



THE
COLLEGE

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INDIANA UNIVERSITY'S COMMITMENT TO ARTS & SCIENCES

The Interdisciplinary

SUPERHIGHWAY

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Gender Studies

American Studies

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Human Biology

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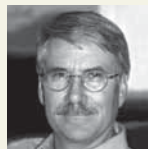
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Interdisciplinary programs part of diversified portfolio

As we settle into the 21st century, it's hard not to notice important new trends in academia. One of these trends is the move by colleges and universities toward the creation of new interdisciplinary courses, programs, and majors. A quick search on the Web for interdisciplinary programs at other universities reveals a remarkable range of new course offerings and undergraduate majors that were not available even five years ago. Interdisciplinary programs are becoming so important to college curricula that some universities have even established divisions or colleges of interdisciplinary studies.

The increasing prominence of interdisciplinary studies at IU is evident in the number of new cross-disciplinary courses and majors. Some of these new majors, such as human biology, cognitive science, and international studies, are featured elsewhere in this issue of the magazine. Many more interdisciplinary programs have made their way into the curriculum, including biochemistry, biotechnology, and neuroscience. In addition, area studies programs, such as the Department of East Asian

What makes these programs so attractive to some students is that they have emerged in response to new societal opportunities and challenges that are not encompassed within traditional disciplines.

Languages and Cultures and the Center for Latin American and Caribbean Studies, are all interdisciplinary and include faculty from history, political science, comparative literature, fine arts, and language departments. A strong incentive for the creation of these latter programs has been the availability of Title VI funding from the Department of Education. Currently, nine of these programs at IU are funded by Title VI grants, and six of them are housed in the College.

What makes these programs so attractive to some students is that they have emerged in response to new societal opportunities and challenges that are not encompassed within traditional disciplines. Consider, for example, the new challenges posed by biotechnology in judicial decision-making. Ever since the O.J. Simpson trial in the mid 1990s, I have wondered how the judicial system could become better informed about biotechnology. This is why I am especially pleased that the College will soon be offering a joint biotechnology and law degree.

Interdisciplinary programs may also arise from a conviction that traditional disciplines are unable or unwilling to comprehensively address an important problem. In the College, departments such as Gender Studies or African American and African Diaspora Studies were at least partly created in response to



Sam Levitan

Dean Bennett Bertenthal

such a conviction. Interdisciplinary programs may also arise from new research developments, such as bioinformatics, which combines molecular biology with computer science. Perhaps the most common rationale for interdisciplinary programs is that they are necessary to facilitate the study of subjects that have some coherence, but that cannot be adequately understood from a single disciplinary perspective, for example, medieval

studies, ancient studies, or Renaissance studies.

For all of these reasons, we see students resonating to interdisciplinary programs and enrolling in ever-increasing numbers. For example, last year the International Studies Program had more than 200 majors, and we anticipate that the Human Biology Program could have as many as 100 majors next year, its first year as a major.

A common refrain among faculty in many of the traditional disciplinary departments is that these new interdisciplinary programs should not be developed at the expense of investing sufficient resources in the central core of a discipline. This reaction is understandable given that investing in new programs threatens the status quo, but for this reason it represents a conservative stance that opposes change when resources are constrained. (Of course, resources are always constrained in academia.) If the College is to continue to serve the intellectual needs of society, which are changing more rapidly than ever before, then it must be prepared to continue to invest in new interdisciplinary programs.

An important challenge is to decide when and how interdisciplinary programs that are often supported initially by grants and endowments merit more permanent status as programs or departments funded by the College. Without the aid of a crystal ball, it is difficult to predict which interdisciplinary projects and programs will lose their appeal after a few years and which will show long-term staying power. It is important for the College to acknowledge that one strategy will not fit all interdisciplinary programs. An important goal is to maintain a diversified portfolio of interdisciplinary projects and programs with the expectation that some will evolve into departments but that most will best serve the College by remaining less formalized so that they can continue to reinvent themselves as circumstances dictate.

~ BENNETT BERTENTHAL

Hoosier at heart

by Lee Ann Sandweiss

Jan Ver Hagen was born a Wisconsinite, but after 15 years of service to Indiana University as a member of the College's Dean's Advisory Board, he's proved that he's part Hoosier at heart. Ver Hagen completed his mechanical engineering degree at another Big 10 school — University of Wisconsin–Madison — in 1961, and for more than 45 years, he held leadership positions in corporate America, primarily in the appliance and motor industries.

Ver Hagen retired from St. Louis-based Emerson Electric Co., where he worked from 1977 to 1994 and from 1999 to 2001. He served in a number of leadership capacities, the last as senior vice president. During the years between his posts at Emerson, he was president and chief operating officer of United Dominion Industries, a Canadian chartered multinational manufacturing group headquartered in Charlotte, N.C., and director of Wolverine Tube Corp. He remains professionally active as director of Flow International, a \$200 million high-pressure water-jet cutting tool manufacturer in Kent, Wash.

Ver Hagen's attachment to IU began in 1981, when his son David fell in love with the university and enrolled as a freshman. "One of the great things about IU for students from the St. Louis area is that it's far enough away from home, but not too far. That in addition to being an excellent university in a beautiful small city," he says.

David graduated from IU in 1985 with a double major in history and political science. Passionate about education, he became a high school teacher at Glenbard West High School in Glen



Jan Ver Hagen

Ellyn, Ill., where he also was the girls' tennis coach. He also taught summer school and remedial programs at Lake Forest Academy in Lake Forest, Ill.


In 1989, David died at the age of 26 in an automobile accident that also claimed the life of his maternal grandmother. To honor David's love of IU, Jan Ver Hagen and his wife, Katie, wanted to do something for the university in his memory. They established the David M. Ver Hagen Memorial Scholarship,

which is given to one to three incoming freshmen with high academic potential and financial need.

Susan Green, the College's former development officer, is now retired, but she vividly remembers working with Ver Hagen to set up the scholarships. "Selecting the scholarship winners and helping Jan to get to know them was always bittersweet for him and for me. Those students were one way of keeping David's spirit alive and helping make the world a better place even though he wasn't in it," she says. "There were many visits when we'd both be a little teary by the end of the day, but I always felt privileged to be a part of it. That was a gift Jan gave me."

The Ver Hagens also established a four-year scholarship in David's name for an academically outstanding Glenbard West High graduate who decides to attend IU; the scholarship provides the recipient with \$13,000 each year for four years. Additionally, they have established David M. Ver Hagen scholarships at UW–Madison and UW–Eau Claire, Katie's alma mater.

"It has been incredibly satisfying to fund these scholarships and follow the students' progress," Ver Hagen says. "We estimate that we've supported about 173 students over the years, if you combine the IU students and the ones in Wisconsin. We often hear from the students long after they graduate and sometimes get together with their families."

Ver Hagen, who splits his time between homes in the St. Louis suburb of Chesterfield, Mo., and Hilton Head, S.C., looks forward to coming to Bloomington for future DAB meetings. "It seems like only yesterday that I joined the board. I've worked with three deans in the College during those years, and they've all been excellent," he says. "These are exciting times for IU. I think this new president [Michael McRobbie] was an outstanding choice." 

Lee Ann Sandweiss is a writer in the marketing department of the Indiana University Foundation.

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Giving back: It's not (just) about the money

by Deborah B. Pettry

Last year I met an IU College of Arts and Sciences graduate, now a corporate president. "I don't respond when IU calls or writes," she said. "All they want is money."

That's just not true.

Without ever giving a single dollar, you can contribute to the College or to any area of the university, its students, and our world. And you can have great fun while you're at it.

This issue of *The College* (see page 6) has a story about a non-financial contribution I made recently. Briefly, my colleagues Rich Mayhew and Emile Robert (neither with IU affiliations) couldn't resist my offer of an "all-expense-paid trip to Indiana in February" to conduct a leadership behavior simulation for students from the Liberal Arts and Management Program. We've been conducting these simulations for organizations

Without ever giving a single dollar, you can contribute to the College or to any area of the university, its students, and our world. And you can have great fun while you're at it.

such as Northrop Grumman, the Environmental Protection Agency, BP, and Disney Consumer Products for years. We know the value of complex simulations and feedback for both experienced and novice managers. Why not give undergraduates the same chance before they enter the workplace?

So, we donated the materials and our time, and the LAMP staff provided travel reimbursement, administration, advance work, and on-site teaming.

That's what I did — found a way to use my expertise in leadership development, solicited the help of two generous and talented colleagues (as well as my nephew Michael Pettry, an arts manager at age 24), and provided the materials. Rich, Emile, and I had such a great time working with the students that we only wish we could do this all the time. We've happily agreed to continue on an annual basis (and if any of you reading this are leadership development consultants, give me a call and come join us next year!).

There's a good chance that you also have knowledge, experience, and talents that you could use directly with IU. Here are a few ideas:

- Be a career mentor to students
- Participate on a panel during industry-specific networking nights and special events
- Conduct mock job interviews to help upcoming graduates

- Arrange for a student to shadow you at your work for a day

- Participate in Alumni-in-Residence Days (specialized workshops or career coaching days)

- Help students from your old department formulate meaningful research questions and projects

- Review student résumés and suggest how they can be improved

- Be available for telephone information interviews about your profession

- Conduct leadership development sessions for students (just as my colleagues and I did)

- Provide coaching to develop professionalism in the workplace

- Share your networking wisdom


- Participate in panels for women in the workplace, diversity career events, programs for international students, or briefings for students who want to work abroad — all through the Career Development Center and Arts and Sciences Career Services.

