of-passion experiences, or events that sparked an interest the students later pursued, was a surprising result for Crow. She said almost all of her subjects had this experience at the age of 5 or 6. These events were related to her third finding, the anchor relationship.

After finding out about her subjects’ point-of-passion experiences, Crow said, she would ask them what happened next. All of them told her about people in their lives who identified their new interest and encouraged it; these were their anchor relationships.

The most surprising finding for Crow, though, was the non-competitive nature her subjects shared.

“It was hilarious when I started to pick that (non-competitiveness) up. Because there were children involved in sports and I said ‘so, you like running. Tell me why you run.’ And the little girl who was involved in running said ‘Well, I like the feel of wind in my hair.’”

One of the boys was a Dallas Cowboys fan. Crow asked why he liked to watch the games, and he said, “because my dad likes it. We watch together, and I really like the big star on the field.” What he knew about the players wasn’t their yards-per-carry or even their win-loss record, but how one grew up in a foster home and gave money to foster kids.”

Acceptance by Librarians Mixed

In recent publications, Crow has focused on how librarians can incorporate the principles of intrinsic motivation into their schools’ curriculum. One key component is designing assignments that allow students some control and autonomy. That can be as simple as giving them greater choices in topics, or allowing them to choose whether they want to work individually or in groups.

Other components include introducing more activities that can create those point-of-passion experiences and noticing those events when they happen. Librarians can sometimes become the anchor relationship for students, Crow said, by identifying and encouraging their interests. They can also alert parents or grandparents to such experiences.

Response to her research from the library science profession, Crow said, has been mixed.

“Some were relieved and happy to hear this data. Finally, somebody is talking sense that what we’ve done in the past is what we should be doing always. That we should be inspiring and stimulating curiosity and allowing children to be creative. Giving them more play time, incorporating play into our teaching, and library environments,” she said.

But others worried how Crow’s approach would help them achieve the standards and test scores they needed. While she understands the source of their worry, Crow sees two problems with that argument: first, that a librarian’s goal should be to create lifelong learners, rather than to meet test
score standards; and second, that getting kids excited about learning should improve their performance, anyway. “If the kids are engaged, the scores go up.”

STORYTELLING IN THE CLASSROOM

Crow is also spreading the news of intrinsic motivation to the next generation of librarians. She’s authored two textbooks on information literacy and has shaped UNK’s School Librarian Graduate Program. That program was nationally recognized by the American Association of School Librarians, and National Council for Accreditation of Teacher Education in 2013. It was an achievement she’d worked toward since coming to UNK in 2006.

“When I came here, our program was needing work,” she said, to integrate the profession’s changing standards and practices. That meant adding classes and adding more real-world collaboration opportunities to the curriculum. Crow also incorporated intrinsic motivation principles into the classes.

One example is in Crow’s Storytelling in the School Library and Classroom course. It includes a project that has students take an assignment they’ve used in class, and find a way to incorporate storytelling. In another course, students design a motivational program for a school.

She is also the chair of the AASL’s coordinating committee, and president of both the Nebraska School Librarians Association and the Nebraska Library Commissioners.

Despite the demands of teaching and service, Crow hasn’t stopped questioning, learning and writing. She has several articles awaiting publication that focus on differentiated learning, which has been a recent emphasis for the college.

Sherry Crow’s research has included work across the world, including a June trip working with Ugandan orphans.
“A lot of what I’m learning in that (research) stream are the same things I learned in the intrinsic motivation research,” said Crow, who is that educators need to give students choices to meet the needs and norms of different cultures and learning styles.

Crow’s research on intrinsic motivation also continues. In June, she repeated her 2008 study with a very different student population – Ugandan orphans. She visited a Kampala school where her daughter had just finished a teaching job.

Crow said she picked Uganda for its collectivist culture, which values the group over individualism. The students were likely a bit older than her Colorado subjects, and farther behind academically because of their circumstances, but she suspects the study results will reveal many similarities.

“What I really hope is that I find they have the same motivators,” she said, as that would be strong evidence there are universal factors librarians can focus on to spark that love of learning. That finding, in turn, could foster greater acceptance and implementation of intrinsic motivation principles.

One experience she’s already found to be universal.

In January, Crow collected about 500 books for her daughter’s Ugandan students. When she delivered them, her daughter warned her that the children might not open up easily. They didn’t trust people easily, and they weren’t used to having books.

“Teachers won’t let them get into books, because they’re precious,” Crow said. But just like the young students she used to watch burst through the library doors, the Ugandan students couldn’t wait to get their hands on that treasure.

“We just put them all out on a table and they just dove in.”

As for getting them to warm up personally, well that was simple.

Crow just told them a story.
Cemetery Desecration

Lilly Uncovers Significance, Symbolism of Yugoslavian Gravestones

By SARA GIBONEY

As Carol Lilly walked through a cemetery in former Yugoslavia, she couldn’t help but be fascinated by the elaborate gravestones all around her.

Speaking with locals, she was struck by the emotional intensity with which they spoke about the destruction of the grave markers in their communities.

Seeing the physical and emotional impact the Yugoslav wars had on cemeteries sparked an immediate interest in Lilly, and years of research have followed.

Lilly, director of the International Studies Program and a history professor at the University of Nebraska at Kearney, is investigating cemeteries as sites of national identity in the former Yugoslavia, beginning with the Communist takeover of power in 1945 through the Yugoslav wars and dissolution of Communism in the 1990s.

“Although we don’t normally think about cemeteries in terms of conflict, a variety of conflicts – religious, ethnic, class or political – can be manifested in cemeteries and on grave markers.

“Perhaps the most violent of these is the desecration of cemeteries,” said Lilly.

Less obvious evidence of conflict appears in the form of segregation of or within cemeteries, banning or enhancement of certain burial rituals or the placement of symbols on gravestones.

Lilly’s project investigates three areas:

- The policies and propaganda of the Communist party of Yugoslavia designed to secularize and create unified all-Yugoslav cemeteries.
- How national or religious identity appeared on the gravestones of individual Yugoslav citizens from 1945-95.
- The desecration of graves in the wars of the 1990s, and its symbolic significance.
“It is rich terrain for such research thanks to the extraordinary variety of ethnic and religious groups, as well as political conflicts, active in the region during the period,” Lilly said.

**BECOMING A TRAVELLER**

A Colorado native, Lilly began her post-secondary education with the intention of finding a career that would enable her to explore the world.

“I always just wanted to travel. That’s all I ever wanted to do,” she said. “I was always thinking of ways to get a job that would allow me to travel. So I started studying foreign languages.”

Lilly earned her bachelor’s degree from the University of Colorado Boulder, where she majored in Russian language and Russian and East European Studies. During her studies, she visited the Soviet Union. It was there that she decided to change her focus to Yugoslavia. She first traveled to Yugoslavia in 1984.

“I ended up going to graduate school with a focus on Yugoslavia, not realizing it would end up with a nasty civil war breaking apart the country.”

