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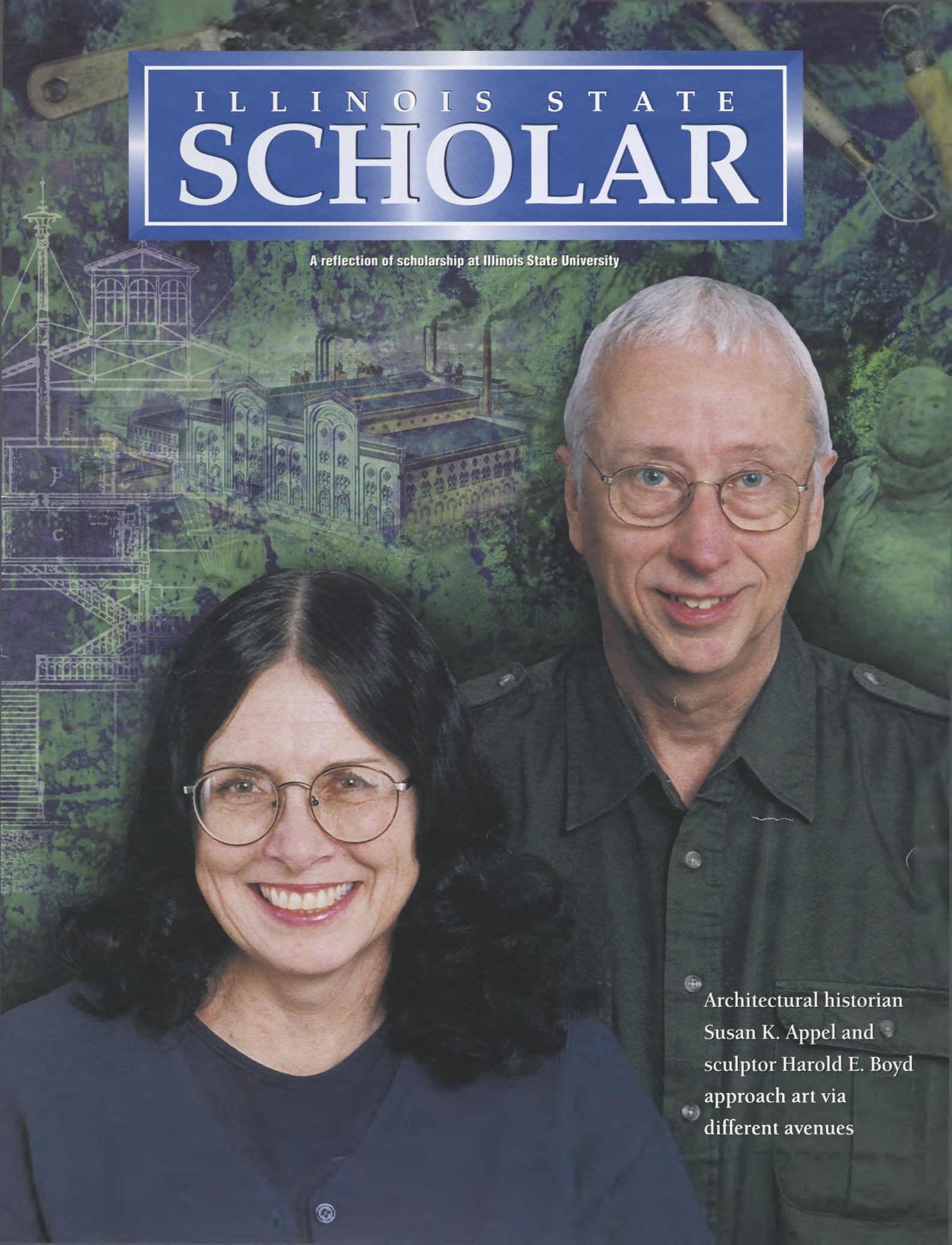
Illinois State University

ILLINOIS STATE SCHOLAR

A reflection of scholarship at Illinois State University



Architectural historian Susan K. Appel and sculptor Harold E. Boyd approach art via different avenues

ON THE COVER: Whether depicting the human body in a variety of materials or researching the architectural history of pre-Prohibition breweries, Harold E. Boyd and Susan K. Appel have distinguished themselves in their discipline. Elaine Graybill's profile of these creative scholars begins on page 15.

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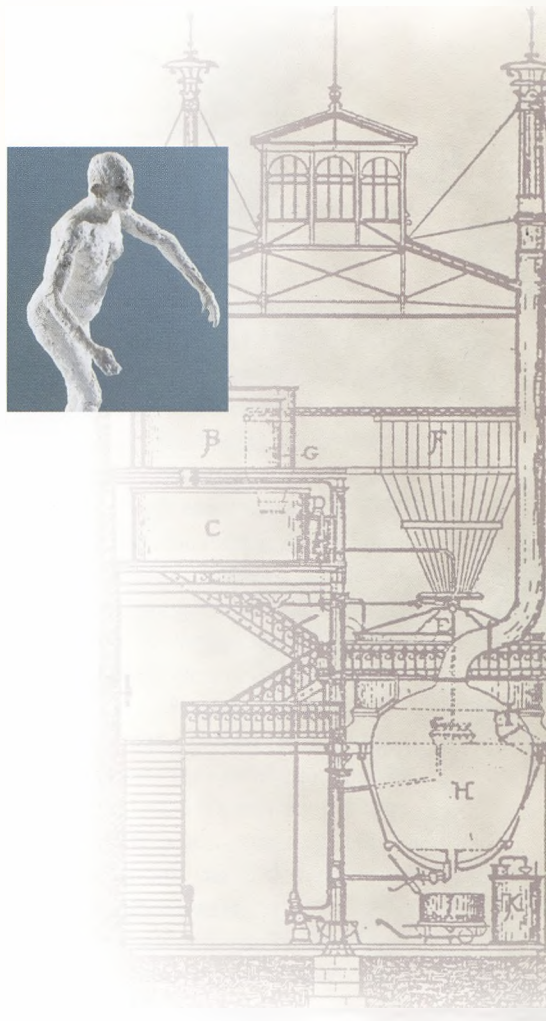


Crime and prejudice

Professor overcomes one to understand the other

By Pamela Lewis

When people meet Illinois State University's Sesha Kethineni they receive a warm smile and an outstretched hand.

Men in her native country would be offended by a woman initiating eye contact and a handshake; however, this associate professor in the Department of Criminal Justice Sciences never allowed India's cultural traditions to deter her from becoming distinguished in higher education. Kethineni came to this country because there were more opportunities to study criminal justice, and she stayed because a woman with her ambition can achieve more in the United States.

Kethineni lived a privileged life in her hometown of Madras. Her father is a successful real estate developer. Her mother, born into wealth, instilled in her three children the importance of education.