- Serve as an IU or College student recruiter

- Provide student internships for College undergraduates through your business

- Register your business and employment openings with the IU Alumni Association: IUAlumniCareers.com

If you'd like to explore these and other possibilities for your unique contribution, contact Marsha Minton in the College's Office of Alumni Programming at (812) 855-7934 or mlminton@indiana.edu, or Daniel Pascoe of the College's Career Development Center (812) 855-7490 or dpcascoe@indiana.edu. Or call me in San Diego at (619) 294-4781 to do some preliminary brainstorming about how you might get involved with the College. It is such fun to give to IU in a personal, involved way, and I'd love to help you think about it.

Oh, and by the way, they do still appreciate financial donations too. But that's a different column. 



Deborah B. Pettry, BA'73

Programmed to grow

by Vanessa Cloe

The Bloomington campus started out with classes in two majors — Latin and Greek. Now the College alone has more than 60 departments and programs.


Change is a constant in the College. Just consider the recent addition of new majors including American studies, musical theatre, and neuroscience; and new departments and programs such as human biology, international studies, and statistics. Pearl S. Buck, Nobel laureate, novelist, and humanitarian, wrote, “One faces the future with one’s past.” So it is with the College: Expansion would not have been possible if it were not for the cornerstones laid so long ago. So what is the history of the College? How did it become the entity that it is today, with more than 60 departments and programs?

Though the College of Arts and Sciences, along with the School of Law, wasn’t formally established until 1868 during an overhaul of the university’s organizational structure, several of the College’s departments played pivotal roles in the beginning years of the university. In 1824, when classes began, Latin and Greek (now majors in the Department of Classical Studies) were the only courses taught at what was then known as Indiana Seminary. Soon classes in mathematics, literature, and chemistry were added to the curriculum. By the time the College came along, courses were being offered in areas that have become some of the largest and/or most well-established departments and programs in the College today — philosophy, physics, geology, biology, astronomy, political science, German, French, and even Hebrew (Jewish studies).

Over time, the College saw the transformation of long-established majors into new departments and programs — geology courses, for instance, date back to 1853, but a department wasn’t established until 1886. Later, some departments were divided to form specific concentrations. Philosophy and psychological and brain sciences, for example, were combined for almost 10 years before they separated into two different entities in 1929.

Toward the end of World War II, there was an explosion of new majors and programs in the College. Central Eurasian Studies (formerly the Program in Uralic and Altaic Studies), the Russian and East European Institute, and the Department of Slavic Languages and Literatures formed out of Army Specialized Training Programs during the 1940s and



’50s. The 1960s and ’70s brought the humanities to the forefront with the establishment of such departments as African American and African Diaspora Studies, East Asian Languages and Cultures, and the Individualized Major Program, which itself spawned a plethora of new majors, departments, and programs. Within the past 10 years, the College has added departments of Communication and Culture, Gender Studies, and Second Language Studies. The College’s ability to change and adjust to department, program, university, and student needs is what ultimately has led to its success. 

“Over time, the College saw the transformation of long-established majors into new departments and programs — geology courses, for instance, date back to 1853, but a department wasn’t established until 1886.”



BUSINESS

in training

by Steve Hinnefeld

A College alumna gives students in the Liberal Arts and Management Program a chance to test their corporate skills.

One Saturday early this year, two dozen students from the Liberal Arts and Management Program at Indiana University Bloomington got together to learn about what it takes to run a big, complex business — and not just on paper.

They took on the roles of high-level managers of Leading Edge Paper Products, performing a complex management simulation that has been used to train leaders at Eli Lilly–United Kingdom and agencies of the federal government. And the experience was intense, students say.

“My team experienced a last-minute emergency that changed everything on our team, especially the role that I personally had prepared for the night before,” says Brit-tany Becher, a senior from Jasper who was switched from a lower- to an upper-management role. “By plucking me clear out of my comfort zone and into a very unfamiliar arena, I learned the importance of flexibility, leadership, and effective communication.”

Erin DeSutter, a senior from New Castle who served as operations manager for one of the company’s divisions, says she had people relying on her from the top and the bottom.

“I learned that everyone has things they’re doing that are super-important, and you need to be prepared to be flexible and listen to other people’s sides of the story,” she says.

How did undergraduates get to take part in training — for free — that would cost at least \$1,000 per person in the corporate world? The answer is that Deborah Brooks Pettry, president of San Diego-based Associates for Creative Leadership Inc., which offers the simulation, is a 1973 graduate of IU and the College.

“This was her gift to the College,” says Jane Rogan, the associate director of LAMP. “We were very, very fortunate to have her offer the time.”

Rogan, who observed and helped with the simulation, says the leadership and decision-

making skills taught in the exercise are a perfect match for the Liberal Arts and Management Program, established 17 years ago as a collaboration between the College and the Kelley School of Business.

Students in the honors program choose their major and minor areas of study in the College, but they also take approximately 36 hours to qualify for the additional LAMP certification, including business fundamentals, economics, career preparation, and special seminars their sophomore, junior, and senior years. There are also out-of-class opportunities, including Friday leadership luncheons and a series of Pathways to Professionalism activities. That was where the Leading Edge Paper simulation came in.

“This is the kind of thing where we try to get as close as possible to being in the work environment,” says Pettry, who spent a February weekend in Bloomington to present the simulation with her colleagues Rich Mayhew and Emile Robert. “We try to make the whole thing as stimulating as possible. It’s the complexity of the behavior — in reality you don’t get to do one thing at a time.”

Students who signed up met at Wylie Hall the afternoon before the simulation to choose the jobs they would do and to pick up thick stacks of memos, e-mail messages, and documents spelling out the business issues they would encounter. On Saturday, Feb. 24, they spent all day at IU’s Virgil T. DeVault Alumni Center, going through the management exercise and a lengthy debriefing session in which they gave and received feedback on how they did.

Anthony Bowers, who served as an operations research manager, says the participants were hesitant at the start, but they were quickly drawn into their roles by the complex script of interactions set up by Pettry and her associates.

“It was a very intense process,” says the South Bend native, who graduated in May with a bachelor of fine arts degree. “It

quickly steamrolled into being in the thick of things.”

Annie Berning, a junior from Indianapolis studying political science and Spanish, was an operations manager, supposedly in the middle of the management hierarchy. But “I kind of ended up taking charge,” she says. “That’s my personality, to be kind of the busybody of the whole group.”

Aubrey Dougherty, a junior from Fort Wayne with a major in communication and culture and a minor in international studies, was a lower-level manager, trying to keep a paper plant running efficiently. She says the product may have been virtual, but the stress felt real.

“I was struggling with getting the material out to the other companies and out to the customers on time,” she says. “Other companies weren’t getting supplies to us, and we were having customer complaints.”

Several students agreed the most beneficial part of the exercise was the feedback session, in which they critiqued each other, giving suggestions and compliments, and got expert advice from Mayhew, Robert, and Pettry. “The feedback was the best part,” says Dougherty. “They were honest, and they weren’t mean about it. And they really wanted to help me improve.” She says she sometimes gets nervous and struggles to speak in front of a group, and the other participants pointed out how her body language conveyed her nervousness. “It gave me an honest perspective of how people saw me,” she says.

DeSutter, who majors in telecommunications and communication and culture and hopes to work in advertising, says the experience confirmed what she suspected about herself: that communication skills are her strong point, “but I need to be working on not taking on too many activities and letting other people do things.”

Berning had an internship this summer in the Washington, D.C., office of U.S. Rep.

“I learned that everyone has things they’re doing that are super-important, and you need to be prepared to be flexible and listen to other people’s sides of the story.”

Erin DeSutter

Brittany Becher

Jeremy Hogan

Brad Ellsworth of Evansville. She intends to work in politics or foreign affairs, and she says the simulation taught her details about her strengths and weaknesses that could be helpful.

“Well, I’m an extrovert, I’m a people person, which wasn’t something that surprised me,” she says. “But I realized how it can carry over into a professional atmosphere. I like to take charge, but I’m not the best at confrontation.”

Bowers intends to make a living as a painter, not to work for a large organization. But he says the exercise still was valuable. “I’d say I took away a confidence in my own abilities that I didn’t have before, and a perception of, maybe, how complex a large organization can get,” he says. “I think a lot of people there, not just me, built a confidence in their ability to communicate on a professional level and to navigate through a complex organization.”

Becher says the exercise forced students to collaborate and to innovate toward a common goal. She says she wishes she’d been exposed to that kind of simulation earlier in her college career. “It was by far one of the academic highlights of my senior year,” she says.

Petry, who has been developing leaders and managers for almost 30 years, says the LAMP students reminded her of the early-career professionals she has trained, people who often are just making the move to management.

“Here’s what’s nice: They haven’t learned

all the bad habits we learn in organizations,” she says. “They’re fresh, they’re willing to try things, they’re willing to interact across the hierarchy more. You name the bad habits we’ve all learned in the workplace, and they haven’t learned those.”

And Petry was full of praise for the students and the skills and knowledge they are learning in LAMP’s combination of a broad liberal-arts education with a real-world business and management focus.

“I’ve been telling my corporate clients, ‘Here’s a place to recruit,’” she says. “What we more and more know is, leaders need to be able to deal with ambiguity, they need to deal with ongoing change, they need an integrated systems perspective. Organizations are really grappling with how you train people to do it. And what was very striking to my colleagues and me was, these students are learning to do that.”

“I told them, ‘I’d hire any of you,’” she says. “They are quick to learn. They see the possibilities and the connections. As things come up, they flex to deal with it. They’re displaying all the things we’re looking for in leaders.”


Petry, in fact, could be a role model for anyone wanting to parlay a liberal-arts education into professional success. Her Indiana University degree, which she completed in three years, is in religious studies. “I still love religious studies,” she says. “If I lived in Bloomington, I’d take courses in it.”

She earned master’s and doctoral degrees from Purdue in educational psychology

and became interested in organizational behavior. She started training managers at Purdue, worked in human resources and leadership development with Aerojet General, joined the Center for Creative Leadership in San Diego, and established her own business in 1991.