She earned her Ph.D. from Yale University in 1990.

Lilly eventually learned how to speak Serbo-Croatian, the South Slavic language and primary languages of Serbia, Croatia, Bosnia-Herzegovina and Montenegro.

It was in the late ’90s when Lilly was doing research in a cemetery in Yugoslavia that she became enamored with gravestones.

“I just couldn’t help but be struck at how personal and how fascinating some of these grave markers were and how they changed over time.”

She recalled one gravestone that featured a photograph of a young man sitting at a table with his shirt off and his hands behind his head. The photo seemed inappropriate in the setting of a cemetery and she wondered what would make a family choose it for his grave marker. But it seemed likely that the young man had died in the most recent nationalist conflicts and it was somehow associated with his role in them.

“I started thinking about cemeteries and gravestones as sites of identity, and in particular of national identity associated with ethnic conflict.”

She also saw the war’s effect on cemeteries, which made her think about the ways they have been used as a tool of ethnic conflict.

It was then that she began forming ideas for her research project.
Although Lilly began thinking about Yugoslavian cemeteries during her trip in the late '90s, it wasn’t until a decade later that she began her research. Since she was fluent in Serbo-Croatian, Lilly chose to keep her research focused in countries where she could communicate: Serbia, Bosnia-Herzegovina and Croatia. Her first research excursion was in Serbia, where she began digging through archives at the Commission for Religious Questions. Of course, gravestones are most often used as a way to indicate the religion of the deceased displaying the symbols associated with religion: Yugoslavia is a multi-ethnic and religious country that includes Catholicism, Serbian Orthodoxy, Islam and Judaism. Lilly thought that she would discover documentation on a Communist takeover of cemeteries during the war - Communists turning religiously organized cemeteries into secular cemeteries. But she found that the Communists weren’t successful in taking over all cemeteries, even as late as the 1990s. Most cemeteries in rural areas remained in the hands of religious organizations. This discovery meant that Lilly would have to expand her research from the three main capital cities – Belgrade, Serbia; Sarajevo, Bosnia; and Zagreb, Croatia – to small villages.

During her four trips to former Yugoslavia in the past four years, Lilly has scoured archives and taken thousands of photos of gravestones. Even some people who are not very wealthy will put enormous amounts of money into their gravesites.”

In Croatia and Serbia, photos are often used on gravestones to express people’s personalities.
“It just gets better every time. There are so many phenomenal aspects to this project,” she said.

She is particularly interested in evidence of mixed marriages on grave markers and of how soldiers are memorialized on gravestones.

In Bosnia, the state provides gravestones to soldiers who have died. That’s not the case in Croatia or Serbia. Croatians use insignias, flags and heralds to indicate loyalty to the country. Serbs often construct life-size etchings of soldiers with long sentimental epitaphs that describe the fallen soldier.

Another aspect Lilly finds fascinating is how personal identity is expressed. When photographs were first used on gravestones, the photos were old fashioned with a sense of nationalism. In the 1960s and ’70s, the photographs became more like driver’s license pictures.

“Then in the 1990s, people started using really interesting pictures that expressed people’s personalities, what they did for work or as their hobbies. In that process, they sometimes reveal an intimacy that moves beyond what seems appropriate for the setting, as noted previously with the young shirtless man, or photos of women in low cut dresses.” One gravestone Lilly found clearly showed the interests of the deceased as wine, Versace and cigarettes.

In addition, gravestones in this part of the world are often expressions of wealth and status. “Even some people who are not very wealthy will put enormous amounts of money into their gravesites. In some places, they build miniature houses on top of the graves,” Lilly said.

People may feel a strong obligation to erect an ornate gravestone and take care of their loved one’s gravesite because burial places aren’t purchased in former Yugoslavia, they are rented. Gravesites are often rented for 10 to 30 years. When the rental period is up and the lease isn’t renewed, the remains are removed and the monument is returned to its owners.

But Lilly isn’t sure that’s the reason people create such dramatic monuments for the dead.

“In America, we have a very mobile society. We have relatives who live all over the country. In this part of the world, most people stay where they are.”

**DIGITAL MAPPING**

With thousands of photographs of gravestones and cemeteries, Lilly must now find out their symbolic significance.

“It’s been hard finding documentation of any of this,” she said. “Nobody has done anything like this regarding multi-ethnic countries, so it’s hard to find documented evidence of what I see. That’s probably the most challenging aspect to all of this.”

Lilly’s next step is creating digital mapping of her findings at the nearly 50 cemeteries she has visited. She eventually intends to write a book about her ongoing discoveries.

But in the meantime, Lilly will continue wandering through the cemeteries studying the extravagant and symbolic gravestones in Serbia, Croatia and Bosnia.”
Not all families look a certain way. It is something you learn after so many years of working with children in foster care and social services. “Many families are separated and divided,” Toni Hill says. “Some are broken, and some are not. But they all look different.”

Currently, Hill is an assistant professor in the Department of Family Studies at the University of Nebraska at Kearney. Forever, she’ll be an advocate for children and family welfare. “Helping people is my interest, my passion,” she says. “Awareness and support for children and families will always be a driving force.”

For Hill, those efforts occur in her UNK classrooms, while conducting research on child kinship caregiving and through her volunteer efforts in the community. It all started in 1990.

After receiving her master’s degree in criminal justice, Hill’s first job was in an Iowa group home, where she worked with young boys. “I knew from the time I took that very first job that I would work with, and for, children forever. I was immediately passionate about that. No matter what they went through – abuse, neglect, delinquency – in the end they were still little boys who needed guidance.”

It seems like a lifetime ago. But the memories still overwhelm Hill. “Those kids needed someone to reaffirm them as human beings, someone who showed them care and concern, and someone invested enough to see them through the tough times. You can’t put a salary or title on that.”

Early in her career, Hill saw that schools don’t necessarily want to deal with kids who are troubled or disruptive. “I knew I had to do all I could to give these kids the best
futures possible, even if their families and others around them were not as invested. I saw my role as an advocate for them, a supporter and motivator.”

MULTIGENERATIONAL ISSUE

What is child kinship caregiving?
The research is complex, but the definition is simple, Hill says.
It is primarily grandparents raising and providing care for their grandchildren. It can also include relatives who care for children whose parents are absent, unwilling or unable to effectively parent.
The term kinship care is not limited to an adult caring for a child. It can include any relative caring for another relative, including elderly or disabled family members.