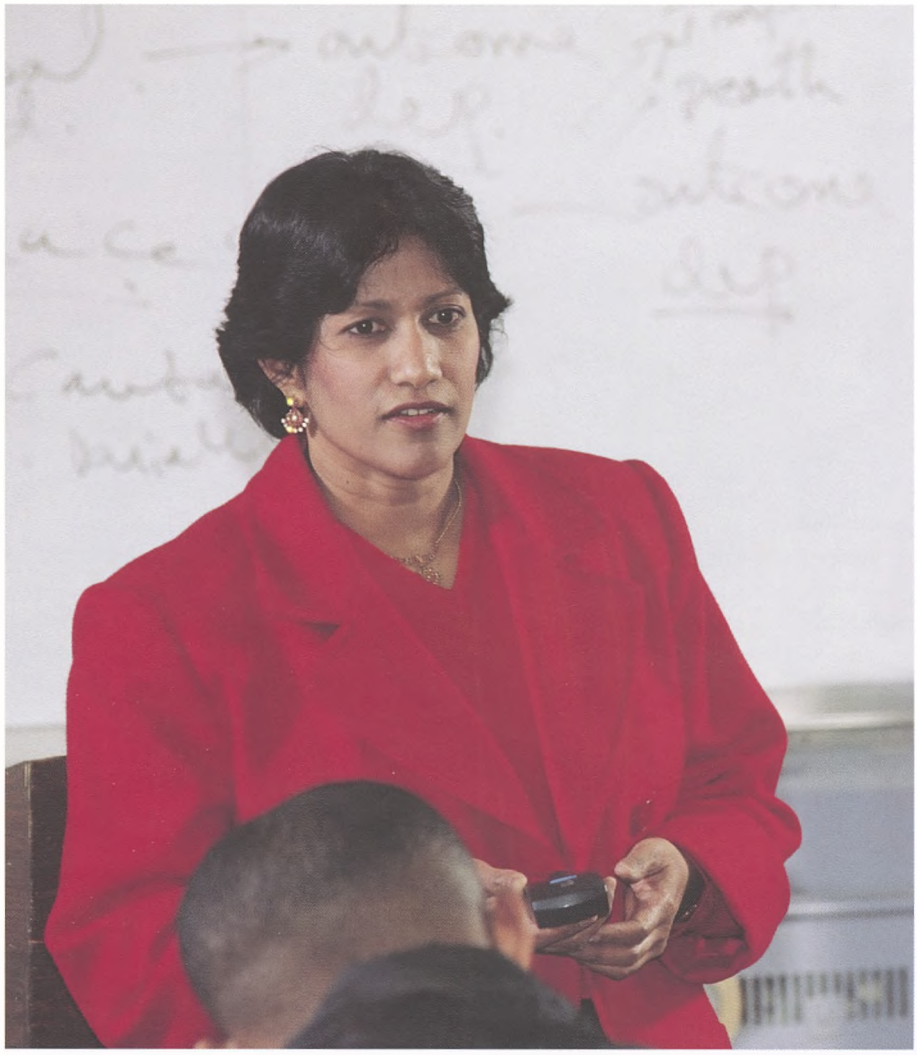
"My parents, my mother especially, were very strong and told my sister and me that we were equal to boys," Kethineni explains. But, in reality, the sexes are not equal in India. More than half of all Indian women are illiterate, and fewer than 15 percent earn college degrees. It's a harsh reality that Kethineni confronted early and often.

Originally she had hoped to become a physician. After earning a bachelor's degree in zoology at the University of Madras, she decided that medical school would likely preclude marriage. "I would have been too old to be married. It also would have been hard for my parents to find a husband for me who was as much or more educated," Kethineni says, referring to the Indian tradition of arranged marriage.

While waiting for a marriage proposal, Kethineni continued her education, this time in criminology, a major not offered by many colleges and rarely studied by women. Despite limited offerings that make it difficult for women to get into graduate programs, she earned a master's degree and completed a law degree at the University of Madras as well.

Her intention was to practice law, which she did for one month under a lawyer who predicted she would not be successful. "I was too assertive, and it's not typical for Indian women to survive in the legal profession," Kethineni explains. "I didn't like bowing to superiors. I wanted to shake hands, which women aren't supposed to do. It's not modest to do that. We were not to look men in the eyes directly or shake their hands."

She matriculated at the University of South Carolina in the hope that a Western education would gain her respect and help her realize her dream of practicing criminal law in



Sesha Kethineni's research focuses on comparative criminal justice, specifically juvenile justice in India and the United States. The illustration on the facing page is from a poster celebrating India's Juvenile Justice Act of 1986, which, according to Kethineni, mandates "a more humane way of treating" juvenile offenders.

India. As soon as Kethineni earned a master's degree in criminal justice at Carolina, she realized she wanted to teach; consequently she completed a doctorate in criminal justice at Rutgers University.

Unfortunately a desire to teach in India never materialized because the few positions available were offered to those educated in India. Illinois State recognized her talents and hired her in 1989. While in the United States, Kethineni bypassed Indian custom and chose her own mate, and the two now have a daughter, Gowtami.

Kethineni teaches juvenile justice, world criminal justice, and research methods, the last being her favorite class. In research she has specialized in comparative criminal justice, specifically juvenile justice, drugs, and female criminality in India and the United States.

The past several summers Kethineni has taken Illinois State students to India to study the juvenile justice system as part of an exchange program with the University of Madras. Last summer she was horrified to find more than 150 children warehoused at a detention center without plumbing or furniture in a room just twice the size of her Illinois State office.

"They ate, slept, and went to the bathroom in a crowded room. It was appalling. It wasn't like that the year before, but there were four or five escapes and not enough staff to supervise them, so they locked the juveniles up 24 hours a day. Many of the children housed in the detention center were destitute, dependent, neglected children. Very few were criminals," Kethineni recalls.

During a seminar at the Indian university, Kethineni used an open forum to detail the center's deplorable conditions and entreated a member of India's Human Rights Commission to investigate.

"I will not be invited back to the detention center. They won't give me permission because I spoke up in a public forum and didn't go through Indian authorities. I didn't care," she says, vowing to follow up her inquiry when she returns to India this summer.

Much of her research compares juvenile delinquency in the United States with that in her native country. It culminated with the book *Comparative Delinquency: India and the United States*, which describes the extent of delinquent behavior among juveniles in both countries and the causes. The book is on the reading list for law students at Oxford Law School, and in 1997 it won the Distinguished Book of the Year Award from the International Division of the American Society of Criminology.

Kethineni's research reveals that Americans blame poverty for the rising juvenile crime rate, a conclusion that she finds weak. "India is a very poor country, and if poverty causes crime then India should have more crimes than other countries," she reasons.

But juvenile crime isn't a significant problem in India because children are raised in stable homes that offer constant supervision by parents, extended families,

and the community. Children are not allowed to roam the streets, and they turn to their parents rather than peers as role models.

Americans also blame crowded schools for children's failures, but the professor's research indicates that crowded classrooms in India—many with 50 to 60 children per class—do not contribute to juvenile delinquency.

Americans also blame crowded schools for children's failures, but the professor's research indicates that crowded classrooms in India–many with 50 to 60 children per class–do not contribute to juvenile delinquency. Factors identified as causes of deviant behavior in young Indians and Americans alike include a lack of supervision, influence from peers and the media, and the influence of societal violence on children who do not have strong family bonds.

Unlike the United States, which is getting tougher with juveniles, India no longer sentences young criminals to life in prison or death. They are sent instead to special homes where they undergo rehabilitation.

"The United States is moving toward a get-tough policy because of public outcry about escalating violence. It is politically popular to have a get-tough policy," Kethineni says. "India has moved to a more humane way of treating children. The blame is placed on the family and society, not on the kids."

Her latest published work is a chapter in the book *International Criminal Justice*, in which she examines the effectiveness of drug laws imposed on Indian opium farmers. She interviewed 50 growers who legally cultivate opium for international pharmaceutical companies. They also illegally traffic drugs despite recently passed laws that carry harsh punishment, including the death penalty.

"Opium farmers are strictly supervised, but crops are still diverted. They said the laws were passed without understanding farmers' problems. Legal profits are low," Kethineni says. "The laws are ineffective because no one will be witnesses or informers to the trafficking."

One of Kethineni's current projects is a study of female criminality in India. She interviewed approximately 150 incarcerated females in two Indian prisons and focused on 78 who were serving life terms for murder. Usually life terms mean women serve 20 years. With good behavior, they will serve 10 to 14 years.

The majority killed their spouses or children to end domestic abuse. After killing their husbands, women kill children by dumping them in wells so they don't grow up in shame. Many of the women Kethineni talked to tried to commit suicide after the murders but failed.

"One woman had a scar ear to ear," she explains. "In India, you commit murder, you get life in prison. The judges don't care why the women killed." Self-defense is rarely used in abuse cases because women are supposed to be docile and take the abuse, according to Kethineni.

"To tell you the truth, many of them are happy in prison because meals are provided and the women aren't ridiculed. They aren't educated, and once they get out no one will give them jobs. They will be outcasts," she says. "What we're trying to do is talk to justice and criminal justice officials about battered women's syndrome."