Petry strengthened her ties with her alma mater in 2005, when she joined the College of Arts and Science Alumni Board. Working with Caroline Dowd-Higgins, then associate director of the Career Development Center, Arts and Sciences Career Services, at IU, she began exploring ways to use her professional experience to help students, and offered to present the leadership simulation for LAMP students. She plans to offer the program again for a new LAMP group next year.

James Madison, the Thomas and Kathryn Miller Professor of History at IU Bloomington, has directed LAMP for the past four years. He says Petry’s contribution of time and talent goes far beyond its considerable monetary value, helping students envision what it will take to be successful in the world beyond college — whether it’s in business, teaching, the non-profit world or graduate or professional school.

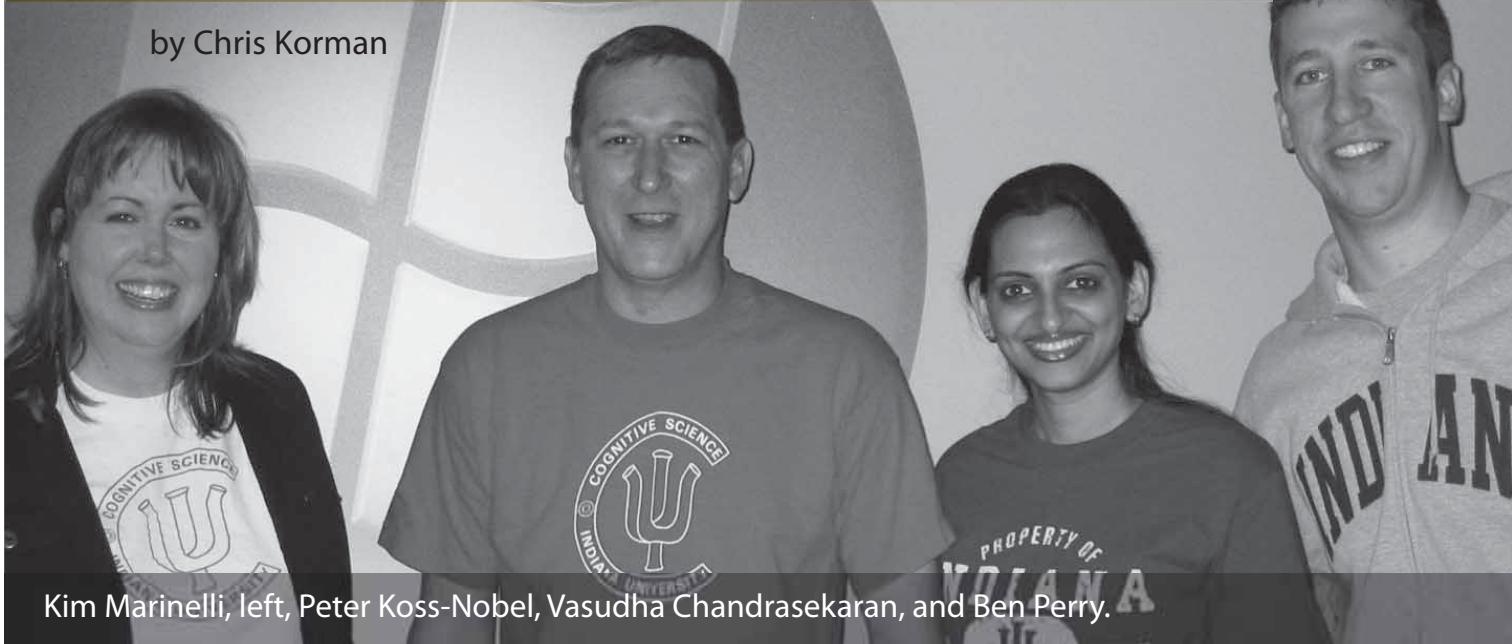
“It just sends such a wonderful message to students when we have alumni making that kind of contribution,” he says. “That’s something alumni can give us that’s priceless.” 

Steve Hinnefeld, BA’71, is an education reporter for the Bloomington Herald-Times.

New Vistas

How did four liberal arts graduates from different disciplines end up working for Bill Gates?

by Chris Korman



Kim Marinelli, left, Peter Koss-Nobel, Vasudha Chandrasekaran, and Ben Perry.

Those commercials — with chunky PC guy dressed up in his suit, and Mac so laid-back, able, and not the least bit daunting — convey a heavy message.

Even though Apple computer sales still account for less than 5 percent of the market share, the insinuation is all too clear: Windows, the most popular operating system in the world and the one used on the majority of PCs, is so *last century*. You shouldn't need classes or books or help from some pimple-faced high-schooler calling himself a member of the "The Geek Squad" to accomplish what you're hoping to accomplish on that machine you paid a grand (or more) for.

In Redmond, Wash., where Microsoft's sprawling campus offers at least a dozen cafeterias, private ball fields, and a lake, a whole team of people from varied backgrounds worked methodically for years against those commercials and the perception they bred. Four of those team members, including Ben Perry, BS'96, graduated from the College. Perry spent his days working with potential users as Microsoft prepared to launch a radical redesign of Windows — eventually given the name Vista — for the first time since 2001. Never before had the company

gone so long between releases. This time around, the Bill Gates empire was going to get it right.

Perry, who majored in psychology at Indiana and later earned a graduate degree in cognitive science from George Mason, spent hours watching a wide cross-section of people, from experienced users to beginners, as they performed everyday tasks on their computers. Perry visited families in their homes, hoping to see them reach the frustrating points, wanting to hear them utter, "But I wish I could do this," or, "Couldn't this be easier?"

His mission, in short, was to figure out why PC guy let those pounds pile on and in the meanwhile purchased that drab, ill-fitting suit.

Perry spent several of his research sessions watching people download pictures from their digital cameras. Five years ago, this task was mostly the province of the computing elite. They had purchased the expensive camera — ignoring the low megapixel counts and bulkiness of the available units — and mastered complicated software and paid the steep cost of getting those images from the screen onto a glossy sheet of paper. Clunky as it now

seems, it was all a bit of wizardry back then. For most people, pictures were still meant to come from film that had been slid into an envelope, which in turn had been scribbled upon and then deposited into a box.

But Perry knew that while Microsoft was struggling to figure out where to go, with delays and restarts plaguing its efforts to develop an improved operating system, everything had changed. Grandmothers were downloading onto their laptops and then uploading to Web sites where friends across the country could purchase the pictures in any size or shape. Framed. Black and white. Whatever they wanted.

Parents no longer spent hours organizing photos and trying to place them, as straight as they could get them, behind a clear cover in those old-style albums. No, that job could be done on the computer, in just a few hours, with music and text added to the slideshow scrapbook. Kids didn't even use cameras. They'd take pictures with their cell phones for use on their Facebook pages.

Perry knew all this and wondered how he could help Vista take the next step. He envisioned a photo program that would be

more intuitive. Easy, when dealing with computers, is as hip as it gets. No one wants to be slowed down.

For instance, Perry heard from user after user some variation of a complaint about one picture problem we'd all grown to abide, but always hated: red eye.

"Oh, there were ways to get rid of it with other software," Perry says. "Zoom in on the eye, do some brush work ..." He trails off, sounding aggravated at the thought.

"The point is, we wanted to make it a click," he continues. "One click, and it's gone."

They came to Bloomington for different reasons and left with different degrees and experiences. But eventually, they all ended up in the same place.

Vasudha Chandrasekaran, MS'05, earned graduate degrees in both human-computer interaction and computer science. She chose Bloomington for the small-town feel and sophisticated city entertainment.

"I knew about the world-class music school and the type of acts it drew," she says. "I knew about the Lotus festival." She eventually became part of that annual world music festival as a dancer with the Miami, Ohio-based group Global Rhythm. She may make a return trip to Bloomington this summer for the festival.

Coming from undergraduate studies at the University of Madras in Chennai,

India — population 7 million — she found the close-knit Bloomington community charming. In the days before she left for the West Coast and her job with Microsoft, Chandrasekaran ate at all of her favorite restaurants in town. At most of them, she ate free.

"They were as sad about me going as I was," she says. "You don't find many towns that can offer what Bloomington can."

Perry, who grew up in Maryland, had heard of IU's strong psychology program. A sports fan, he knew about the passion for basketball.

But it wasn't until he came for a visit that he decided Indiana was the right place to continue his, ahem, education.

"You know the first day of spring, when it finally gets warm and all the kids come out?" he says. "Well, that just happened to be the day I visited. Campus was just alive with kids. That's when I knew."

Peter Koss-Nobel, PhD'96, joined Microsoft after earning his doctorate in cognitive science. He eventually helped Kim Marinelli, BA'89, whom he'd met while she was studying psychology in the late 1980s, to land a job there. Koss-Nobel was a project leader on the Vista user-experience team, which included about 25 researchers and 50 software designers, and used lab research, field research, and various data collection methods to evaluate and reshape the product.

Koss-Nobel helped devise research techniques. He designed one innovation that allowed the Microsoft team to interact directly with beta testers of the new software. He had a button placed on the desktop that, when clicked, sent a screenshot of the user's computer to researchers. At the same time, those users were able to send messages with complaints, questions, or suggestions.

Marinelli helped design and administer "score cards" that measured the effectiveness of various elements of the new program. She developed standards that had to be met by different types of users before the software could be considered finished.

Putting the results of the research into practical application proved to be the trickiest part of the experience.

"We were careful to try to navigate both sides," Chandrasekaran said. "We didn't just go to the designers and tell them what to do. We worked with them to get it all to work in synch."

Chandrasekaran worked on several elements of Vista. She collaborated with colleagues in India on an improved application for scanning and faxing documents and helped with the development of calendar software.

"For so long now people have been ranting about the lack of a calendar," she says. "Just somewhere to write when Jimmy has soccer practice or mom has an appointment. Whatever you need to keep track of. That's what people expect from their computers now, to help them make their lives run more smoothly."