Hill’s research focuses on the evidence and impact of caregiving in various areas.
“Families are our most valuable resource, with many families providing formal and informal caregiving across several generations,” says Hill. “Knowing that caregiving is such a multigenerational issue, I’m expanding my research to look at this more from a lifespan perspective, elder caregiving issues and same generational caregiving.
Approximately 4.4 million U.S. children are parented by their grandparents, and another 1.5 million by other relatives, Hill says.
Some establish guardianship. Some adopt. “And there are other less formal versions that bring different complexities,” Hill says.
Multigenerational kinship caregiving is not a new practice or trend.
“We’ve had it forever. We are just now formally recognizing, giving labels and titles to what people are doing,” explains Hill. The goal of her research is to increase awareness, acknowledge and support family members providing vital care to their relatives.
“When grandma or grandpa show up at school or the doctor’s office, they don’t need to face challenges like ‘why are you bringing your grandchild here.’
“We need to accept the fact they are in a custodial role or co-parenting role. As a society, we need to be prepared to provide services and address those needs. We must accept and realize not all families look a certain way,”
Hill wants people to know there is not a common theme to how and why kinship caregiving surfaces in families. There are a multitude of reasons that drive people into the role: job loss, substance abuse, mental health, divorce and military deployment, among others. “A child has a need. That is the only common theme,” she says.

UNIQUE CAREER PATH

This is not how Hill imagined her career.
She came to UNK four years ago after receiving her Ph.D. in Family Science at the University of Nebraska-Lincoln.
Her expertise in child welfare and family issues includes 24 years of professional work experience in areas of social services and foster care case management and licensure, child protective services, kinship care and child welfare worker training.
Hill’s research covers various populations and a range of topics that include issues such as domestic violence, intergenerational relationships and her specialty, multigenerational and child kinship caregiving. Numerous scholarly publications and presentations – including eight articles, five book supplements or chapters, more than 35 conference presentations, and multiple manuscript and book reviews – make up Hill’s growing list of research projects.
Noting her years of work outside of academia in the private sector, Hill agrees that her career path is somewhat unique compared to most working in a university setting.
“I did extensive, hands-on work in the field, and I think that enriches the experiences for my students. I can share a real case study or, if we look at an example in the book, I can tell you how this might work out for a family.
“I’m not telling you something I’ve read in a book. I’m talking about things I experienced in the system. I’ve lived it and worked it.”
Hill's transition from child welfare work to academia wasn't easy, and it included a series of job changes with different responsibilities and focus. The most notable occurred in 1999 when she left her position as a foster care social worker with Anoka County (Minn.) Human Services to become social services program advisor with the Minnesota Department of Human Services.

“That transition was extremely difficult for me to make. That meant leaving the children in foster care and families caring for them to this transition of actually developing and coordinating training for child welfare workers.”

It also meant moving from the county to state level.

“There was no more hands-on work, but I had a larger impact. When I made that leap from direct care to training people helping the children, it made the later transition to the university classroom easier because I saw the potential of impacting even more people and family welfare issues.”

**STUDENT ENGAGEMENT**


The courses Hill teaches fall in line with her research interests. But there's one class she holds extra close to her heart.

In 2010, she developed the Intimate Relationship course, a general studies portal course. Three sections are offered each semester, and it also is taught as a Thompson Scholars Learning Community section once a year.

Hill calls the class her “baby.”

“I gave birth to it at UNK, so I definitely strongly identify with the course. I am extremely proud of it and feel a lot of ownership.”

The class is more complex than the name indicates, stresses Hill.

“I tell students the first day of class that it isn't dating 101. It is the entire spectrum of relationships. We start with the self. Who are you? What is your cultural identity, family of origin? What are your perceptions, communications skills?

“Then we start talking about friendships, dating relationships, mating and marriage relationships, and the complexities that happen such as divorce or being ostracized in a social relationship.”

You will never find Hill simply going through the motions in the classroom. She’s engaged with her students, and constantly making an effort to incorporate her teachings into her research.

“Learning and teaching is very bidirectional. I am never the vessel giving or pouring knowledge out into the world. I learn from my students and partnerships I have in the community. It’s not about me or the textbook. It’s about the communities we live in and the resources students bring to the classroom and field.”

**GRANDPARENTS, GRANDFAMILIES**

Defining family can be very difficult. Hill regularly asks her UNK students to do just that.

The task seems simple. However, students often return to the next class looking perplexed.

It is a complex issue, says Hill, because today’s familial relationships and structures are dynamic and changing.

Parent-child relationships continually change over time, with caretaking responsibilities typically being reduced as the child enters adulthood.

Hill’s research explores issues related to various forms of family caregiving and the impact on intergenerational relationships.

Her latest article on the topic is a textbook supplement, “Grandparents and Grandfamilies.”

Published this year, the supplement appears in the book “Marriages and Families: Intimacy, Diversity, and Strengths,” authored by one of Hill’s mentors, John DeFrain. The book is in its eighth edition and considered by many as one of the top marriage and family textbooks in the nation.

DeFrain, a retired family studies professor at UNL, is an internationally-renowned researcher on family strengths.

“Honored and overwhelmed with excitement. That’s really the only way to describe my reaction to being included,”
Hill says, “John DeFrain is so accomplished. It means a lot that he would consider my work for inclusion in what he’s doing.”

Whether it’s the latest book supplement for DeFrain or an upcoming project, Hill notes that her research rarely strays from her knowledge and interest in kinship caregiving. That includes deeper examination of what families give up to provide this care, which they often provide regardless of their income, education, or their own health issues.

“There are health, social and economic consequences for these families. They aren’t doing it without sacrifice. The families have challenges already, and they don’t need anymore. “I want people to know and appreciate the value of multi-generational families, and grandparents or other relatives serving in these roles,” she says.

**TENURE DRIVING FORCE**

Hill’s advice to first-time or young researchers is simple. “Find your passion. I was fortunate to have mentors and an adviser that let me find my research topic. That’s not always the case. Some students walk in the door and they are handed their research stream. I was respected in that process and allowed to establish and find something I was passionate about.”

Hill developed her passion for kinship caregiving somewhat unexpectedly. “I wasn’t conscious of it, but seeing families separated and divided, and all the other things I saw in the field, had an impact.”

By the time Hill entered grad school, she had zeroed in on child kinship caregiving. One person in particular, University of Minnesota Professor Priscilla Gibson, fed her research interest. “During the course of my professional work, I was exposed to and partnered with many wonderful researchers. Priscilla Gibson stood out. “Her focus, interest and passion really stuck with me. I had no idea at the time that I would follow her path, but that’s what happened.”

Finding motivation to conduct research is easy, says Hill, who is working to earn tenure. “I am thirsty. I’m in a position at UNK where I have to be thirsty and can’t afford to rest on my laurels. I am an assistant professor on a tenure track, and people are literally counting my publications.

“Whether I want to count them or not, someone is counting them, and they are counting them annually in terms of peer reviews, departmental and college level reviews and beyond. The goal is to get promoted and tenured, and there’s no gray area there.”

Tenure often dictates the research topics Hill chooses to address. “I have several years worth of plans and ideas I want to pursue, but the reality is that sometimes opportunity knocks through an email or phone call,” she says. “Being a new researcher and pre-tenure, I’ll take those. Opportunity and reality run side by side in my world.”