The rest of the women the professor interviewed were convicted of "bride burning," a crime in which a mother-in-law kills a daughter-in-law by scalding her so that her son can remarry someone with a better dowry. Although India has a law prohibiting dowries, Kethineni says the law is largely ignored. As a result, India is taking a no-nonsense approach by arresting mothers-in-law, grooms, and other family members who harass new brides for money.

"Greed is a female issue in India. The government has established dowry cells or units in courts and is staffing police stations with females to encourage women to come forward with complaints," says Kethineni, who is also exploring domestic abuse in the United States.

With help from the Bloomington Police Department, Kethineni received a $116,000 COPS grant from the U.S. Department of Justice to evaluate the effectiveness of arrest policies and treatment of domestic violent offenders in McLean County. Kethineni believes the study will have major policy implications, not only in McLean County but throughout the nation, because the research will evaluate whether arrest policies and treatment programs reduce recidivism.

"Convicted offenders have the choice of treatment, intervention programs, or jail. Those seeking treatment must attend and pay for sessions. We're trying to find out whether the treatment stops the behavior," she says.

Future research will be devoted to the causes of domestic violence and its effect on children raised in violent households. Kethineni will measure the effect on children's school performance and how they adjust to family life. She also will study the effectiveness of orders of protection in reducing domestic violence, which will affect how the legal system handles domestic violence cases nationwide.

Kethineni's research allows her to help people everywhere but especially those in her homeland, where her expertise previously was not respected. "Now I show people in India my business card, and they are impressed. I have finally achieved status in the academic profession back home through my work," she says.

"I can do so much more for Indians by working here. I can tell them if they are doing something wrong, and they will listen. Before it would have been: 'Who are you, and what do you know about the problems of our country?' A researcher can change the minds of academic professionals and have an impact on society."

As a mother, Kethineni knows she has the same ability to influence her seven-year-old daughter, who is encouraged to be strong, look people in the eye, and shake hands.

"She can do anything like any boy. I encourage her," Kethineni says. "I have faced my own obstacles to reach this level. She is very lucky. She will have fewer."

Seeing the Person inside the patient

By Susan Marquardt Blystone

DISEASES differ in their symptoms and severity, as does each person's ability to tolerate pain. Despite these differences, the common denominator that exists in virtually every instance of illness or injury is the desire for comfort that comes with compassionate care. With the

Caring

"I always tell my students that I want them to be the kind of nurse they would want to have taking care of their mother or grandmother."

exception of family members and friends, it's typically a nurse who knows the prescription to meet such a need.

In an age when health care hinges heavily on technology and providers are increasingly burdened by legalities if not stiff insurance regulations that influence treatment, it's easy for patients to feel poked, prodded, and ignored. Denise Wilson has worked as a registered nurse and family nurse practitioner long enough to have seen how even positive advances in the field of medicine can create negative reactions if the person is overlooked.

"Technology is wonderful for diagnosis, but it can't replace the human contact needed by the patient," Wilson says, explaining why Illinois State University's Mennonite College of Nursing emphasizes caring as one of the four cornerstones of its program. The others are professional practice, communication, and critical thinking.

It takes strength in each area to succeed in nursing, a fact Wilson learned early in her own career. She got her start in 1978 when she worked in the orthopedic unit of Bloomington's Mennonite Hospital after earning a Bachelor of Science degree in nursing at Illinois Wesleyan University, which has since bestowed upon her its Distinguished Alumni Award for Excellence in Nursing.

"When I was in grade school I wanted to be a teacher. In my junior high and high school years the job market for teachers was limited," Wilson explains. "I started working as a teen volunteer at a hospital. I was fortunate to work in intensive care and the emergency room and found that I loved it."

With the desire to teach still alive, Wilson found a way to combine her two passions. She returned to the classroom to complete a master's degree in nursing sciences and adult health nursing at the University of Illinois at Chicago before earning a doctorate in educational administration and foundations at Illinois State. Her dissertation thesis, "The Need for Master's-Prepared Nurses in Illinois," became the foundation for a master's program she helped launch at Mennonite College of Nursing while serving as dean of academic affairs for five years.

Wilson is now an associate professor in the college that was acquired by Illinois State in mid-1999. When she's not teaching in classrooms or laboratories, Wilson can be found practicing what she preaches to the graduate students she instructs. She works a few hours each week as a family nurse practitioner with an eight-physician internal medicine group in Bloomington.

"I don't know what I'd do if I only had one job at a time," Wilson says, sharing her conviction that she must stay active in her field to be an effective teacher and researcher. "You have to work. There is no way you can teach family nurse practitioners if you're not current in practice."

And so she treats individuals with simple acute or chronic illnesses, caring for those from age 13 on up to nursing home patients who have reached the century mark. Hypertension, diabetes, high cholesterol, and upper-respiratory illnesses are examples of the cases she handles, all of which are typical for family nurse practitioners.

Health promotion is always a major emphasis in the nurse practitioner's profession.

Working collaboratively with physicians, family nurse practitioners do a thorough physical assessment and handle follow-up visits, always keeping an eye on the patient's total health. While taking a patient's history, for example, the nurse must know what to ask to discover underlying causes of illnesses that could be rooted in anything from incompatible medication to a bad habit or problem relationship.

"I don't know if we are just more aware of it, but we are certainly dealing with all the things we do to ourselves–the diets, smoking, and lack of exercise," Wilson says. "Then there are the mental health issues we deal with, such as depression and anxiety, which we didn't hear about as much before." Factor in sexually transmitted diseases and abusive situations that family nurse practitioners often unravel, and it's clear why Wilson argues that the job has gotten so complicated a college degree is necessary.

"We are involved in so much more than just handing patients a pill," she says. In fact, another pill may only worsen the woes of a patient who is seeing more than one physician.

"It's very easy for care to get fragmented as patients go to one specialist for one

Professional Practice

Critical Thinking

problem and another for yet another problem," Wilson explains. Part of the nurse's challenge is to look at all that each physician has prescribed independently, discover what over-the-counter medications are being used, and evaluate how it all affects the patient's total well-being.

"I've had patients hospitalized due to side effects of medications they were taking," Wilson says, emphasizing the challenge medications alone can present. Deciding what medication to prescribe for one ailment that won't complicate another, and that is allowed by an insurer, and that fits into a patient's budget is no easy task. It can only be accomplished through careful assessment, which is why the college places great emphasis on communication.

"Nurses have to have good communication skills and be good listeners," Wilson says. There is no better medicine for a patient than having questions answered, hearing reassurances from a health-care provider who can offer guidance from having dealt with similar cases. That experience can be a two-edged sword, however, if nurses don't remember to personalize each case.

"Patients depend on health-care providers to give them information. It's a personal issue for them. Each is a unique person, and the problem is unique to them," Wilson says. "I always tell my students that I want them to be the kind of nurse they would want to have taking care of their mother or grandmother."

The lesson is just one of many Wilson conveys to students with such enthusiasm and skill that she is a past recipient of Mennonite College of Nursing's Kathleen A. Hogan Teaching Excellence Award. From a class on geriatric care to another that opens students' eyes to practical issues such as liability concerns and the professional credentialing process, Wilson is ultimately concerned with nurturing students' diagnostic reasoning skills.

She knows her students will have reference books documenting the latest in medications and treatments, preaching that such texts should become each graduate's professional bible. "There's no way to know it all," Wilson says. "It's next to impossible to keep up with the field. Every time you open a journal there is a new treatment or a new drug."

She maintains that the key to a nurse's success is not tied to memorization of such facts. It hinges instead on an ability to unlock each individual's case, which can only be done through a reasoning process that is unique to every diagnosis.

The ability to compile symptoms, determine the cause, and recognize the best course of treatment comes through classroom case studies and more than 700 hours of clinical work. Wilson's desire to train nurses in this critical process extends beyond the Illinois State campus to her work as author of the book *The Nurse's Guide to Understanding Laboratory and Diagnostic Tests*.