"With our work, we really view ourselves as champions for the users."

As Windows Vista neared its late-December 2006, early-January 2007 release date, Ben Perry became even more acutely aware of how important a hassle-free photo program would be to users. Instead of trying to slip out of the office around 4 p.m. to be able to catch Indiana basketball games on television — there's a three-hour time difference — he was spending much of his time preparing for the birth of his son.

With an adorable baby, Perry knew, would come many pictures.

With pictures would come red eye.

With Windows Vista, one click could take care of that.

Chris Korman covers IU sports for the Bloomington Herald-Times.

Rich Shiffrin and the Microsoft connection

Kim Marinelli, BA'89, and Peter Koss-Nobel, PhD'96, both conducted research under Rich Shiffrin and eventually found their way onto the Microsoft payroll and research on the Windows Vista program. They are, however, only two of five Microsoft researchers who can be traced back to work in Shiffrin's lab. Other former lab members include David Caulton, BS'87; Mary Czerwinski, PhD'88; and Susan Dumais, PhD'79.

When asked about the connection, Shiffrin attributed it to great students. "I suspect the Microsoft connection is largely accidental, and to the extent it is not, is due to my having been lucky enough to have had good students who have been attractive in most cases both to industry and academia," Shiffrin said. Koss-Nobel agreed with the ability of students to move successfully into industry or academia, but felt Shiffrin deserved more credit.

"Working with Rich," Koss-Nobel said, "was a wonderful experience. He's a real person — a very caring person. He really cares about his students. He was very generous, giving us what we needed for our research. He had a good setup for teamwork and collaboration and was very patient. I came from the Netherlands in 1989 to study cognitive science with Rich. It was overwhelming — the university was different, it was a different country, and the language ... I remember giving him a draft of an article once and him getting his pen out and saying 'OK, let's try to get this in English this time.' I always got positive useful feedback. And I still try to achieve his level of writing."

This sidebar originally appeared in Psych Notes, the alumni newsletter of the Department of Psychological and Brain Sciences.

The Interdisciplinary **SUPERHIGHWAY**

by Elizabeth Rosdeitcher

New degree programs and projects are remapping the academic landscape to place the College at the vanguard of liberal arts education

Gender Studies

American Studies

Cognitive Science

Read Jack Kerouac's *On the Road* alongside a viewing of *The Motorcycle Diaries*, a film about Che Guevara's pan-American travels. Taken together, these stories of the 1950s will give you a glimpse into something characteristic of the Americas as a whole: "that this place gets defined by people who move, that we have more border-crossers and transnational narratives at play in the Americas than we have in Europe or elsewhere," suggests Matt Guterl, the director of the College's American Studies Program.

The comparison between the two works also tells us something about American studies itself. It, too, has taken to the road. Once limited to the study of the United States, the field now looks at the country in context of the Americas, taking stock of those threads that commonly define the hemisphere in the midst of distinct national histories and local differences.

The American Studies Program, which this fall is launching a new undergraduate major to add to its combined PhD degree, is a prime example of the newly recharged interdisciplinary programs and projects in the College. With so many of these programs emerging, the movement of students and faculty members between and beyond the disciplines begins to resemble a border-crossing narrative in its own right.

Four years ago, the International Studies Program hit the ground running, and it is now the second-fastest-growing undergraduate major, next to communication and culture. A newly established

Human Biology Program is accepting students to enroll in an undergraduate major. New degree programs in neuroscience and musical theatre were approved in 2006 and 2007, respectively. And a new PhD minor in landscape studies, a field that draws on geography, art history, political science, cultural studies, and other areas, was approved this year, reflecting one of the unique turns this trend has taken. In fall 2006 the Department of Gender Studies broke new ground with the first gender studies PhD program in the nation.

But, Guterl adds, "It's not surprising that interdisciplinary programs should be all the rage here. It's not that we have so few; it's that we have so many." A list begins with Central Eurasian Studies, Near Eastern Languages and Cultures, Jewish Studies, Cultural Studies, Victorian Studies, and Guterl's "first home," African American and African Diaspora Studies — but it is by no means exhaustive.

Such a flurry of interdisciplinary activity has its own cumulative effects. "At many institutions," Guterl observes, "American studies is simply a bridge between English and history. But here we have superhighways running across the College of Arts and Sciences. We don't need a little bridge between English and history." Drawing on these strengths, the American Studies Program, too, has taken on the dimensions of a superhighway, with a broader, more inclusive disciplinary and geographical scope.

ANTICIPATING THE FUTURE

The recent surge of interdisciplinary degree programs and projects is the direct outcome of the IU Bloomington Commitment to Excellence initiative, which began about four years ago and was funded mainly through an undergraduate tuition hike of \$1,000, expected to raise \$28 million each year. Its goal was ambitious, nothing less than to anticipate the future of undergraduate education.

That future is clearly one in which knowledge is not defined by discrete disciplinary boundaries, and in which, according to some, such boundaries might vanish altogether. And so, with a strong foundation already in place, IU was set to take its interdisciplinary infrastructure to a new, more sophisticated level, one that would place the College at the vanguard of liberal arts education.

As Guterl sees it, “The College took the goals of the CTE initiative very seriously. It enabled them to ask the university’s version of ‘What would you do if you won the lottery?’ And it’s not the same thing you do when you get your paycheck. The CTE enabled the College to take institutional risks that seem to be paying off uniformly. They have invested very wisely in interdisciplinary programs that will challenge students and make the College fundamentally progressive and unique.”

From different points along the academic spectrum — gender studies, American studies, and cognitive science, international studies, and human biology — faculty and students offer parallel observations about the value and the need for moving in this direction. And yet, as the aims, interests, and histories of these programs vary, each one offers its own fascinating reflections on what it means to be interdisciplinary. As gender studies graduate

“At many institutions, American studies is simply a bridge between English and history. But here we have superhighways running across the College of Arts and Sciences. We don’t need a little bridge between English and history.”

Matt Guterl



Jeremy Hogan

student Bradley Lane points out, “there are many ways of being interdisciplinary. It’s a decision you make about the function of your work.”

To Cognitive Science Program Director Robert Goldstone, one of its functions is in solving real-world problems. “As we learn more and science tackles real-world problems, the more we realize that such problems are going to be solved by several disciplines working together, not one field flying solo. So if you are interested in things like genuine educational reform, it’s not going to be educational researchers by themselves, but a partnership between cognitive scientists, psychologists, information scientists, and educational researchers. Getting a computer to recognize your speech is not going to be solely an engineering problem, but will involve psychologists figuring out how we recognize speech. Treatments for neurologically impaired patients will not be created by one team by itself, but through interdisciplinary ventures.”

“I believe,” says Suzanna Walters, Department of Gender Studies chair, “that interdisciplinary studies is the wave of the future. When we look at universities 10 or 20 years from now, interdisciplinary studies will be the rule, not the exception. In an increasingly globalized context — a world interconnected through media, technology, and so on — the idea that you can understand given topics through a narrow disciplinary framework is, I believe, mistaken.”

Or as Daniel Knudsen, director of the International Studies Program, puts it, “I think we are increasingly living in a post-disciplinary world. When I imagine universities 30 years from now, I’m not convinced that there are departments in our future as we know them and think of them today.”

ADD WOMEN AND STIR?

As an interdisciplinary endeavor, gender studies has a unique place in the history of university life. “It is,” says Walters, “the grandmother of a certain genre of interdisciplinary scholarship.” The women’s movement of the ’60s and the women’s studies programs that came out of it began to challenge the truth value of traditional disciplines. These disciplines, Walters explains, “were predicated on their supposed inclusiveness, that they teach the truth.” And yet, “when women’s studies scholars began to ask, for example, ‘What does it mean when you claim to teach history, but you leave out half the people?’ they blew apart the idea that the disciplines were giving us a complete view.” Analogous projects arose in black, ethnic, and labor studies. “They were saying, ‘Here’s American history and it looks as though it is being made exclusively by white people and by men, so that the experiences of African Americans and women become invisible or at best a footnote.’”

At first, the response was to say, “We’ve got to add that course on women’s (or other minority’s) history.” But as Walters suggests, it soon became clear that the challenge was greater than simply adding a missing link. When you examine the history of those excluded from history, knowledge changes. You begin to see the power relations and hierarchies on which traditional disciplines are built. As gender studies graduate student Sarah Rowley explains, what began as the simple academic recipe to “add women and stir” was soon transformed into “a new paradigm for scholarship, a new way of asking questions about the way gender is embedded in the way we structure our world.”

For Walters gender studies offers the possibility of a transdisci-

plinary perspective that avoids the constraints of any single discipline. She gives as an example a core course for the doctoral program, “Sexualized Genders, Gendered Sexualities,” which she co-taught with bio-psychologist Stephanie Sanders, associate director of The Kinsey Institute. Walters, who has a background in sociology, sees herself as a gender studies and cultural studies scholar with an interest in media and popular culture. “So while we come from radically different traditions,” she observes, “our course was not just a matter of adding her view plus mine. Instead, we got beyond our own perspectives to something else altogether, to a whole new discourse, something you can’t know in advance. “One of the things we’re trying to do is to say, ‘How do you approach knowledge in a way that allows the mind to range freely and widely, using whatever methods, tools, frameworks, and histories that it needs to get the best, most comprehensive interpretation of a certain subject matter?’”

The result of this is not just another department. “To me the best interdisciplinary programs don’t just sit by and let disciplinary programs continue their work unabated. We want to challenge the disciplines, too, not just provide a location to do other kinds of work. We are structurally a department, but one that is intellectually a home for many. We’re very cohesive and also very fluid and porous.”