Increasing academic visibility and growing an already strong record of published research is motivation for Hill. But that focus on tenure is only part of what drives her. “My real motivation comes internally, knowing there is a connection between my research, human beings and real issues that families address daily. My area of research is something I truly still love.”

Toni Hill, shown in front of her high school alma mater Omaha Central, says her personality was shaped from being raised in north Omaha. “I’m very proud of where I come from,” says Hill.

“Many families don’t have the time or avenue to make sure their voices and struggles are heard. That connection between research and practice is vital to me.”

Hill says her place in society as an African-American woman often defines her work. “My lens is unique in that way and gives me different insight at times. I often think very globally,” she says. “I am an African-American from a communal-focused culture. It is not about a linear process where resources go to the next generation. In my community it is a communal process based on who has the resources. While that’s not unique to African Americans, it certainly includes African Americans.”

Hill finds all aspects of a research project rewarding and enjoyable. “I love the fact gathering and questions that go into research. I love it all, from inception to the development process of forming questions and identifying populations I’m going to look at, and where I want to look.”

The writing stage, she admits, is usually her biggest challenge. “I love writing. Let me loose with a pen,” she chuckles. “But carving out the time to write is so difficult. I can’t just skip a committee meeting or not teach class because I’m in a writing mood. Rarely can I just stop, process and write all day.”
“The memories of my stepfather are with me every day.”
RESEARCH IS PERSONAL

Voluntarism and community involvement, above all else, keep Hill grounded. She is involved with Kearney Dawn Rotary Club and serves on the Walk to End Alzheimer’s committee, Prairie View Gardens Advisory Board and Community Coalition to Improve Alzheimer's/Dementia Health.

As part of her volunteer work, Hill helped secure fellowships and write grants totaling several thousands for UNK-sponsored research programs, Alzheimer’s research and similar community projects and events.

“Community service comes to me as natural as breathing. I feel it’s my responsibility to give back and be involved. I wake up and think about that component every day. It’s something I really enjoy,” Hill says.

In 2009, Hill lost her stepfather, Charles, to complications from Alzheimer’s disease. He fought the disease for five years. The pain of watching her stepfather suffer memory loss and lose his independence remains today.

“It forever changed my life to experience that with my family,” Hill says softly.

Tears flow from her eyes. It’s not an easy conversation.

“I was very close to my stepdad,” she continues after a long pause. “It is an honor to give back. The memories of my stepfather are with me every day.”

Her stepfather’s death also serves as motivation to expand her research to include other caregiving issues, not just those involving young children. “He will always be a driving force for me in terms of community service and my research.”

Personal experience has not only shaped Hill’s research interests, but also her personality.

Her self-described strong work ethic, compassionate personality and happy demeanor come from strong family relationships and being raised in north Omaha.

“I’m very proud of where I come from,” says Hill, an Omaha Central graduate. “I am a very happy person. I hope people see me as pleasant, a person who is always smiling. That’s the way I’ve been all my life, and it goes back to my childhood and being raised in Omaha surrounded by wonderful family and friends.”

Hill’s mother, Gloria, was a civil employee with the federal government for 33 years at Offutt Air Force Base. Her stepfather was a welder. She has an older sister and younger brother.

Family time, says Hill’s, was always a focus.

“I am humbled by the fact that my parents, despite modest incomes, always found a way to take summer family vacations.

“In hindsight, I am not sure how they did it. As a kid, you don’t figure out that mystery. You just wonder where you’re going each year. My parents valued that family time, and they always found a way.”

Not all families, including many Hill studies, have the same success stories.

“Again, supporting children and helping families is my interest and passion. It drives my research.”

The interest is personal.

And genuine.
How We Learned to Stop Worrying and Love the Bomb

By JAN TREFFER THOMPSON

SEE – colossal destruction on a scale never before dreamed!

WATCH – a community unaware of its impending doom. Eating dinner, going to school, watching TV. Citizens who can’t be killed … because they were never alive!

THRILL – to shops, movie theaters, homes built in the shadow of atomic bombs set to rain terror from above.

It’s Amazing! It’s Shocking! It’s … “Doomtown.”

“Doomtown.” If the title of Doug Waterfield’s painting series sounds as if it belongs in the opening credits of a “B” movie, then the subject matter provides a perfect plot.

The images were inspired by the full-scale towns built by Civil Defense engineers at the Nevada National Security Site. Throughout the 1950s, the U.S. Department of Energy tested the effect of atomic weapons by dropping them on these towns.

Mannequins, clothed and posed in everyday scenes, were the towns’ only residents.

“That’s what was creepy to me, is that they would set up an entire town with cars, schools, business, homes – and they put furniture in all these places – and then they put people in the form of these mannequins, and then they lit ‘em up just to see what would happen to them,” said Waterfield, an art professor at the University of Nebraska at Kearney.

“Really? Was our understanding of atomic energy that low, that you weren’t really sure what the effects of an atomic bomb would be? You’re all going to die. That’s the effect.”

Previous art series have garnered both exhibitions and awards for Waterfield, who has been chair of the UNK art department since 2010, but he said “Doomtown” is his most successful.

“By far the greatest reception has been for this series,” he said.
Exhibitions have included the National Atomic Testing Museum in Las Vegas; the Rocky Flats Cold War Museum in Arvada, Colo.; and the Los Alamos Historical Museum in Los Alamos, N.M. Pieces from the series are now part of those collections. Waterfield has lectured on the series at museums in Omaha and New Mexico, and he did a 2012 interview with National Public Radio.

The 25 pieces are mostly acrylic and oil paintings, with some drawings. The flat, surreal images often juxtapose figures from everyday life against symbols of the atomic bomb. The series’ signature piece, for example, has the iconic mushroom cloud as a background for another icon of American achievement – the manmade oasis of the Las Vegas strip.

The contrasting symbols show how closely Americans’ power to create co-existed with its power to destroy. Waterfield stresses, however, that “Doomtown” is no social or political statement. It simply shows Americans dealing with the fear and paranoia that followed World War II, by making atomic bombs into something they could study, celebrate, and even control.

“(The series is) not a political statement. It’s more of a historical enlightenment sort of thing. Because it’s pretty easy to have a political statement about the atomic bomb. It’s kind of cut and dried,” he said. “But the aftermath of the testing was what was interesting to me. How Americans incorporated it into their culture, and turned it from this scary thing that kills thousands and thousands of people to this thing that makes giant lizards and turns people invisible. Almost into something that’s not real.”

FASCINATION WITH MONSTERS

“Doomtown’s” inspiration was Waterfield’s fascination with monsters; an interest on display for anyone who visits his office. Posters from old monster and horror movies, many of which he’s restored, cover the walls. Glow-in-the-dark zombies line a windowsill, part of the hundreds of kitschy collectibles in the room. He has over 3,000 celebrity autographs and is quick to point out his favorite – a framed photo from “Gilligan’s Island,” signed by every cast member and the show’s creator, Sherwood Schwartz.