"I don't want students to just memorize, and I don't want someone to just be technically competent," Wilson says, explaining that her goal is to develop in students the concept of "continuous thinking." Such an approach not only addresses immediate health concerns but allows family nurse practitioners to think ahead and preclude future problems. Taking the time to discuss diet issues with the patient battling high cholesterol is one example of what Wilson means when she tells students their job is health promotion, disease prevention, and education.

The combination is increasingly important, as individual cases and the health-care system as a whole become more complex. Wilson remembers, for instance, the days when patients now on regular hospital floors would have been admitted to intensive care units. She can recall the days before HMO and Medicare formulas dictated treatment. She's had patients ask for her by name and enjoys the opportunity to see patients on a continuing basis. It's such memories and experiences that make her dual work as a professor and practitioner relevant, rewarding, and a daily challenge.

"If you don't want to be a lifelong learner, you don't want to get into health care," Wilson says, confessing that she's had her share of brainteasers through the years. She continues to be challenged as she looks for the best way to teach nursing to students whose task and tools will no doubt continue to change but whose ultimate responsibility—to see the person inside the patient—will forever remain the same.

"Patients depend on health-care providers to give them information. It's a personal issue for them. Each is a unique person, and the problem is unique to them."

Communication

TEACHING THE TEACHERS

Professor opens students' eyes to urban school diversity

By Elaine Graybill

When Savario Mungo was a young man growing up in New York City, he embraced the idea of helping people relate to diverse populations, and he has systematically built on that idea throughout his career. As a professor of education at Illinois State University, Mungo has changed the face of teacher education nationally by developing a distinctive model for preparing teachers to teach in urban schools. Mungo's model is cross-cultural, based on the idea that a future teacher should be prepared to enter a diverse classroom in the same way a Peace Corps worker is trained for an assignment in a far-off village.

Mungo, who teaches in the Department of Curriculum and Instruction, is retiring in May, and fittingly he is putting the crowning touch on the model program he has created by developing a new student-teaching site in Hawaii. "My whole purpose now is to be sure I get this process in place," he says.

His work at Illinois State has earned Mungo honors, including the College of Education Distinguished Teaching Award in 1983, the College of Education Outstanding Teacher Award in 1993, the David Strand Diversity Achievement Award in 1994, and the Robert Knight Award for Distinguished Service to Middle Level Education in 1999. He has served on the boards of state and national education associations.

Mungo's overriding goal has been to prepare teachers to work with diverse populations. "The experience of growing up in New York City among diverse populations cemented for me the focus of trying to get people to be more open to diverse groups," he says. He began majoring in anthropology and African studies when he enrolled in the College at New Paltz, University of the State of New York, with the intention of pursuing an academic research career. He soon decided that he would be more effective in the field of education, so he changed majors and earned a bachelor's degree in elementary education.

> **"The breadth and depth of this summer experience allows the students the greatest potential for success working with diverse student populations in challenging settings, all prior to student teaching."**

Mungo taught on Long Island, New York, earned a master's degree in secondary administration at Hofstra University, and a Ph.D. at New York University in secondary curriculum and instruction for the urban child. His final year of public school teaching, 1967-68, was at JHS 118, a Special Service School in New York City with a predominantly low-income Puerto Rican population.

About that time Illinois State wanted to develop a program to better prepare students to teach in urban schools. The University hired Mungo to create an urban education program, and he began in the fall of 1968, moving to Bloomington-Normal with his wife, Sharon, and their three children.

Soon after Mungo joined the University his department chairperson allowed him to develop "Urban Field Experience"–a 6-hour course based in Peoria–as one component of the urban education program. Students live in Peoria for eight weeks from May to July and are placed in urban schools, local community agencies, and state and private institutions. Each student works in multiple placements and also participates in seminars, training sessions, individual conferences, and community recreational activities. They work predominantly with White, Black, and Hispanic populations in settings such as correctional programs, dropout facilities, mental health centers, drug and alcohol programs, and alternative education and recreation programs.

"The breadth and depth of this summer experience allows the students the greatest potential for success working with diverse student populations in challenging settings, all prior to student teaching," Mungo says. He directed that program until this year, when Assistant Professor Joseph Nwoye took over.

The "Urban Field Experience" was the start of a series of activities for Mungo

that built the urban education program into a constellation of courses, activities, and resources designed to prepare future teachers.

Mungo has based that teacher-preparation program on both a concept and a structure. The concept became clear to him through the works of two other scholars. "I almost fell off my chair," he says, when he read the book *Intercultural Interactions: A Practical Guide* by Richard W. Brislin, et al. Brislin's book was an instrument to train people who were going to "interact extensively" with people from another culture. *Intercultural Interactions* lists 18 concepts that apply to anyone going into a different culture.

Mungo was struck when he began reading the concepts that fell under the heading of "People's Intense Feelings": anxiety, disconfirmed expectancies, belonging, ambiguity, and confrontation with one's prejudices. He said to himself, "Wait a minute! That's what happens to a new teacher going into a school building" with culturally different students.

After that realization, Mungo conceptualized the teaching of diverse populations of students as falling into the category of cross-cultural communication. In a 1989 article, Mungo wrote: "If we address this population [of students] as in many ways truly culturally different, then we can use ways in which we have prepared people to work in foreign countries. Many of the strategies for preparing Peace Corps workers, businessmen to work overseas, diplomats to survive in foreign posts can be adapted to training our teachers to work with tomorrow's youth."

Mungo incorporates into teacher preparation Brislin's ideas that people going into different cultures may wonder if their behavior is appropriate, be upset by things not being as they expected, feel like outsiders, have trouble defining the social reactions of others, and grapple with the learned behavior of rejecting people who are different. Brislin has 13 other concepts that Mungo also has used. (See accompanying box.)

The second scholar who helped him focus his concept was Howard Gardner, a professor of education at Harvard University and codirector of Project Zero, who defines intelligence as multifaceted and a quality "accepted by one or more cultural settings." Mungo says Gardner's multiple intelligence theory "offers an underlying principle that allows us to clearly address student differences as we develop our strategies" for teaching them, both in his education classes at Illinois State and in diverse urban populations. Using the multiple intelligence approach in organizing and teaching university courses is the topic of a chapter Mungo wrote for the 1999 book *Cultural Diversity: Curriculum, Classroom, & Climate*.

Gardner names seven categories of intelligence and says each person has a unique combination of those abilities. Those categories are linguistic, logical/mathematical, spatial, bodily/kinesthetic, musical, interpersonal, and intrapersonal. Mungo adopts in his teacher preparation programs Gardner's ideas of differences among individuals and differences among cultures in how intelligence is defined and how learning is most effectively approached.

Mungo's personal experiences, as well as his scholarly convictions, fueled his purposeful movement toward his goal. Within three years of moving to Bloomington-Normal, he and his wife adopted three more children, two of whom are Black and one of whom is Hispanic. They later welcomed a foster child into their home. "Over the years," he says, "we've learned what it's like to live in Bloomington-Normal as a non-white family."

After their children were called racially derogatory names and a neighbor sold her house because she didn't want her four-year-old White daughter playing with the Mungos' four-year-old Black son, the Mun-

Brislin's 18 themes for preparing people to enter a different culture

1. Anxiety
2. Disconfirmed expectancies
3. Belonging
4. Ambiguity
5. Confrontation with one's prejudices
6. Work
7. Time and space
8. Language
9. Roles
10. Importance of the group and the importance of the individual
11. Rituals and superstitions
12. Hierarchies: class and status
13. Values
14. Categorization
15. Differentiation
16. In-group/Out-group distinction
17. Learning styles
18. Attribution

From *Intercultural Interactions: A Practical Guide* by Richard W. Brislin, et al.

gos decided to move to more racially diverse Peoria, where they lived from 1974 until 1978. At that time the "Urban Field Experience" took place year-round and Mungo's residence in Peoria allowed him to supervise it more easily. Mungo says that when he and his family moved back to Bloomington in 1978, they had a better understanding of themselves and of the life of a mixed-race family in the community and consequently had an easier time.