ACADEMIC JAZZ

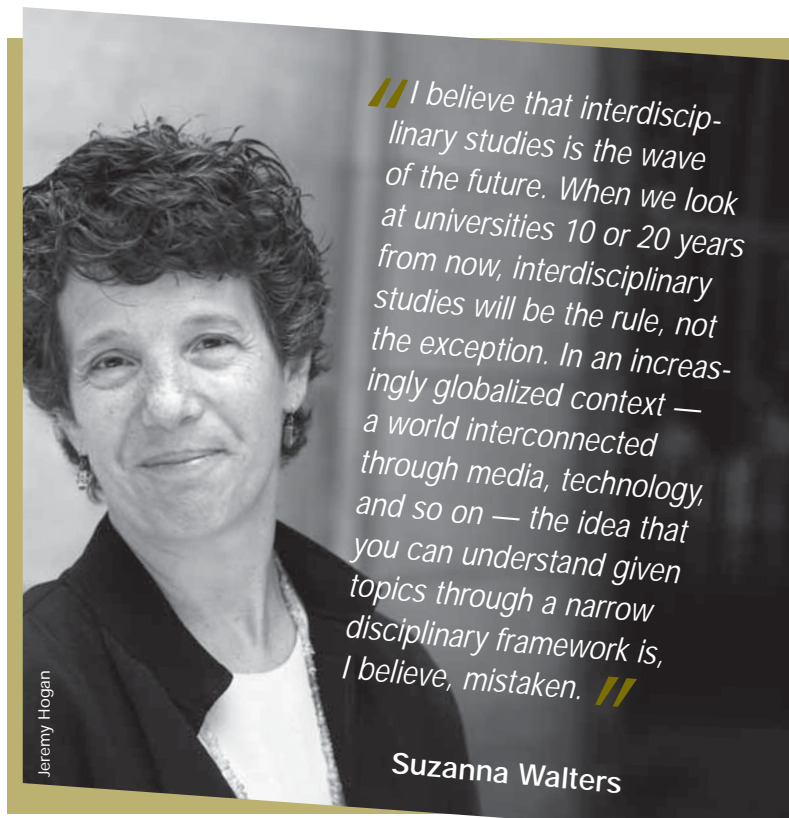
Not unlike a kind of academic jazz, perhaps. That is the metaphor graduate student Kellie Hogue uses to capture the kind of interdisciplinary work to which she aspires: “innovative, creative, and entrepreneurial in the sense that you are always taking a risk. Each discipline is like a different musical instrument, and when it’s done right, you strike a universal chord that touches everybody.”

Hogue is a PhD student in American studies and anthropology, taking advantage of the American studies combined degree program. But the metaphor also seems apt for Walters’ vision of gender studies, as a whole greater than the sum of its parts. “Less like a salad,” says Walters, “more like a stew. You combine the separate parts to create a whole new flavor.”

To Hogue, American studies and anthropology go hand in hand. “It’s hard to imagine one without the other,” she explains. This is especially true with respect to her own research on the Mardi Gras Indians, African Americans who in the 19th century adopted elaborate Native American ritual and dress in annual Mardi Gras celebrations. Identifying themselves as the Creole Wild West, they represent, she says, “a uniquely American mixing of cultures in one space at a time when we’re coming off the Civil War and debating what the nation is going to be about.”

While anthropology might typically focus on the workings of a particular culture in a particular time and place, American studies places this culture into broader social, historical, and cultural contexts. And this context is more and more frequently not merely that of the United States, but that of the Americas and Caribbean more generally.

In fact, one of the changes Guterl has made is to broaden the geographical scope of the program. That the associate director of the program is Deborah Cohn, a professor in the Department of Spanish and Portuguese who studies Latin American literature and its reception within the U.S., illustrates the point. As Cohn suggests, “The creation of domestic culture” in the U.S. and across the Americas reflects “a synergistic relation of domestic and foreign.”



“I believe that interdisciplinary studies is the wave of the future. When we look at universities 10 or 20 years from now, interdisciplinary studies will be the rule, not the exception. In an increasingly globalized context — a world interconnected through media, technology, and so on — the idea that you can understand given topics through a narrow disciplinary framework is, I believe, mistaken.”

Suzanna Walters

That synergy of cultures was the focus of the undergraduate American studies course taught this past May in the Dominican Republic. Exploring “Dominican identity in the age of globalization,” the course considered what it means “that the Dominican Republic has become a switching point for the Caribbean and an outpost for the United States in particular.” Resident instructors Iris Rosa, a professor in African American and African Diaspora Studies and director of the African American Dance Company, who proposed the course with Guterl, and Emily Maguire, a professor of Spanish and Portuguese, examine the topic through the multiple lenses of literature, dance, ethnography, and history. As Guterl sees it, American studies, “no longer contained to the study of the U.S., now follows the footsteps of the U.S. wherever it goes and looks at the U.S. from outside of itself — wherever the shadow might be.”

And yet, as Guterl and Cohn also reveal, on the interdisciplinary superhighway, traffic among the disciplines does not always merge smoothly. It can, however, provide extraordinary teaching opportunities.

At a long conference table in Memorial Hall last spring, graduate students in American studies and other fields met for Variations on Blackness, a yearlong seminar on race that culminated in an international conference at IU. At either end of the table sat its co-teachers, Guterl and Vivian Halloran, a professor in comparative literature. Guterl compares the dialogue between them to a Click and Clack, Laurel and Hardy routine, making sure to add that through all their cross-disciplinary exchanges, the two are great friends.

“She thinks the author is dead and I don’t,” is how Guterl spins it, referring to Halloran’s belief, common in literary scholarship, that the author’s intention is not as important to understanding literature as the text itself and its relation to a world made up of other texts. “He’s a people-person, while I view the whole world as a text,” is how Halloran boils it down, referring to Guterl’s historian’s bent to see human actors as the agents of history.

It’s hard to do justice to Halloran’s position in a sound bite. This

position revolves around the complex way we are always reading and interpreting the world around us, the sense in which the world really is a text. Yet this perspective has also become a great asset to another interdisciplinary venture in the College, the Human Biology Program. As one of the program's founding faculty, her focus enables students to become more careful, analytical readers of and practitioners of science, also astute to its representation in the media. (Gender studies faculty, such as Colin Johnson, also teach in the program.)

To Hogue, however, sitting at the Variations in Blackness conference table was like "watching a pingpong match." It was "one of the seminal moments of my graduate experience and one of the most intellectually rigorous, to witness this kind of dialogue." The course, which is cross-listed in four departments, brought together students from such departments as comparative literature, African American and African diaspora studies, anthropology, history, and classical studies to examine notions of race from many perspectives.

As Halloran sums up, "Overall, I'd say that our philosophical differences didn't so much polarize discussion as help students orient themselves intellectually. It's a good lesson in interdisciplinarity — that it allows you to be flexible but, as a scholar, you cannot divest yourself entirely of disciplinary assumptions and methodology. They're a starting point."

MEASURING BETWEENNESS

Like gender studies and American studies, cognitive science is a field that, according to Goldstone, "brings people together from different disciplinary backgrounds and tries to create something new."

An inherently interdisciplinary field, cognitive science is a bridging of philosophy, psychology, neuroscience, linguistics,

// Intelligence means being able to behave in a flexible and adaptable manner. When the contingencies change, you want to be able to adapt. Students don't know what the contingencies will be in the future. And an interdisciplinary perspective prepares them for just that. //

Rob Goldstone



biology, computer science, and other disciplines brought together to understand the nature of intelligence and the mind. At the same time, cognitive scientists participate in interdisciplinary projects with other fields. Goldstone, for example, is involved in a CTE-funded project, "New Directions in Cognitive Science," in which he collaborates with researchers from the School of Education and the School of Informatics. It is, in this sense, a multi-level superhighway.

Yet, like others, he suggests, the challenge of bringing different disciplines and methodologies together remains.

"I think of what happens when you bring people together from different cultures. The first way they communicate is by pidgin, an ad hoc attempt to bridge language differences. That's what some of us are resigned to speaking. There are a lot of language difficulties. But we're trying to train the next generation so they speak a genuine Creole, a true synthesis of the languages that is also a language in its own right."

As Goldstone explains, interdisciplinary work in cognitive science is necessary. To understand the nature of minds or intelligent systems "is beyond what any given field can do. You need to be able to see connections across fields, to get the cross-fertilization that occurs when a psychologist reads about mathematics or a computer scientist reads about how brains actually work."

To measure his field's effectiveness in bringing the disciplines together, Goldstone, as the ex-editor of the IU-based *Cognitive Science* journal, collaborated with a scientometrician (one who studies how science is organized) to establish "a measure of betweenness." Betweenness was determined by calculating how often *Cognitive Science* connected fields that otherwise had little contact between them. Interdisciplinarity was also measured by counting how many different fields cited, and were cited by, the journal.

In this way, they measured the interdisciplinary paths within and around the journal. Such paths, he believes, "are what will inevitably grease the wheels of science and knowledge. A field's future success will not be achieved by becoming increasingly inbred, but by creating bridges and shortcuts between fields. And ultimately, perhaps, superhighways.

"Let's face it," he observes. "Science is becoming increasingly specialized. But there are groups of scientists who are realizing that that's not going to be good for humanity or for science." Or for students at the College.

Goldstone draws on his own field to consider the very function of the College itself. "Intelligence," he explains, "means being able to behave in a flexible and adaptable manner. When the contingencies change, you want to be able to adapt. Students don't know what the contingencies will be in the future. And an interdisciplinary perspective prepares them for just that."

Walters similarly contends that "students and scholars who have that range of knowledge and intellectual mobility are more marketable and more employable. I wouldn't have started a doctoral program if I didn't believe that."

The kind of mobility that enables people to move — between jobs, skills, and professions as much as between languages, cultures, and nations — is more and more becoming the trademark of the world we are living in, and more so that of the future. The College is creating the pathways not only to accommodate this world, but to understand and change it as well. **C**

Elizabeth Rosdeitcher is a freelance writer living in Bloomington.