“I always love counterculture and lowbrow things and tacky things. I like fun things, things that are fun in the world. I’m the type of guy who will take a trip and pull over to every roadside attraction with a fiberglass dinosaur, or snakes to see, or a two-headed cow,” he said.

The 1950s, with its over-the-top culture, was a natural research subject.

“Was our understanding of atomic energy that low, that you weren’t really sure what the effects of an atomic bomb would be? You’re all going to die. That’s the effect.”
Social concerns related to atomic weapons and the rise of Communism have only been a theme in his art for six or seven years, Waterfield said, but his research actually began in childhood.

“My father was a shift worker when I was a kid and I didn’t get to spend a lot of time with him, and the time that I did spend he just liked to sit on the couch and watch TV. And one of the things he liked to watch was these old monster movies from the ’50s and the ’60s and the ’40s,” Waterfield said. “So that was kind of a way that he and I bonded. We would sit and watch these movies together. You know, Friday night recap movies, ’Elvira’ and junk like that.”

As an artist, Waterfield turned toward a subject he knew well – monsters. He began researching the origins of movie monsters, such as Godzilla. He found that “radiation, this magical thing called radiation, was the source of their monsterness, and later on it’s the source of superhero powers for a lot of comic book heroes.”

So he learned about radiation, which led to research on atomic testing and his discovery of the doom towns.

Photographs and footage of the blasts became inspiration for images such as “The Technicolor Dinner Party,” which shows mannequins in cocktail dresses and suits, sitting at a table set with china and crystal. That’s how detailed engineers were, Waterfield said, because they wanted to find out what atomic weapons would do if dropped on actual American towns.

That’s how real the threat of annihilation was for Americans then.

The mannequins, though, didn’t give the government any data on what the blasts would do to humans. “Which is why they also used pigs, pigs that they would even dress in human clothes to see what the effects would be, the burn marks,” Waterfield said. That fact inspired his painting “All the Little Piggies,” with swine surrounding an upright bomb.

“They’re just dancing around the bomb, innocent. They don’t know what’s coming.”

WORK IS PERSONAL, SINCERE

Waterfield finished a few paintings, then visited the Atomic Testing Museum. Arranging for an exhibit there led him to realize that his work was a natural fit for science museums.

“I can bridge the gap between art and science, and a lot more people will see my work in a science museum than they would in an art museum,” he said.

Waterfield has since visited the Nevada National Security Site and related spots, such as the ghost town of Mercury, Nev., which housed workers for the atomic tests.

He credits the success of “Doomtown” to the sincerity of the work.

“I think it’s the first series I have dealt with that’s really personal for me. It’s something that I was interested in doing, it wasn’t something I was doing to try to sell, or to try to be impressive or something like that,” he said.

Childhood also led Waterfield into his newest series, “Halloweentown,” which features images of Halloweens past. He’s used not only his own memories of trick-or-treating to create the paintings, but other Halloween photographs from the 1960s.

“It seems like the further back you go the creepier the costumes get,” Waterfield said, and so the paintings have taken on a creepy quality, too. “One of the things I just happened upon was the photographer’s shadow appearing in the photo,” he said. So, he began incorporating that into the paintings.

“I can bridge the gap between art and science, and a lot more people will see my work in a science museum than they would in an art museum.”

Waterfield intends for “Halloweentown” to tell more of a narrative and have more mystical themes than “Doomtown,” but the projects share a time period, and some symbolism. Some new works even have mushroom clouds in the background.

“They just keep popping up when I least expect it,” he said.

1950s STILL A LIVING MEMORY

“Doomtown Part II” is also a work in progress. Waterfield said he’s done preliminary research for that follow-up series, and venues that exhibited “Doomtown” are interested in showing the second part as well.

“They just keep popping up when I least expect it,” he said.
The signature piece of Doug Waterfield’s “Doomtown” series has the iconic mushroom cloud as a background for another icon of American achievement – the manmade oasis of the Las Vegas strip.
DOUG WATERFIELD

Title: Professor of Art, Department Chair

College: College of Fine Arts and Humanities

Education: Master of Fine Arts, painting, Louisiana Tech University, 2007; Master of Arts, art history, Louisiana State University, 1997; Bachelor of Fine Arts, graphic design, Louisiana Tech University, 1991

Years at UNK: Four

Career: Department chair, UNK, 2010-present; Tenured professor of art, UNK, 2013-present; Tenured associate professor of art, UNK, 2010-13; Department chair/professor of art, Southern Arkansas University, 2000-10; Adjunct professor, Dakota Wesleyan University, 2003-06. Waterfield’s career path also includes as a radio announcer 2010-13; Department chair/professor of art, Southern Arkansas University, 2000-10; Adjunct professor, Dakota Wesleyan University, 2003-06. Waterfield’s career path also includes as a radio announcer and production assistant, art director, graphic designer.

Family: Wife, Denise; Children, Ruthier, 15; Peter, 12; and William, 2.

Hobbies/Interests: Mid-century culture, Tiki culture, Lowbrow art, Horror and cult films.

Honors/Awards: Southern Arkansas University Faculty Excellence Award in Research, 2005; Arkansas Arts Center, Small Works on Paper Traveling Exhibition Purchase Award, 2005; 20th Annual Masur Museum of Art Juried Competition third place, 2003; Addy Award for Outstanding Advertising Design, 1994 and 1998; Congressional Arts Caucus Competition Award for Excellence, 1987.

Areas of research/specialization: Art history, painting, Southern art, film appreciation and film making, art appreciation, graphic design.

Courses taught: Art history, art criticism, art appreciation, graphic design, two-dimensional design and typography.

Recent Published Articles:

Recent Exhibitions:
- Featured Artist Exhibition, National Atomic Testing Museum, Las Vegas, 2014
- Featured Artist Exhibition, Los Alamos (N.M.) Historical Society, 2014
- Featured Artist, Bella Vista Art, Asheville, N.C., 2013
- Rocky Flats Cold War Museum, Arvada, Colo., 2013
- April Fool’s Show Group Exhibit – Portal Gallery, Atlanta, Ga., 2013
- Featured Solo Artist, Strategic Air and Space Museum, Omaha, 2013

more monsters,” he said, adding that it’s important to document that time through art.

“All of those aspects are things that just fascinate me, and they’re completely gone from our culture today. We don’t fear atomic testing anymore, we don’t build bomb shelters, we don’t have fallout shelters that everyone go and assemble in, so that was enough of an impetus for me to create this series just to educate, especially young people who don’t have any idea,” he said. His students rarely know about the atomic testing, or the Cold War, when those subjects come up in class discussion, he said.

But for some people, the 1950s are still a living memory.

“Every time I go and visit and I talk to older people, they always have a story,” Waterfield said, whether they spotted airplanes for civil defense, or just hid under desks during “duck and cover” drills. “These people are going away. Who’s going to tell the story once they’re gone?”