Mungo developed the structural basis for the urban education program as the concept was becoming focused.

• Professional coursework is the first element in the program. Mungo has developed four courses infused with multicultural concepts. Curriculum and Instruction 110, "Introduction to Multicultural Education," is the initial course completed by students considering teaching in urban schools. As many as half the students who take 110 are Black, Mungo says, and many of the others are White students from small towns in Illinois. Even the students who grew up in Black communities in Chicago have the same concerns as any other students when they go back into the urban schools, Mungo says. Elective courses Mungo has developed are "Urban Education: An Introduction," "Diversity in Education," "Workshop in Educational Diversity," "Education in the Inner City" and several one-time workshop courses.

• A generic approach to cultural diversity is the next component of the students' preparation. This includes a series of activities, experiences, games, and simulations developed around Brislin's 18 themes for preparing people to enter a different culture. Mungo developed the multicultural lab, which is next to his office in DeGarmo Hall, to support those activities with videotapes, games, software, and audiotapes that can be used by students and by teachers. The lab is considered to have the best collection in Illinois of videotapes on the topic of diversity.

• Field experience is the next component. Education students work in schools as part of their professional courses. Students preparing to teach in urban schools participate in the University's summer "Urban Field Experience" in Peoria, which is described above.

• Student teaching in as diverse a placement as possible is the capstone of the urban education program. Mungo discovered what he considers the ideal placement when h did a sabbatical in 1988 at the East-West Center Institute of Culture an Communication i Honolulu. The Hawaii alternativ student teaching he has created is the crowning touch of his years building the urban education program, and after retirement he will spend every fall there setting up and organizing housing and placements for the Illinois State student teachers. He took groups of student teachers to Honolulu for several years until the site was discontinued because of funding cuts at Illinois State. The Hawaii site was reactivated in 1998, and in fall 1999 eight student teachers were placed in Honolulu schools. This fall Illinois State will send 18 student teachers to five elementary, middle, special education, and high schools in Honolulu. The placements are in the poorest schools and have student bodies representing at least eight ethnic groups, but none of the Black and Hispanic students with whom the student teachers are familiar. The student teachers also face cultural differences in areas such as classroom management.

At least eight ethnic groups will be represented in the five Honolulu schools—among Hawaii's poorest—at which 18 student teachers from Illinois State will work this fall.

Mungo describes the benefit to the student teachers of being discriminated against because of their skin color when they enter their placements. Because the other teachers are ethnically different from the student teachers, the student teachers have felt like outsiders and "did all the stereotypical things" that minorities do, Mungo says, which helped them understand the experiences of students from diverse populations in urban schools.

This "unique culminating experience" of the urban education program builds on all the prior experiences and seals the student teachers' abilities to "experience less culture shock, be more self-confident, and develop rapport rapidly" in culturally different settings. Not all urban education students do their student teaching in Hawaii, but Mungo considers that placement to provide "a cultural diversity unavailable anywhere else in the country." Mungo notes that the expense of student teaching at the Hawaii site is only about $900 greater than a placement in the continental United States, including round-trip airfare.

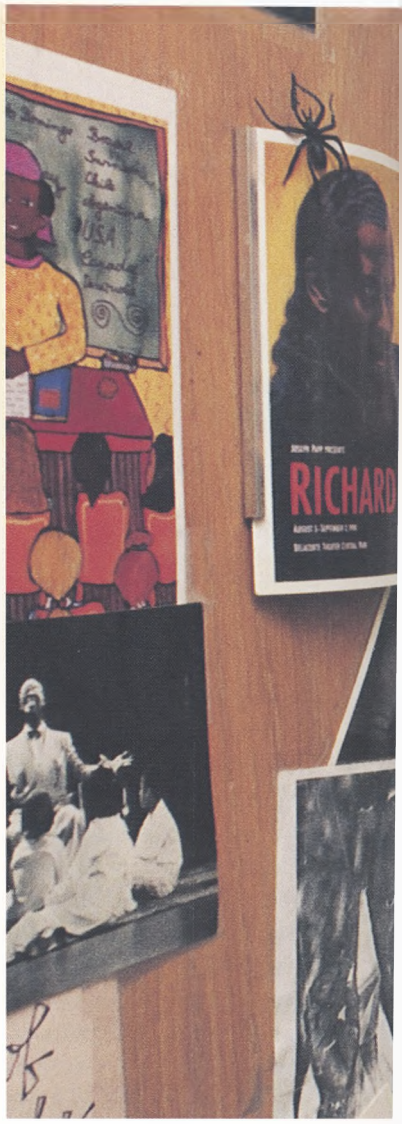
Students who complete the urban education program are in great demand when they enter the job market.

In his cross-cultural approach, Mungo has created a model for preparing teachers everywhere to work with diverse populations. Mungo recently taught diversity workshops during a three-year period to all the teachers in Bloomington-Normal under the auspices of a grant from State Farm Insurance Companies. That was a satisfying and valuable educational experience for him because "at the end of my time here at Illinois State, I was given the opportunity for the first time to offer local teachers what I had been doing for teachers across the nation."

Caught in a curious web

A SPIDER'S TALE LURES SCHOLAR INTO CHILDREN'S LITERATURE

By Roger Cushman



Nancy Tolson's direction in life changed the day she took her son home from elementary school to recover from an illness and began reading him the story of *The Black Snowman,* a book she had discovered while searching for titles of special interest to African-American children.

The story concerns a disillusioned Black boy who discovers his heritage and his own self-worth with the help of a magical snowman made from city slush.

"We sat in my bed, and I read the book to my son, and I cried," she recalls. "I'm trying to finish it, and I'm just boo-hooing, and I realized there was something there. That story's really strong. That story was so strong I had to start looking."

So Tolson, then an adult education coordinator for Detroit public schools responsible for buying textbooks for thousands of students, began scouring bookstores for children's stories by Black authors. Her search yielded a large number of books that surprised and excited the adult learners in Detroit's majority African-American population.

"Adults were enjoying reading books they had never read before because in their schools when they were growing up these books weren't given to them," she explains. "These books were old, and they were really profound. The adults were really loving them."

Inspired by that success, she expanded her horizons beyond Detroit's adult education program. Ten years after completing her undergraduate degree, she decided to resume her education. In 1993 Tolson embarked on a journey of discovery that ultimately led to her current position as an assistant professor in the Department of English at Illinois State University.

She enrolled in a graduate program at the University of Iowa that lead to research opportunities in Ghana and England. She was enticed into the literary web of the mythological West African spider Kwaku Ananse, while researching Ghanaian children's literature. She also took a passionate interest in studying Black children's literature, which included the influential Black literary figure Langston Hughes. She is researching both subjects while teaching African-American literature and multicultural children's literature at Illinois State.

During her last year of graduate school, Tolson authored *Tales of Africa,* a book of retold folktales from various African cultures published in 1999. Currently she is completing *My Poems Are Indelicate, But So Is Life: Teaching the Poetry of Langston Hughes*, a book for the National Council for Teachers of English. Her research on Hughes is bringing important recognition, including a guest speaking engagement in Joplin, Missouri, Hughes's birthplace, during his February birthday anniversary.

Hughes (1902-1967) was the first African-American author to support himself through his writing. He produced more than 60 books and was a dominant voice, speaking out on issues concerning Black culture. He wrote in many genres, including poetry, fiction, autobiographies, plays, and children's books.

"Langston Hughes is not really recognized for it, but he wrote almost as many books for children as for adults," says Tolson, whose address will focus on the author's works for children.

"I think children's literature gets lost a lot of times in our culture," she says. "We kind of put our children aside and don't pay attention to these stories, even though we have some profound writing. If they [the authors] are writing for adults, it seems more important than if they're writing for children."