All fun and games?

by Ryan Piurek

In telecom,



It's fitting that a friendly game of hoops sparked one of the most innovative programs based in Indiana University's Department of Telecommunications.

"I happened to be playing basketball with [telecommunications professor] Ron Osgood," recalls Thom Gillespie, a clinical associate professor of telecommunications and director of the multidisciplinary Master's in Immersive Mediated Environments program. "I was actually teaching at SLIS [the School of Library and Information Science] at the time, and I had this thing that I wanted to do with games."

It was the mid-1990s, and the "thing" Gillespie had in mind was channeling tech-savvy students' inherent skills into the development of computer games. "It was pretty obvious this was going to be a big area," Gillespie says.

"Back then, everyone [at SLIS] thought it was ridiculous, and, in fairness, they had lots of company. I also tried to pitch it to fine arts, because I considered games an art. Finally, I was playing with Ron and he said, 'Why don't you pick telecom?'"

Gillespie talked to Michael McGregor, then the department chair of telecommunications, who asked Gillespie to present his brainchild at a faculty meeting. Within 10 minutes of his presentation to the faculty, Gillespie's idea ("basically just me telling students we were going to design games") was adopted.

MIME is born

Gillespie's initial idea developed into a full-fledged, intensive program (MIME), which began in 1997 and is focused on the devel-

opment of new media for entertainment, learning, commerce, and communication. MIME faculty span a wide range of disciplines: telecommunications, computer science, law, business, fine arts, communication and culture, journalism, music, theatre, and, yes, library and information science. Their interests are equally diverse.

MIME classes include specialized instruction in interactive storytelling and game design, immersive mediated environments, game economics and synthetic worlds, political communication, and virtual environments, just to name a few.

Essentially, MIME bridges digital and traditional media — including film, radio, TV, print, and the Web — to create products ranging from computer games and virtual-reality environments to films and documentaries.

"Short of creating a 'game school,' the idea is that you use the power of a modern university within all these areas," Gillespie says. "You need great artists, musicians, and business people, and we depend heavily on computer science, the business school, and the School of Fine Arts.

"[MIME] fits into the 21st century of liberal arts," he continues. "There are places we haven't gotten into — places like the English department, history department, as traditional liberal arts as you can get. Look at [film director Steven] Spielberg. *Amistad*. *Saving Private Ryan*. He has been making a living by mining history."

Norbert Herber originally came to IU as an undergraduate saxophonist earning a degree in jazz studies and found that MIME

bridged his fascination with the overlap of music and multimedia. After graduating from MIME in 2000, he went on to compose music specifically for interactive games and returned to teach in the department in 2002 as a lecturer.

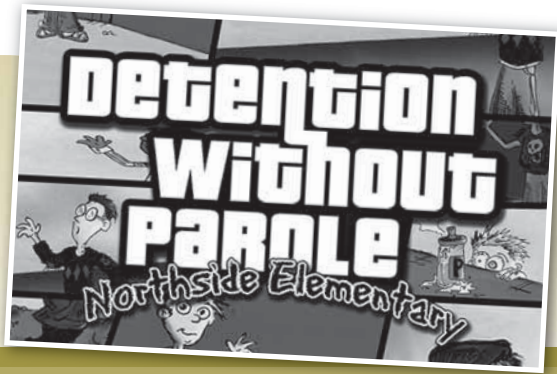
Herber has designed several installations of sound and animation, including Sound Garden, an interactive sonic environment that explores the relationship of people, location, and audio relative to technology. Just as gardeners plant, water, fertilize, weed, and prune their gardens, visitors to the Sound Garden tend to their sonic environment by supplying it with their own recordings, samples, and soundscapes.

"I remember leaving gigs at night feeling a sense of satisfaction in the music that was made by the group," he said prior to the unveiling of Sound Garden at IU's annual ArtsWeek festival in February. "When you had a good night it was usually because everyone in the group was working to make good music. I'd like the interaction of Sound Garden to adopt this quality."

Though not an actual MIME project, Sound Garden represents the kind of the collective activity fostered by the program. One recent activity, also coordinated by Herber, required teams of students from an Advanced Interactive Transmedia Design course to conceptualize, design, and deliver a promotional Web animation for the IU Alumni Association. Twelve students submitted project ideas in March that were extremely well received.

The project also introduced students to the idea of playing within the rules — rules typically set by a client. Herber says it allowed

sometimes it is.



MIME brings together teaching and research from across Indiana University to investigate the social and cultural roles of new media and to engage in the development of new media for entertainment, learning, commerce, and communication. Pictured here are just a few samples of the projects that have been created (see: www.mime.indiana.edu). From left: *Asym*, Rory Starks and Jason Scott; *Sketch & Tell*, Cesar Kobashikawa; *Guardians of Kelthas*, Travis Isaacs, Rory Starks, Jason Hall, Steve Cornett, and Ben and Tom Resnick; and *Detention Without Parole*, Mat Powers and Rory Starks.

the students to understand the professional relationship that designers must establish with clients who are seeking to communicate a specific message to a targeted audience.

“Students weren’t allowed as much creative freedom, but to focus their creative energies in a way that supported and enhanced their client’s vision,” Herber says. “It’s hard, if not impossible, to do this in the bounds of a regular class structure.”

Giving students firsthand experience working in a real-world setting and introducing the team concept are two of the guiding principles of MIME.

“Once you get out of school, you’re never going to be sitting in school taking a test again,” Gillespie says. “The other big thing is ... we expect our students to work in teams. It’s all about you and the team. If you can’t work in a team, you can’t work in interactive media.”

Hey, hey, we’re the Mimesters!

Working together, it’s the students — affectionately known as Mimesters — who are behind the program’s controls. They’re the ones elevating MIME to new levels, opening doors, expanding the program to areas even a gamer like Gillespie would think was outside the playing field.

“A student will come in and say, ‘A major area for me is folklore.’ Well, I never would’ve dreamed folklore up. It all comes from the students. The whole program, in reality, isn’t something great I dreamed up. I basically was just listening to students.”

What do Mimesters do when they grow up? Pretty much anything they want, Gillespie

says. Graduates of the program have gone on to work for LucasArts, Microsoft, and Electronic Arts, to reporting positions for new media operations at the *Chicago Tribune*, AOL, MSNBC, and MTV, teaching at colleges and universities, filming documentaries, and even creating their own companies.

One former Mimester, Chris Booker, graduated with a master’s in new media journalism. Today, he is an award-winning multimedia producer for the *Chicago Tribune* who writes and produces video documentaries for the newspaper’s online and television products.

Another graduate, Will Deloney, was a Texas-based stockbroker when he applied to the program. His application — which consisted of a video of himself performing a magic show and a résumé Photoshopped onto the packaging of a toy “Space Monkey” — caught Gillespie’s attention, even if the rest of the graduate committee wondered just how the program would benefit from admitting the next David Copperfield.

Abracadabra! Freed from the stocks, Deloney helped write, edit, and produce a documentary film about the making of rocker John Mellencamp’s album *Trouble No More*. The documentary aired regionally on PBS and nationally on the Trio Network, and was honored with a regional Emmy award. After graduation, Deloney was hired at New York Times Television, where he worked on a documentary on the 2004 Democratic and Republican conventions. AOL hired him in 2005 to produce and edit several music festivals in Europe and the U.S., including the Vans Warped Tour. Recently, he worked for MTVU on such hit shows as *Backstage Pass*, *My Shot*, and *Stand In*.

“He was a stockbroker,” Gillespie says with amazement. “But what he really wanted to do was work on video. Fortunately, he had interactive experience, which opened the door for him and got him to where he is today.” Why are Mimesters so successful? You don’t have to be a World of Warcraft wizard to figure it out, according to Gillespie.

“They’re doing what they want to do,” he says, before segueing into an unexpected topic and another of his many specialty areas — waffle-making. Every year, at the beginning of the semester, Gillespie schedules a waffle breakfast at his house. The students only have to abide by two rules — don’t worry about bringing food, but “BYOG” (Bring Your Own Games).

“They bring the games, and we’ll set up five or six game stations around the house,” Gillespie says, adding that it’s important for the students to show off their knowledge of games and game-playing skills as well as to begin getting comfortable with their peers. “These ways of knowing are far more important than classroom learning,” he says. “People being comfortable with other people. You’re talking about people making an incredible commitment to other people. It’s likely you’ll be working with these people for two or three years. In that case, it isn’t enough to be very talented.

“You have to be able to play well.” 

Ryan Piurek is a media relations specialist at Indiana University Bloomington and freelance writer living in Bloomington.

MultiVisions and the power of connectivity

by Ryan Piurek

Despite moving on to jobs all over the world, Indiana University's telecommunications students continue to play well past their college days.

Thom Gillespie keeps a list of former students — a “MIME list” — that dates back to the beginning of the program and includes about 98 percent of the students he has taught over the past 12 years. He says the Mimesters chat online almost every day, sometimes helping each other solve problems, whether in the development of a new game, production of a documentary, or creation of a new virtual world.

Maintaining this closeness is one of the primary goals of MultiVisions, an annual conference sponsored by the Department of Telecommunications that offers students a preview of the variety of career options in media industries.

Professionals from around the country come to the conference to interact with students at activities that include panels and one-on-one informational interviews. The end of the conference is marked by a Media Showcase Competition, an awards show for student-produced video, audio, scripts, and Web-based productions. The students' entries are viewed and critiqued by professionals from production houses in Chicago, Cincinnati, Indianapolis, and Louisville, Ky. This year's conference was March 30 in Bloomington.

One of the key creative minds supporting MultiVisions is a telecom alumnus, Steve Katzenberger, BA'77, president and co-founder of Creative Street Media Group in Indianapolis.