Ultimately, Waterfield said, he wants his paintings to tell the story of that America.

“I hope they’re telling part of the story. Revealing part of that history that is normally not covered,” he said. “Like the Las Vegas connection for instance, the fact that most of those tests happened about 75 miles north of Las Vegas, and people could see them from Las Vegas.

“They would have rooftop cocktail parties where everyone would go up and they would count down, and then drink their atomic cocktails, and have their beauty pageants, and turn it into a fireworks display instead of a weapon that could kill hundreds of thousands of people.”

The Miss Atomic Bomb pageant – what a blast.
McKelvey’s Creativity Benefits Speech Therapy Patients

By SARA GIBONEY

Miechelle McKelvey’s stroke patient, a farmer and rancher, wasn’t interested in the generic flash cards she used during his speech therapy.

Hoping to help him succeed in therapy, McKelvey took a trip to the local farming supply store in search of items that would be of interest to her patient. She then created flashcards using photographs of farming and ranching tools and equipment.

“When he saw those, he lit up,” she said. “He was more enthusiastic about me coming in for therapy. That’s when it clicked with me that personalization was the key.”

McKelvey, an associate professor of communication disorders at the University of Nebraska at Kearney, eventually began researching augmentative and alternative communication, which includes all forms of communication — other than oral speech — used to express thoughts, needs, wants and ideas.

Augmentative and alternative communication (AAC) is used when we make facial expressions or gestures, use symbols or pictures, or write, according to the American Speech-Language-Hearing Association.

People with severe speech or language problems rely on AAC to communicate.

“I saw a lot of patients really struggle to get communication back, and I started experimenting with paper communication books and some different ways to get them to interact with family members and staff.”

With a newfound interest in developing easier ways for people to communicate, McKelvey enrolled at the University of Nebraska-Lincoln to earn her Ph.D.

There, she began her research on AAC systems, and made it the focus of her dissertation.

While working on her doctorate, McKelvey started as an adjunct professor at UNK in 2005. She became
“Aphasia is a disorder of language, it’s not a disorder of intelligence. Their ability to communicate has been interrupted. The key is tapping into that language system that’s still there.”

a full-time professor in 2007. It was at UNK where she began teaching students about Visual Scenes Displays, a program that helps adults who have had a stroke or other communication disorders navigate AAC systems.

“A large part of what older people communicate about is their family and surroundings,” McKelvey said. “One of the most natural ways to help them communicate is by using a picture of their grandkids or family.”

Previous communication systems were based on basic needs — helping a patient communicate what they wanted to eat or drink, or where they wanted to go.

“My life is about more than that, so my patients’ lives are about more than that. If they still wanted to go to their church group, then they should be able to go and communicate successfully within that group. If they wanted to go have coffee with their coffee group in the morning, they should go and successfully participate in that.”
“A lot of my patients were still going to those things, but they weren’t necessarily participating communicatively. They were passive bystanders. Finding a way for them to communicate in those situations made a big difference.”

CLOSING THE GAP

Visual Scenes Displays began at Pennsylvania State University but expanded to adult populations at the University of Nebraska-Lincoln while McKelvey was there working on her Ph.D.

She was part of the research team that developed the software and programming, completed research projects and published papers, including her dissertation.

“AAC is anything that we do to augment someone’s understanding and their expression. That can be through written word, photographs, gestures or even a computerized device.”

There are many tools available to help people with communication problems get their message across to others. Visual scene displays are one tool that may be useful to people who have difficulty using line drawings and words alone to communicate. The ability to use line drawings requires that a person attach meaning to symbols that are quite abstract at times. Visual Scenes Displays capitalize on personalized and familiar images that require less interpretation to be used.

“Aphasia is a disorder of language; it’s not a disorder of intelligence. It affects an individual’s ability to read, write, speak and understand what others are saying and therefore the ability to communicate. The key is to find strategies that support how they can communicate after the stroke rather than focusing on their lack of speech,” McKelvey said.

Aphasia is a disorder caused by damage to the parts of the brain that control language.

McKelvey received the Optimal Augmentative and Alternative Communication Technology for Individuals with Severe Communication Disabilities training grant from the National Institute of Disability and Rehabilitation Research to focus her research at UNK on AAC assessment.

Most speech language pathologists and students graduating with a degree in communication disorders have a broad base of knowledge. Many of those individuals don’t have specific AAC experience, McKelvey said.

McKelvey is focusing on four populations with communication disorders: autism, cerebral palsey, ALS (amyotrophic lateral sclerosis or Lou Gehrig’s disease) and aphasia. Through interviews, she is discovering what experts and specialists do during an AAC assessment. She and her partners will then design a protocol for general speech language pathologists to use when assessing patients for AAC systems.

“There’s a big difference between what specialists and researchers do during AAC evaluations compared to what a general practitioner does. There’s a wide gap, and we want to make sure that gap is narrowed.

“It creates a better assessment tool for general speech language pathologists, which will ultimately result in better services for clients.”

CONNECTING WITH PATIENTS

Born in North Platte, McKelvey understands the needs of rural communities. Many patients receive their initial care in a large city like Omaha but need therapeutic services in their hometowns in a rural area. The shortage of medical providers who specialize in communication disorders in rural areas makes getting patients the care they need challenging.

Sending student interns from UNK to rural areas, she said, helps encourage students to stay in rural areas to work after college.

“When our students get jobs in those areas, we know we have a resource there because our students have experience in AAC,” she said.

McKelvey also travels across rural Nebraska to help with AAC evaluations.

Growing up in a small town has enabled her to connect with her patients. While working as a speech language pathologist before earning her Ph.D., McKelvey often treated patients from rural areas.

There are many tools available to help people with communication problems get their message across to others. Visual scene displays are one tool that may be useful to people who have difficulty using line drawings and words alone to communicate.
McKelvey decided to study speech pathology while working as a paraprofessional at a developmental preschool in Wichita, Kan.

“A large part of what older people communicate about is their family and surroundings. One of the most natural ways to help them communicate is by using a picture of their grandkids or family.”

McKelvey earned her undergraduate degree from the University of Nebraska at Omaha. She then moved to Kearney when her husband, Scott, got a new job. McKelvey earned her master’s degree from UNK.

During her coursework, she discovered that she had a passion for working with the elderly population.

“They’re just fantastic people – the history that they have, their stories, their words of wisdom. I have always enjoyed working with that population.”

As an only child, McKelvey spent a lot of time with her grandparents and other adults. “I’ve always been comfortable around older people.”

McKelvey’s impact is far reaching, Potthoff said. “She’s just a real asset to the department and certainly has impacted students in a lot of different ways, from the little ones way back when to the adult learners who will go out and make a difference.”

“I can talk railroad, car racing, farming and ranching with my patients,” she said. “When I started personalizing treatment materials for my patients, I saw a difference in how they reacted.”