Tolson has made numerous national and international presentations on that subject and similar topics concerning children's literature and the Black experience. She has several articles accepted for forthcoming publications, including one from her dissertation, "Black Children's Literature Got De Blues...Aesthetic." She has also written fiction for adults and has two stories accepted for publication. But it is her dismay over the stereotypes pervasive in stories about Black children and their environment that drives much of her work.

"If you have a Black book, it's supposed to be sad," she says. The characters "are supposed to live in a ghetto, and they're supposed to have a drug addict or a buddy in jail or a single mother, which really bothers me. That's stereotyping."

Plucking a book about Black children at random from her office shelves, she notes that the cover illustration shows a police car in front of a dreary high-rise housing project.

"It's amazing that this is the general image of what you see in a city, and it's New York City most of the time. This is not where I grew up. This is not where my kids grew up. We lived in a house with a garage, a backyard, and a lawn. Our lawn was green, and we had an orchard in the back. These are not the images that a lot of books have on Blacks.

"Everyone does not have a bad life," she continues. "Everyone is not deprived. There are Blacks who are professionals, but a lot of the books we get are either discussing slavery and living in the South, or you're living in the inner city and scared to death. I'm trying to be an advocate for showing more images of Black society."

Tolson's family background bears no resemblance to the stereotype found in literature. Her father, a retired postal employee, graduated from Wayne State University and founded his own business as an insurance investigator. Her mother graduated from Winston-Salem Teachers College and is a retired teacher. Her husband, Kenneth, and virtually all her friends also came from intact families.

"We can live that American life, and we have," Tolson says. "But it's not shown in these books."

Tolson graduated from Madonna University in Livonia, Michigan, in 1983 with a bachelor's degree in English literature. Her husband, a manager at Federal Express, supported her decision to leave a secure position in Detroit for the rigors of graduate school. She earned her master's

degree in African-American studies in 1994 and her Ph.D. in children's literature in 1998, both at the University of Iowa. She joined Illinois State's faculty in 1998, bringing with her unique experiences from graduate school travel that influenced her personally and professionally.

Her studies of African children's literature led her to Mary Boye, a librarian and former president of the Children's Literature Foundation of Ghana. Boye invited her to visit, and Tolson obtained funding in 1995 for two weeks in West Africa.

"Two glorious weeks," Tolson recalls. "She took me to libraries and to publishing houses, and she wrote letters of introduction. So I went to the authors' houses and interviewed them, and it was one of the most exciting things I did at that time."

Three months later Tolson returned to Ghana to continue her studies of African storytelling. It was then she entered the web of Ananse the Spider, one of the most popular characters in West African mythology. Everywhere she went, it seemed, people were urging her to delve into the legends of the trickster and cultural hero. She resisted at first.

"I remembered Ananse from my childhood, and I really didn't think of it being important enough," she says. "But every time I turned around someone was saying you really need to be studying Ananse.

"I watched TV in the evenings when I had time, and Ananse was on a commercial on how to get a juice box. He was a small spider with a top hat and spats, and he would manipulate 5,000 straws and make a pipeline to get someone else's juice box, and I thought that was really cute.

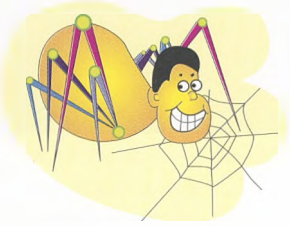
"Then there was a storytelling hour on television where the storytellers would come on first with the children, and then there would be a reenactment of the story they've been telling. It was Ananse tales. I thought, okay, these are cute–and still, I let it go."

Gradually the power of the stories captured her academic interest. She began corresponding with Peggy Appiah, who lives in Kumasi, Ghana, and has written several collections of Ananse stories.

"When I got back home from Ghana the first time I realized Peggy Appiah was the one who wrote my first book of Ananse that I had gotten at nine years old," Tolson explains. "It was just wonderful to know that I had that connection already."

Then Tolson expanded her studies to the Caribbean, where the Ananse tradition also is strong, primarily in Jamaica. "I realized there was a connection," she says. "Here in the United States our books on Ananse are very sterile. Ananse is a folkloric character. In Ghana and the Caribbean, Ananse still lives. Ananse walks the soil of Caribbea."

"Ananse is a folkloric character. In Ghana and the Caribbean, Ananse still lives. Ananse walks the soil of Caribbea."



Tolson's research led her to London, where a large population of Africans and Jamaicans continues to spread the legends of the resourceful spider. There is even an Ananse Society in London. Now she is writing a proposal for a film documentary to be called *Tracing the Web of Ananse*, which will connect the Ananse tales from Ghana to the United States, the Caribbean, and England.

"I want to see in the documentary just what each one thinks–a scholar, an author, schoolchildren, and the storytellers themselves–and how they develop Ananse in each place."

African folklore and oral traditions are a significant part of "Storytelling," a course that Tolson teaches at Illinois State. It is an art that remains strong in modern culture. "Storytelling is not just for children," she says. "Storytelling is for everyone. Television is nothing but a box of stories. We just 'read' it electronically."

Tolson, who was a guest lecturer at Grinnell College while completing her doctorate, was attracted to Illinois State because of its strong children's literature program. Milner Library has extensive holdings in this field, including the personal collection of Newbery Medal-winning author Lois Lenski, and the Department of English has seven faculty members who teach children's literature courses.

"We have a good librarian who is really supportive of us," Tolson says. "We are very versatile because each has a specialty that makes this section of English a whole, which is wonderful. I like the way they respect one another. It's exciting."

There is also excitement in the growing stature of children's literature as a field of study and research. "Children's literature is really important." Tolson maintains. "It's a profound literary study and a genre that people haven't really touched."

Recognition is increasing, however, with the astonishing popularity of the three Harry Potter books about a young wizard in London. The series provides a recent example of the impact children's literature has on the culture. At one time last year the Potter books occupied the top three positions on *The New York Times* best-seller list for fiction.

Tolson is not surprised that these and other children's stories attract a substantial adult following. "Everyone is a child," Tolson suggests. "I've found a lot of wisdom in children's books. A lot of times you can read these books at another level and get some wisdom for adults too."

And so Tolson argues that there is a need for children's literature, a point she makes with her personal hope that the power behind the stories will someday be fully realized and appreciated. She's convinced the impact could be felt with one simple remedy. "Every time we hear of one of these kids who has picked up a gun and started shooting in schools, I think maybe we should saturate schools with a larger variety of children's books from different cultures. Kids should learn that with difference comes similarities, and perhaps there would be less hate and a better understanding of others at an earlier age."

Art Avenues

Sculptor and historian show spectrum of creative flair

By Elaine Graybill

Artist Harold Boyd and art historian Susan Appel have been colleagues for years in the Department of Art at Illinois State University, where they approach art from different directions.

Boyd creates art in a studio, whereas Appel's art is scholarly research in archives and libraries. Boyd ponders larger topics and expresses them through drawings, mixed-media collages, and sculpture. Appel looks at the architecture of breweries during a specific period in the United States and discerns a larger story of immigration patterns, industrialization, Prohibition, and developing technology. Boyd decides where to take his artistic style and why to take it there. Appel analyzes where an architectural style went and why.

Despite their differences, Boyd and Appel emerge from the studio and the archives, respectively, and effectively collaborate on departmental matters relating to the education of Illinois State students, which is the center for both of them.

On the cusp of following his art

Wherever it may lead

"Old Body: Beginner's Mind" is the title of the essay on the brochure for Harold Boyd's solo exhibition held in the fall of 1999 at McLean County Arts Center. Those words describe both the subject matter and the attitude of artist Boyd, professor and associate chairperson in Illinois State University's Department of Art.

Boyd, who has been at Illinois State since 1965, is a figure artist who expresses his subject through depictions of human bodies. The most prevalent, though not the only body in his work, is an old body: "Everyman in his 60s," he calls it. The figures in his art are fictional, because Boyd rarely works from a real model. His years of teaching life drawing have prepared him well to work from memory.