“It's great to work within the walls of the university, but their education is just getting started with us. When you get here, you realize this is how you feed your family. It's not just grins and giggles. It's also a business.”

Katzenberger's interest in media began when he was a young boy helping his grandfather, a traveling film projectionist, to set up his theater and projector. In his grandfather's basement was a little boy's dream — a whole film library of black-and-white cartoons, including classics such as “Woody Woodpecker.”

“I guess you can say the lure of the grease paint got me,” Katzenberger says.

During his junior year at Pike High School in Indianapolis, his school built a black-and-white television studio, further cementing his fascination with how media are produced. During his senior year, he became an assistant to the teacher.

His interest in theater and performing led him to IU, but Katzenberger soon discovered he was more suited to a behind-the-scenes role. He was drawn to the “state-of-the-art, unbelievable” equipment at IU's Radio and TV Department (later to become the Department of Telecommunications) and the opportunity to learn the tricks of the media trade at two Bloomington television stations (Channel 4 and WTIU). While at IU, he also had several mentors, including John Winninger, a longtime producer for IU Radio and Television Services.

Katzenberger graduated with a major in radio and television and minors in business and theater. Seven years later, he and his business partner, Dave Smith, co-founded Creative Street Media Group, which today produces corporate, education, and entertainment programming for Fortune 500 companies and cable networks such as Animal Planet, HBO Family, the Discovery Channel, and the History Channel.

Katzenberger was born a little too early




Steve Katzenberger

to be a Mimester, but he can relate to the generation that has followed him. He understands the feelings of uncertainty its members have as they prepare to strut their stuff in a world that can be equal parts exciting and intimidating.

At IU, he says, they've just been getting warmed up. “It's great to work within the walls of the university, but their education is just getting started with us. When you get here, you realize this is how you feed your family. It's not just grins and giggles. It's also a business. And what's surprising to them is that, ‘Wow, I've really selected something that's serious.’ [At Creative Street] we do so much in the medical area ... so you've got to do your job and be serious. There you can really help someone and affect families' lives.”

The MultiVisions conference pulls back the curtain on the industry, allowing students to glean valuable insights from industry veterans from leading media organizations such as CNN, HBO, and Sony Pictures. Katzenberger's advice centers around two principles: Be passionate about what you do (and the pay will follow), and don't take yourself too seriously. For kids who learned to beat Super Mario before they could walk, the latter might seem easy to follow, but he says, “So many have unrealistic views of where they should be. If you're not a millionaire by 28, you're a failure. I call it the ‘instant oatmeal’ generation. But remember, it's the journey. It can be as much fun as the destination.”

The rookies aren't the only ones benefiting from this meeting of creative minds. “Quite selfishly,” Katzenberger says, “we get to look at young people coming right out of school. Our industry is like many others. ... We want to keep our good young people. If we don't get a first look, a lot of that good talent will leave.”

Any experienced game-player would forgive Katzenberger and others like him for looking for advantages, known in video game circles as “cheats.” Cheating, though, assumes that there are winners and losers. In the world of MultiVisions, and IU telecommunications at large, it seems, everyone wins. 

The man in black

by Emily Williams



Ole Brereton in his award-winning film.

One man in a crisp black suit stands alone, head raised, hands together in prayer. After a moment, images appear behind him — first, two glowing orange mushroom clouds, then a figure mid-fall from a skyscraper. At the same time a woman's voice starts to sing: "The world's a shame. It's time for a change. As time goes on, the hate still remains. So who do we blame? People are dying, the blind lead the blind. And all we say is, 'It's a sign of the times.'" Then the screen explodes with a barrage of visceral images from world news as Ole Brereton, the man in the film and the filmmaker, continues this powerful rap about the post-9/11 world.

This is the beginning of the film "The Sign of the Times." Senior Brereton began it as a class project his freshman year, but it became much more than that. "You set out there with an idea, but you really never know what is going to happen as a result," says the Bloomington native, who is working on a BFA in fine arts photography, BA in telecommunications, minor in business, and minor in communication and culture. "With that one small video that I never thought would do anything, I ended up getting some decent recognition."

Brereton's voice is low and relaxed, matching the unpretentious statements he tends to make. "Decent recognition," in fact, includes two of the highest awards available to student filmmakers. In the spring of 2005, Brereton earned both the Broadcast Education Association's Festival of Media Arts award for best experimental video and the Academy of Television Arts and Sciences' College Television Awards prize for best music video. His prize for the latter, presented in Los Angeles, was \$2,000 in cash, \$2,000 in film stock, and a

spot in the illustrious Cannes International Film Festival as part of the Kodak Emerging Filmmakers Showcase.

"I'd heard of Cannes," Brereton recalls, "but I didn't even really know what it was all about until I was invited. I'd never even really thought about it." That quickly changed as advisers at IU helped him apply for grants to fund a trip to the festival. Ultimately, he earned three major local awards: the National Society of Arts and Letters' Bloomington chapter's Career Award, the Hutton Honors College International Experiences Grant, and a travel grant from the College Dean's Incentive Fund, primarily funded by the Dean's Advisory Board. The latter is awarded to only one student each year.

Seeing his own film shown at Cannes in 2005, Brereton says, was both inspiring and daunting. "It felt good to be there," he admits. "The people I was with were all students from big film schools, and they were all grad students. I was the youngest person in the whole Kodak group. That felt good. Feeling like I had kind of a step up, already having a film displayed at this level."

Brereton is hardly the kind of person to rest on his laurels, though. To the contrary, he was invited to the festival a second time in 2006 as an "Emerging Young Artist," and

the Dean's Advisory Board, having already given its annual travel grant to another student, offered an unprecedented second award to Brereton. "The reason I went again is that the first time I went it was really overwhelming for me," he explains. "It was exciting and it was fun, but it was overwhelming. I wasn't able to really ingest it all." His second visit allowed Brereton to make connections and capitalize on his experiences the previous year. "You have to make everything work for your advantage. If you win an award like that, it's not like your career is going to automatically take off. You have to use that as your calling card."

Brereton's recent projects include "The Last Drink of Milk," a fictional story based on the game of telephone tag. He has worked as a freelance producer for the series *Across Indiana* and with the Bloomington public television station, WTIU, on several documentaries. One of these takes a candid look at Bloomington's youth drug culture, and Brereton is applying for a large public broadcasting grant that would help him get it nationally broadcast. "Fingers crossed I'll get it," he says neutrally. "It is pretty competitive." Brereton also has plans to make use of his business minor developing a networking Web site for artists, starting an agency to represent visual artists, and eventually founding his own production company.

All of this seems like a lot for one young person to do — especially with such a Zen attitude. So, although Brereton has no plans to work in front of the camera again any time soon, "The Sign of the Times" is a good sign of things to come for this talented filmmaker. **C**

Bloomington native Emily Williams, a freelance writer, lives and works in Portland, Ore.

French studies faculty No. 1



Basketball and the Jacobs School of Music may be the crown jewels of Indiana University, but when it comes to the productivity of faculty, it's the study of French language, literature, and culture at IU Bloomington that's No. 1.

The Faculty Scholarly Productivity Index, a survey produced for the first time this year, ranked the IUB French studies faculty as tops in the nation for the number of book and journal articles, journal citations, awards, honors, and grants in 2005, the last year for which complete information was available.

"It is a wonderful testament to the French programs and to the dedication of my colleagues to scholarship and research," says Andrea Ciccarelli, chair of the Department of French and Italian. The campus had 14 programs ranked in the top 10 nationally, most of them from the College. It was 10th among public universities and 23rd among all U.S. universities in top-10 rankings. Ranked language and area studies programs included Italian, fourth; Portuguese, sixth; Spanish, seventh; East Asian Languages and Cultures, seventh; and Near Eastern Languages and Cultures, 10th.

IUB science programs also fared well. Clinical psychology and plant biology ranked second and ecology and evolutionary biology was third. The Jacobs School of Music was second for scholarly productivity, behind Harvard.

'New Frontiers' brings cultural capital

Faculty in the College turned to IU's New Frontiers in the Arts and Humanities Program to fund research and plan symposia. The program, funded by the Lilly Endowment, provided \$1 million in the past academic year to several IU campuses to expand cultural capital across Indiana.

IUB faculty who received funding from the program

- **Colin Allen** in history and philosophy of science and **Karola Stotz** in cognitive science for a symposium on the conflict between nature and nurture in explaining behavior.
- **Elisabeth Lloyd** in history and philosophy of science for a study that will examine the divide between climate-change modelers and skeptical scientists on the topic of global warming.
- **Heidi Gealt** in fine arts and **Robert Shakespeare** in theatre and drama to re-imagine the facade of the IU Art Museum, which is celebrating its 25th anniversary this year.
- **Eileen Julien** in comparative literature for an international symposium on the literature and social history of Senegal.

Smith, Estelle named to academies

Two Indiana University Bloomington scientists were recognized for their accomplishments by being elected to prestigious national academies.

Mark Estelle, who holds the Miller Chair in Plant Biology at IUB, was elected a fellow of the National Academy of Sciences, one of the highest honors a U.S. scientist can receive.

Estelle's research has uncovered details of a previously unknown regulatory system for hormone action. His lab recently identified the receptor that binds the hormone auxin, closing a gap in scientists' understanding of the processes that control plant growth and development.

Linda B. Smith, chair of the Department of Psychological and Brain Sciences, was elected a fellow of the American Academy of Arts and Sciences, a 227-year-old institution that has included Nobel and Pulitzer Prize winners, presidents, authors, and other influential thinkers.

Smith, an expert on early development, studies the cascading interactions of perception, action, and attention as children between the ages of 1 and 3 learn to use language. Also among the 203 new AAAS fellows this year were former Vice President Al Gore, former Supreme Court Associate Justice Sandra Day O'Connor, and filmmaker Spike Lee.