“Miechelle just did a really fine job with them. She had a lot of patience, she followed through with suggestions I gave, and she just had a heart for the kids,” Potthoff said.

“I remember turning to her and saying, ‘Have you ever thought about being a speech pathologist?’”

The two would eventually work together again – Potthoff is now a communication disorders lecturer at UNK.
The modest, two-story house on First Corso Street is where it all started.

This is where Sam Umland and other boys in Nebraska City played baseball on a backyard diamond built by his father. Complete with pitcher’s mound, bases and backstop.

This is where Sam regularly rode his tricycle to the home of his grandparents, who lived just down the street.

And this is where his mom, Sarah, read to him and nurtured his love of books.

“I grew up surrounded by family. Relatives, cousins, grandparents – everybody was right there,” Umland says. “It was a very pleasant childhood. I’m very fortunate because I had a nice, sweet family and wonderful upbringing.”

That upbringing included an early appreciation and deep interest for movies.

Movie nights were common in the Umland home. Sam’s parents, his older sister, Jane, and two older brothers, Terry and Tom, gathered in the living room. They made popcorn on the stove. “In a pan, with a heavy lid and lots of oil,” Umland recalls. They washed it down with soda and Kool Aid.

Sam always grabbed a pillow and spread out on the floor in front of the black and white Zenith.

Umland loved Westerns. “‘Gunsmoke’ and ‘The Westerner’ were my favorites,” he says. The Wonderful World of Disney was another family favorite.

“I didn’t realize it then, but movies were taken very seriously in our home,” Umland says. “I was intrigued by movies from a young age.”

Umland follows with a long pause.

Fifty years have passed since those family movie nights. And here he is, still talking about those first movie-watching experiences.
“They always had a lasting impact in my childhood. I always had a great respect for films, even at 7 years old,” he says. “Movies were more than entertainment for our family. They were morality tales. They were homilies.”

In high school, Umland gained an even greater appreciation for films when a customer at his family’s bowling alley, Father Downs, began taking him to area theaters.

“Movies were more than entertainment for our family. They were morality tales. They were homilies.”

“I didn’t always understand what I was seeing. But on those drives home with Father Downs after the movies, I would get lectured. We would talk about the films, and he would explain the lessons involved. I can still remember those conversations. Even at that age, I enjoyed breaking films down and having Father Downs rhetorically expand on these movies. I always took it very seriously.”

‘A LIFE ON THE WILD SIDE’

In 1974, while taking a film series class at the University of Kansas, Umland saw a film that eventually led to one of his most coveted research projects.

Written and produced by legendary British filmmaker Donald Cammell, “Performance” was released in 1970 and starred Mick Jagger of The Rolling Stones. The movie includes graphic sexual scenes and is considered one of the most twisted, unsettling and drug-fueled movies released in the ’70s.

“That film absolutely changed my perception of movies. It was a moment of a mind going Nova of what cinema could do,” Umland reveals. “It was condemned at the time as being filthy, full of hippies and drugs. But it was brilliant.”

Umland was so moved by the film that 32 years after first seeing it, he published his book “Donald Cammell: A Life on the Wild Side,” co-written with his wife Rebecca. Released in 2006, it was the first biography written about the legendary British filmmaker. The book examines Cammell’s early career as a portrait painter, his completed films, and the many uncompleted projects and unpublished screenplays.

“Performance” established Cammell as one of the great talents in British cinema, says Umland, but his career never flourished. He completed just three more films and committed suicide after his 1995 film “Wild Side” was cut by the producer.

Umland says Cammell’s provocative subject matter and decadent lifestyle inspired a generation of young filmmakers such as Quentin Tarantino (“Kill Bill”), Steven Soderbergh (“Sex, Lies, and Videotape”) and Roger Avary (“Killing Zoe”).

“I felt that he had been ignored, and that was unfair. He made a hugely significant film, yet he was given a short shrift in film history. I wanted to fix that,” Umland says of Cammell. “My motivation for that research was nothing more than I thought it was an injustice that he had been ignored.”

Hot Press magazine in Ireland named “Donald Cammell: A Life on the Wild Side” its 2006 book of the year, and it was reviewed in the London Times, London Guardian, Daily News (Scotland), Le Monde (France), Ikonnen (Germany), Film Comment, Sight and Sound and Film Review (UK), in which it was named “Book of the Month.”

Umland says men such as Cammell and American science fiction writer Philip K. Dick, another subject of his research, fascinate him.

“Their work is rich and philosophical. Take Philip Dick, for example. He is a religious thinker, but he writes about philosophical questions as science fiction. That is why I like popular art. I do think there are means of accessing big questions. You can find a way into a philosophical subject, discipline or religious question through popular art. That is who I am.”

RESEARCH DEFINED BY FILM STUDIES

Since arriving at the University of Nebraska at Kearney 26 years ago, Umland has served as associate dean, interim dean, interim director of the Museum of Nebraska Art and English Department chair, a position he holds today.

Umland’s scholarly research is diverse and includes a number of vehicles.

He’s published four books and has signed contracts for three additional books in the future. He has written numerous articles, book chapters and book reviews; delivered several guest lectures; sold concepts for theatrical plays; published poems; optioned screen-plays to
Hollywood studios; and directed play productions for the UNK Theatre Department.

“I get bored easily, so some of that eclecticism is attributed to that. I would hate to be considered a dilettante. Film scholar is primarily my work and the best way to define me. Books, screenplays and film is my focus, and they’re all connected.”

While he admits his research is defined by film studies, Umland also specializes in media studies, popular culture and literary theory.

“My passion is learning, and that drives me and keeps me motivated. If I wasn’t discovering, I wouldn’t be able to push forward. The end product is rarely my motivation for research. Getting there is what I enjoy.

“I learn a lot from researching and writing, and I have become so much better at self-teaching. I’m proud of where my research has gone. I feel confident in it and good about what I’ve accomplished.”

Umland’s advice to somebody tackling his first research project?

“Be prepared for adversity. Not all people will support what you are doing. In fact, it rarely goes smoothly. Research is difficult. Embrace that difficulty and don’t be afraid of criticism. That is part of the process, and you will be better for it.”

Suprisingly, writing is the most difficult part of Umland’s research. “Writing is hard for me. It doesn’t come easy. Probably because I try to do too much and always over-intellectualize it.”

Often, he approaches writing with the same tenacity he brings to other areas of his research.

“I think one of my strengths is that I dig in and will not give up. I will not, and cannot, take no for answer. I will work on something until I get it. I can be very stubborn.”

A great researcher comes up with ideas that nobody has talked about, says Umland.

“I think I’m good at finding those. When I see an area not addressed, I try to figure out why somebody hasn’t done that. And then you figure out the proper approach. Is it a sensitive issue? Is it a topic people are afraid to approach or what? Once you sort that out, you find a way to talk about it.”