Boyd's exhibition last fall at McLean County Arts Center was unusual in that his work ran simultaneously in the center's two galleries, which usually are given to two artists. The smaller show consisted of paintings and collages on the theme of Adlai Stevenson II, which Boyd called a "fictional biography," and the larger show included collages and sculpture.

The Stevenson show represented an interest Boyd developed in the early 1980s. Although, Boyd says, "I kind of stumbled on doing that without a fully developed motive," his Stevenson work became an important developmental stage, leading to his "Old Body" theme.

The only connection Boyd had to Stevenson was that his funeral was held in Bloomington a few days after Boyd moved here in 1965. "It was a curious entry into my Bloomington life," Boyd says. "It's something that sticks in your mind." Boyd was thinking about concentrating on a

Working from a third-floor studio in a downtown-Bloomington building, sculptor Harold Boyd expresses himself through depictions of the human body in a variety of materials, including celu-clay, a commercial papier-mâché, *inset.*

character whom people would recognize. "Something popped up in *The Pantagraph*, and I just doodled out some little Stevenson sketches." Boyd didn't know much about him, so he started reading. "I read lots. I became especially interested in his United Nations years–his last years, so to speak." Boyd focused on Stevenson as a man in his 60s who had not achieved the pinnacle to which he had aspired: He was not president of the United States, and President John F. Kennedy had not appointed him secretary of state. "I saw him frankly as a pretty sad man in his latter years, for all his stature. I had a sense he viewed his own life in dubious terms.

"That attention to Adlai in his 60s turned to an attention to my father, who had nothing in common with Adlai Stevenson" but being in his 60s, Boyd says. "An interest in that particular age bracket stimulated work no longer identified as Adlai Stevenson or Dad, but 'Everyman in his 60s.' Even some of the Stevenson work didn't always look like him–in a sense, that's what I meant by 'fiction.' The works were never meant to be literal renderings of episodes from his life."

Boyd's father is now 84; "And, of course, I have grown into the age that I was depicting," Boyd says.

"When I listen to myself it sounds like this is all autobiographical," Boyd says. "In some sense what I do always emerges out of very personal experience, but it's not all about me." Work based in autobiography has merit, Boyd says, "when it connects to life bigger than the person who is doing it."

Boyd's subject matter also includes other ages, which provides a needed contrast, he says. Last fall's faculty art show, for example, featured two collages–*Adolescence* and *Shrug*–from a series of six collages on adolescents. In comparison to his "elderly" collages and sculptures, the adolescent collages are "brighter, they're more good-natured, I hope, more vigorous and lively–so the contrast isn't just in age but extends to the very manner in which the work is made." His sculpture at the McLean County Art Center show included female figures and a young child.

Art show brochure essayist Timothy Porges–Illinois State art and special collections librarian, artist, and critical essayist in art–used the term "Beginner's Mind" for Harold Boyd's work. Porges explains the term by saying, "If you look over Harold Boyd's work from the last 18 years, you will find little which seems finished (either in the sense of 'concluded' or that of 'facile') and a corresponding wealth of indeterminacy."

Boyd adds, "Each new work or group of work is like a starting over." He says that, experience aside, he always seems to be "proposing an inauguration."

Boyd has always drawn. He made prints until 1980, after which he moved to watercolors, paintings, and multimedia collages. In the 20 years since then his collages have become increasingly layered and three-dimensional, displaying what he calls "physicality of result," putting the work more into the viewer's space. They are "very much in contrast to the traditional concept of a drawing as being confined in a space, always behind a window."

The collages typically begin with acrylic paint on drawing paper, after which he layers transparent Oriental papers on which he draws "in a kind of collaboration with the initial image, the new layers of drawing proceeding in an animation of change until 'stopped,'" after which he might add a figure in thin metal. In the early 1990s he took a leap in three-dimensionality when he began working with sculpture, which has dominated his work since.

"I have intentionally worked with different materials, for I haven't discovered yet what is the most perfect for my way of working," Boyd says of his sculptures. The ones in his McLean County Art Center show were bronze, fired earthenware clay, and celu-clay, a commercial papier-mâché. Boyd has created his works for more than 25 years in a studio on the third floor of a building in downtown Bloomington.

Boyd explains the intentional sense of openness and movement in his methods by saying he has made a commitment to allow himself to work in any medium he wants. "The danger is that you can spread out too much," he says, "but I'll take the chance. It's less boring."

Last fall's faculty art exhibit at University Galleries featured two collages by Harold Boyd—*Adolescence* and *Shrug*—from a series of six that display what he calls "physicality of result," thrusting the work into the viewer's space.

His next change may be in the size of his collages, which are about seven feet high and four to five feet wide. "I'm trying to get myself to work smaller," he says, because the size is "unaccommodating to the spaces that are available." Boyd calls his collages "museum scale" and says, "If museums don't have them, they're too big for people who live in small places."

However, the size of his collages is not the only inhibition to selling his works, which range in price from $1,500 to $15,000. With a few exceptions, Bloomington-Normal is not a community "big on collecting art," Boyd says. Many local people may think his prices are exorbitant; but, he explains, "In the commercial gallery world, those are actually fairly modest prices." Many people may not know that commercial galleries take at least 50 percent of the selling price as commission, Boyd says.

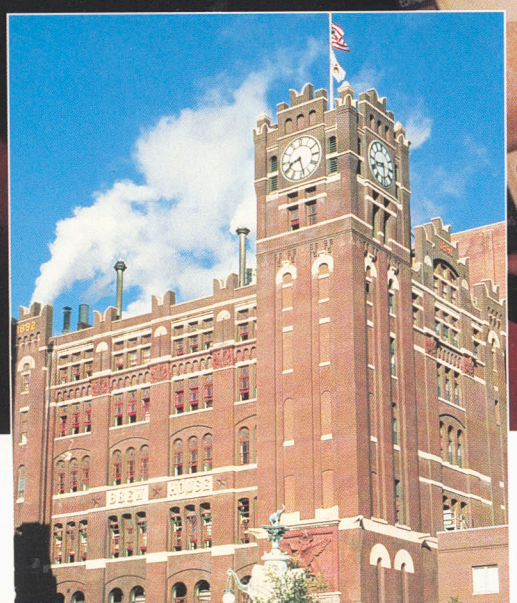
"That selling part of the profession of being an artist is the most unpleasant part for me," Boyd says in reference to his personality. Another inhibition is that his commitment as a teacher and administrator at Illinois State has not allowed him the time for "all the folderol of pushing your work."

That will soon change, however, as Boyd retires in May to devote full time to his art, following wherever it may lead.

A turn-of-the-century tale

Preserving brewery history

Architectural historian Susan K. Appel is in a race against time in her study of breweries—especially pre-Prohibition structures such as this Anheuser-Busch brew house, *inset*—because "...so much...is disappearing."



A button stuck on Susan K. Appel's office bulletin board in Center for the Visual Arts proclaims: "History is Everything." Appel's scholarly work for nearly 20 years as an architectural historian is consistent with that proclamation. Appel, associate professor of art history at Illinois State University, has become an acknowledged, well-published expert on the architectural history of breweries, specifically pre-Prohibition breweries in Cincinnati, St. Louis, Chicago, and Milwaukee.

Breweries are an example of industrial architecture, and industry is one of the great forces that shaped American culture. On a more basic level, the history of the thousands of people who went to work in the breweries and the product they made in the nineteenth and early twentieth centuries–the ale and lager–is connected to the daily existence of Americans and the evolution of their society.

"The buildings associated with ordinary parts of life tell how people lived and worked and related to each other and the world," Appel says. The demise of post-Civil War breweries also illustrates a profound effect of Prohibition, that dry period in American history from around 1920 to 1933 that was a cataclysmic event for the brewing industry.