Her life with the 'F word' (that's Fashion)



Nana Watanabe

Bill Blass Fall 1987 Collection

"If you don't think clothes are important, then try going to work without them." So said Joanne B. Eicher, a renowned expert on dress and culture, in a lecture this spring in Whittenberger Auditorium.

Eicher, emerita regents' professor at the University of Minnesota Department of Design, Housing, and Apparel, spoke on "My Life

with the F Word" — that's F for fashion. She said the popularity of television shows such as "Project Runway" and "Queer Eye for the Straight Guy" demonstrate the importance society places on dress and appearance.

Her lecture was part of a series endowed by a gift to IU from Bill Blass, the famed fashion designer and Indiana native who died in 2002. It was sponsored by the Department of Apparel Merchandising and Interior Design, which enrolled more than 450 undergraduate majors last year.

Digital preservation, global heritage

The National Endowment for the Humanities has awarded a second round of funding to an Indiana University Archives of Traditional Music project that is preserving critically endangered sound recordings and transferring them to digital formats.

The project, called "Sound Directions: Digital Preservation and Access for Global Audio Heritage," was awarded \$349,910. A collaboration with the Archives of World Music at Harvard University, it was one of seven grant proposals to receive unanimous ratings of "excellent" by NEH reviewers out of 200 submitted for the round of funding.

An NEH grant two years ago got the project up and running, enabling the archives to create best practices and test standards for preserving historic recordings and begin the digitization process. In the upcoming phase, they will preserve 27 collections from five continents and the Caribbean, including Native American recordings made between 1933 and 1949 and African oral histories recorded by IU Professor George Herzog, the Archives of Traditional Music founder.

"We have recorded history of many groups and events from around the world that aren't replicated elsewhere," says Daniel Reed, ATM director and assistant professor of folklore and ethnomusicology at IU Bloomington. "If we don't take active steps to preserve this material, it will go away."

Kids' weight gain worse in summer

Don't blame schools for the epidemic of overweight youngsters. That's the conclusion of a study of weight gain in young children by sociologists at Indiana University and the Ohio State University.

They examined federal data on 5,380 kindergarten and first-grade students and found their Body Mass Index increased, on average, twice as fast during summer break as when school was in session. For Hispanic and African-American kids, the summer weight gains were even larger.

"Schools have been getting a bad rap," says Professor of Sociology Brian Powell, who co-authored the study with IU doctoral student Nicholas J. Rowland and two Ohio State sociologists. It was published in April in the *American Journal of Public Health*.

The authors pointed out that obesity in children between 6 and 11 has tripled in the past 20 years. They suggested schools do more to influence children's eating and exercise behaviors not only during school hours, but after school and in the summer.



Courtesy of Indiana University

Asian Alumni Association honors College graduate

The IU Asian Alumni Association this spring presented the 2007 Distinguished Asian/Pacific American Alumni Award to Yoshito Kawahara, PhD '79, professor and chair of the Department of Behavior Science at San Diego Mesa College. The award was presented at a dinner held at the DeVault Alumni Center. To view the complete article, go to <http://newsinfo.iu.edu/news/page/normal/5494.html>.

Faculty win Guggenheim Fellowships

When the 2007 Guggenheim Fellows were named, IU Bloomington and the College of Arts and Sciences were well represented. Four faculty members on campus received the coveted research awards, bringing IU's Guggenheim total to 123.

Domenico Bertoloni-Meli, a professor in the Department of History and Philosophy of Science and director of the Center for the History of Medicine, received his award for research on Marcello Malpighi and mechanistic medicine. John Walbridge, professor and chair of the Department of Near Eastern Languages and Cultures, will further his research on Shirazi's synthesis of the foundations of Galenic medicine. And Pamela Barnhouse Walters, the James H. Rudy Professor of Sociology, will conduct research on apartheid schooling in America.

Outside the College, a Guggenheim went to David Dzubay, professor and chairman of the Department of Composition in the Jacobs School of Music.

Andrea McRobbie medieval history fellowship — a fitting tribute

In 1996, Michael McRobbie was appointed by then-President Myles Brand to lead IU's University Information Technology Services as vice president for information technology and chief information officer. McRobbie, his wife, Andrea, and their three children made the long-distance move to Bloomington from Canberra, Australia.



Andrea McRobbie

Michael McRobbie, as most of you no doubt know, went on to become IU's 18th president, a post he assumed July 1. Andrea, sadly, did not live to see her husband's accomplishment. She died in November 2003, at age 50, after an 18-month fight against brain cancer. Her obituary in the Bloomington *Herald-Times* detailed her career in Australian government, her research in immigration and multicultural studies at Australian National University, and her last professional position, as director for Internet and multimedia research and development in IU's School of Continuing Studies. It also noted one of her personal passions — her interest in medieval history. A history and philosophy major at the University of Queensland, Andrea became fascinated in the last 10 years of her life by the daily life, art, philosophy, and literature of the Middle Ages.

To honor her memory and her passion for medieval history,

Michael McRobbie established the Andrea S. McRobbie Fellowship in Medieval History with the Indiana University Foundation. On March 30, at the 19th Annual Medieval Studies Symposium dinner, he presented doctoral student Christine Dunn with the first fellowship. It was a festive occasion, and the McRobbies' three children, Josephine, Lucien, and Arabella, his wife Laurie Burns McRobbie, and her daughter, Margaret, were all in attendance.

It was a moving and fitting tribute to a much-beloved woman who, in a few short years, left an indelible impression on Indiana University.

Yours for IU and the College of Arts and Sciences,

~ DAVID ELLIES

'Celebrate IU' week

Homecoming is more than just a weekend of festivities this year. IU Alumni Association President Tom Martz has designated the third week in October on all eight campuses as "Celebrate IU" week. On the Bloomington schedule so far are the dedication of the new multidisciplinary science building, Simon Hall, Oct. 16; the inauguration of IU's 18th president, Michael A. McRobbie, Oct. 18; the traditional homecoming parade Oct. 19; and a football game against Penn State Oct. 20.

Alumni Spotlight



Gretchen Mueller

BA'90, College of Art & Sciences
Owner/Managing Director
Brand Explorations
Seattle

Idealist, reluctant runner,
frequent flyer, IU Alumni
Chapter of Seattle student
recruiting coordinator,
IUAA life member

Why the IU Alumni Association is important to me . . .

Becoming life members at an early age was a logical step for my husband, Tom, and me — we knew we wanted to stay connected to IU, and the IUAA was the best way to do that. Living in Seattle, we appreciate the e-mail service, online publications, and the *Indiana Alumni Magazine*. Member dues support local chapter activities, including charitable, cultural, and social events.

Membership Matters

Join or renew today @ www.alumni.indiana.edu

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THE COLLEGE OF ARTS & SCIENCES
ALUMNI ASSOCIATION

2007 ANNUAL
RECOGNITION BANQUET

FRIDAY, NOV. 2

Join alumni, faculty, and friends of the College of Arts & Sciences as they celebrate the achievements of the College and present the *Distinguished Alumni Award*, the *Distinguished Faculty Award*, and the *Outstanding Young Alumni Award* for 2007.

For information call (812) 855-7934 or
e-mail asalumni@indiana.edu.



Criminal Justice

- 16 Tenured and tenure-track faculty
- 1 Emeritus faculty
- 1 Senior lecturer
- 19 Associate instructors
- 7 Adjuncts
- 3 Master's students
- 38 Doctoral students
- 550 Currently enrolled declared undergraduate majors
- 100 Declared undergraduate minors

Study options:

Undergraduate program

- BA, major in criminal justice
- Certificate in criminal justice
- Minor in criminal justice

Graduate program

- PhD
- MA

The department

The Department of Criminal Justice has a long tradition of innovation. From its earliest days as the home where Professor Robert Borkenstein developed the breathalyzer to its current status as a leader in cultural approaches to crime, law, and justice, the department continues to define the boundaries of the discipline. Consistent with its multidisciplinary character and its history of innovation, our program offers students the opportunity to explore and experiment with emerging areas of inquiry.

Reflecting its home in the College of Arts and Sciences, the criminal justice faculty brings a variety of disciplinary perspectives to the study of crime, law, and justice. This breadth extends as well to the international research experiences of the faculty, which include Africa, Latin America, the Caribbean, Russia, South Asia, Southeast Asia, and Western Europe.



Undergraduate opportunities

The undergraduate program allows students pursuing a major, minor, or certificate to establish a solid foundation in the discipline of criminal justice through exposure to theories of crime and deviance, broad perspectives on the criminal justice system, and alternative social control systems. The undergraduate program also provides an excellent opportunity for students to pursue personal interests in criminal justice through a wide variety of elective courses, including such offerings as "Psychology and the Law," "Law and

Society: The Cross-Cultural Perspective," "Street Crime," "Deviant Images/Deviant Acts," and "Corrections and Criminal Justice."

One exciting option for our undergraduates is the opportunity to enroll in criminal justice courses overseas during the summer. This summer students are traveling to Amsterdam to study "Conflict Resolution" and "Social Policy in the Netherlands." India is a future destination for summer study with courses focusing on "Criminal Justice in India" and "Affirmative Action in India."

Another excellent opportunity available to our undergraduates is the Field Experience in Criminal Justice. Students can earn up to six credits toward their degrees for internship experience. Recent interns have worked with the courts; probation offices; jails; shelters; prisons; alternative sentencing programs; local, state, and federal agencies; research projects; and other criminal justice-related initiatives. In recent years, the department also has incorporated service-learning opportunities in several classes.

Graduate program

The department's location in the College of Arts and Sciences offers outstanding opportunities for the multidisciplinary study of crime, law, and justice. There are currently 41 graduate students in our program taking advantage of these opportunities. These students' interests are varied, ranging from juvenile justice to prison reform, from criminological theory to comparative justice, and from public policy to the state's response to dissent. Recent doctorates are employed in academia, as public policy researchers, and in government service.



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