**‘THE TIM BURTON ENCYCLOPEDIA’**

Umland’s latest research project – “The Tim Burton Encyclopedia” – was released this summer and highlights one of Hollywood’s most successful and distinctive filmmakers.

Burton is recognized for his early work as an animator for Disney and his unique takes on iconic characters such as Batman and Alice in Wonderland. He also is known for his...
dark humor and quirky horror, played out in popular films such as “Pee-Wee’s Big Adventure,” “Beetlejuice,” “Edward Scissorhands” and “Sleepy Hollow.”

“Tim Burton was a student of Disney, and he’s never fallen too far from that tree. That’s part of his success,” explains Umland. “This was a fun project because I like fantasy and that kind of gothic experience he works into his films. I really enjoy those silly, child-like and fun films like “Beetlejuice” and “Pee-Wee’s Big Adventure.”

“The Tim Burton Encyclopedia” focuses on every stage of Burton’s career as a director, producer, artist and writer, including his early animated short films such as “Frankenweenie.”

Umland agrees with reviews indicating his book appeals to scholars, researchers and fans.

“(Burton’s) story appeals to any audience. He is a gifted artist and storyteller,” says Umland. “He’s managed to negotiate the worlds of art and commerce. On one hand, his films remain very distinctively Tim Burton films. And yet, his films are hugely successful. I love his sense of humor and the energy of his films. Nobody does it quite like him.”

ALBUM COLLECTING
It started as simple weekend trips to record stores.

Umland and his high school buddies would catch rides with their band director from Humboldt, Kan., to nearby Kansas City and Wichita, where they would visit record stores and go through cutout bins of discounted albums.

“I always loved music, and that interest turned into my hobby of collecting. By the time I was in college, I was a pretty serious collector.”

Umland owns thousands of albums. Some are displayed in his home. Others are catalogued and stored in custom cabinets built specifically for his collection.

“I think my love of album collecting is definitely connected to my research and that love of detail and minutia,” says Umland. “The collecting and organizing of information, those details are enjoyable to me.”

The expansive collection includes many rock classics from artists such as Pink Floyd, Elvis, Led Zeppelin, The Beatles, King Crimson and Yes.

Umland’s prized album is “Meet the Residents” by the American avant-garde group The Residents. Released in 1974, the cover was a parody of The Beatles “Meet the Beatles!” album and is valued at more than $1,000.

“The value and money don’t matter. I go after records with attractive covers, albums I have a personal connection with or those that have a certain song that resonates with me. Album collecting is personal to me.”

Umland cherishes the first records he owned, Steppenwolf’s “Born to Be Wild” and the “2001: A Space Odyssey” soundtrack.

“CDs don’t do it for me. I need to have the 12-inch vinyl with the cool artwork,” Umland says.

ALWAYS CHALLENGING STUDENTS
Umland’s career in education occurred somewhat unexpectedly.

“My parents were very practical-minded people, and they wanted me to pick a good, practical occupation that paid well. They thought I should be a pharmacist, which is very funny now,” laughs Umland.

He was on the path to being a pharmacist, spending two years at University of Kansas taking pre-med courses.

The idea of teaching came after Umland had already decided to attend the University of Nebraska Medical Center. “The Friday before classes started, I told my parents I couldn’t...”
become a pharmacist,” Umland says. “I told them I couldn’t go on and that I wanted to focus on English.”

The deposit was sent in and classes were assigned.

“But there was no argument. It wasn’t a knock down, drag out conversation with my parents,” Umland says. “The support was there, and they trusted my judgment. They said ‘Okay then,’ and we moved on. That was the best thing my parents ever did for me.”

Umland credits several UNL faculty members for their mentorship. Among them: English professors Linda Pratt, Bruce Erlich and Paul Olson.

“These were brilliant people. They encouraged my intellectual exploration, led by example and inspired me through their research,” Umland says. “They were tremendous inspirations who offered me great support and encouragement.

“My theory of teaching has always been to take a little bit of yourself and also steal little bits from teachers you liked. I certainly took from them,” adds Umland. “I can’t say enough about the professors and teachers I’ve worked with, in Lincoln and Kearney. The University of Nebraska has been very good to me.”

Like his classroom mentors, Umland always looks to challenge students.

“How do we look at problems and acquire information? How do we form world views? I do spend a lot of time thinking about that,” Umland explains. “I’m not afraid to take on things and lay the groundwork for a problem. I try to challenge students in an intellectual way. At the same time, I try to be down to earth and approachable.”

Working in education is “transformative,” says Umland.

“I can’t imagine doing anything else. When you look at me, you can see what public education can do for a person,” he says. “Whatever I would be now, if I had not had the education, would be a person I wouldn’t want to know. I don’t know what I would look like without education and my work in education.”

SAMUEL J. UMLAND
Title: Professor, chair of the English Department
College: Fine Arts and Humanities
Education: Bachelor of Arts, University of Nebraska-Lincoln, 1979; Master of Arts, UNL, 1981; Ph.D., UNL, 1987
Years at UNK: 26
Career: English instructor, UNL, 1981-88; University of Nebraska at Kearney, 1988-present.
Family: Wife, Rebecca, UNK English professor; daughter, Lauren Miller, of Phoenix; sons Andrew, of Lincoln, and John, of Kearney.
Hobbies/Interests: Collecting rock, blues and jazz records.
Areas of research/specialization: Literary theory, popular culture, film studies, media studies.
Courses taught: Writing for the Stage and Screen, Literary Theory; Sociology of Literature; Electronic Literacy; History of the Motion Picture; Film as Literature; Studies in a Literary Genre: Play and Film; Religion and Film; Popular Literature; The Hollywood Novel/ The Hollywood Movie; Fiction of Philip K. Dick; Introduction to Literature: Non-Western Civilization; Introduction to Literature: American; Reading and Writing About Literature; Writing About Popular Music.
Recent Published Articles:
• “The Tim Burton Encyclopedia,” Summer 2014
• “Donald Cammell: A Life on the Wild Side,” 2006
• “World of Blood and Fire: Lang, Bergman, and The Serpent’s Egg,” 2012
• “Burn, Witch, Burn: A First Look at the Scandinavian Horror Film,” 2005
• “Cassandra Among the Cyborgs,” or “The Silicon Termination Notice (on Philip K. Dick’s “Man, Android and Machine”), 2002
OPEN NOW: WELLNESS CENTER

UNK celebrated at a grand opening event in August for the new Wellness Center that brings together students, faculty, staff and the community in a space for holistic physical activity and wellness for the UNK community, and gives the Department of Kinesiology and Sport Sciences a large research and teaching space for the Physical Activity and Wellness Lab. The lab features a cardiorespiratory fitness lab to measure metabolism, a biochemistry lab, anthropometric lab, DXA lab that can assess body composition and bone mineral density, a data lab, private fitness room and two multipurpose rooms with one featuring a healthy living demonstration kitchen. It also houses five faculty offices and a student suite.