Appel chose breweries in Cincinnati and St. Louis when she was narrowing the field of industrial architecture down to a doctoral dissertation topic at the University of Illinois around 1982, partly because she was familiar with several brewery buildings. Additionally, as Appel notes in an

article she wrote for a conference on the Conservation of the Industrial Heritage, 1905 United States census figures showed that brewing was indeed a significant enterprise, ranking third in capital investment behind steel and cotton.

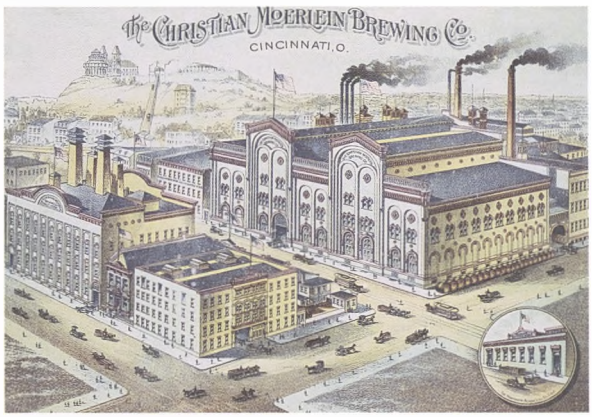
Appel, who has taught at Illinois State since 1983, expanded her scope to study breweries in Chicago and Milwaukee for a book she is writing under contract with the University of Illinois Press. The four cities were the largest brewing centers of the Midwest. Chicago, an architectural center in general, also had the distinction of being headquarters for a large number of architects specializing in breweries.

In tracking the architectural development of the brewery, Appel found she had to familiarize herself with a multitude of topics, including changes in building techniques, procedural changes in the training of architects and engineers, scientific changes in brewing methods, immigration trends, and ethnic patterns.

Before the 1840s, breweries were in the "vernacular" architectural style: simple, low buildings dictated by the production methods of small brewers making English-style ale. "The process of brewing was guided by tradition and intuition, not by scientific or technological understanding," Appel says. Limited production levels and traditional techniques resulted in a horizontal orientation in the manufacturing plants.

In the 1840s, concurrent with a large influx of German immigrants, including German brewers, Americans began to develop a taste for German lager. By the 1870s, lager, which required cold conditions and different aging periods than ale, had replaced ale as the drink of choice.

Several factors created the emergence of the massive, ornate brewery buildings of the late nineteenth and early twentieth centuries. The Germans' approach to brewing became more scientific and on a larger scale than that of the English ale brewers of earlier days, which sometimes resulted in a complex of buildings devoted to different parts of the process. Artificial refrigeration was developed, which meant that the brewers could build cold storage buildings upward rather than tunneling horizontally underground. Structural iron and steel became available and altered the forms of buildings. Architects and engineers were beginning to be professionally trained after the Civil War, but a greater factor was that they were rising to the challenge of the growing complexities of breweries' architectural needs, which made them more skillful at designing buildings that could hold



Among Susan K. Appel's collection of brewery memorabilia is a lithograph of the Christian Moerlein Brewing Co. of Cincinnati, Ohio.

huge, heavy vats of liquid. The German brewers, "who were very proud of what they were doing," tended to work with German architects, Appel says. "They shared a certain outlook," which often resulted in use of the German-influenced Romanesque revival style rich in arches.

The glorious era of the breweries began declining several years before Prohibition officially began because of a growing temperance movement, wartime pressures, and an anti-German sentiment that accompanied the war. Some brewers found alternative uses for their buildings during Prohibition, including growing mushrooms, making ice cream, and even building truck bodies. By the time Americans got back into brewing in 1933, brewing methods had changed. The new breweries tended to become "flatter and more utilitarian" with time, Appel says.

Appel's approach for learning as much as she can about the old breweries is to focus on pre-Prohibition breweries and also "to try to collect as much information as possible on anyone who designed breweries anywhere." She uses drawings from old trade magazines, Sanborn Insurance maps, and any brewery-related materials she can find. Her task is made more difficult by the fact that, with a few exceptions, what little building remains exist are now a part of other buildings.

One of her published articles about brewery architects led to what she describes as the most exciting find of resource materials in her two decades of research. Appel's article about Chicago-based brewery architects appeared in the spring 1995 issue of *Chicago History*, the magazine of the Chicago Historical Society. Frederick W. Wolf, who immigrated to Chicago from Germany in 1866, was a prominent pioneer brewery architect in Chicago featured in Appel's article. Wolf's numerous proteges subsequently became influential themselves in brewery architecture. Wolf died in 1912, but his firm—which also specialized in brewery refrigeration systems—lasted until 1998, at which time it was called Wolf-Linde, Inc.

Appel's article encouraged Wolf-Linde to start moving loads of historical documents from its vaults to the Chicago Historical Society. Most of the treasure is from 1890 to 1910 and is a true windfall in Appel's research. "Luckily, to install their refrigeration equipment they required drawings of the buildings," Appel says, and their drawings are supplemented by blueprints by other architects who had designed the buildings. "These are, in many instances, the only actual blueprints of work by such architects that I have seen in many years of researching this topic, underscoring the value of the collection." The material in the collection is about breweries all over the United States and Canada.

Appel's work is far from done, as she feels compelled to gather as much information as she can about the brewery architecture of America's industrial age before it vanishes into the new landscape of today's postindustrial society. "One of the poignant things about industrial architecture," she says, "is that so much of it is disappearing."

Taking care of business

Professor becomes professional in preparing managers

By Susan Marquardt Blystone

Lee Graf knows how to teach the fundamentals of management by the book. In fact, he's written one of the more successful management training manuals available to students. Yet he also knows that the complex business of doing business means that daily dilemmas encountered on the job are rarely resolved by relying on reference books, not even his.

A respected and prolific researcher on a broad range of management issues, Graf has made a living sharing with others his solid understanding of business basics–theory and principles behind everything from developing a business plan and financing it to marketing, communication, organizational structure, and human resources and compensation management. He teaches it all as a professor of management at Illinois State University.

Graf, who is also the M.B.A. director for the College of Business, joined the University in 1978 with a conviction to pursue research rooted in practical application. He takes the same approach in mentoring students, making certain they'll know how to apply all those hard facts the College of Business serves with each course. And so Graf reinforces to students the reality that no text can teach the specifics of predicting human nature, an art that is crucial in every business venture and yet so imperfect that it explains why management today is a tough and increasingly undesirable job.

"The economic system of this country is complex, but people are exceedingly complex, which means the manager of human resources is managing not just one complex system but simultaneously managing many. While we have a difficult time managing our economy, we have an ever more difficult time with human beings," Graf says, adding that this only increases the burden on managers to find a formula that maximizes human potential with all of its variables and uncertainties.

"I believe in experiential learning," Graf says, explaining that people "will remember and make use of things they experience more than if they are merely told."

The difficulty of people relying on people to build a business comes alive with Graf's visualization of employees as black box processors. They receive input, process the information, and offer some level of output. "But we don't know enough about how their processors work to always get the desired output," Graf explains. Efforts to decipher the "human processor" are frustrating, if not futile. "What you think you knew yesterday is different today, if for no other reason than the people you're working with are one day older."

The bottom line in management, however, never waivers from the need to get a high and consistent level of performance from people. "Whatever the product is, the manager is really concerned with how to help folks be efficient and effective," Graf says. Effectiveness is judged by an ability to reach the goal, and efficiency involves how you reach it using the resources at hand. The difference is subtle but so crucial that Graf sees it as the ultimate question behind every management problem. "We are always studying this because you have to work with and through people to get the job done efficiently and effectively."

Graf excels in teaching such abstract concepts, as noted by his selection as an outstanding professor by the College's M.B.A. Alumni Association. He does so not only in the classroom but as an author of books, scholarly monographs, and numerous articles, 25 of which have been accepted by the field's most elite journals. The recipient or corecipient of more than $600,000 in grant funding, he is a regular presenter at conferences throughout the country and the world.

His pledge to make his research meaningful is seen not only in the classroom but through consultation. He has worked with more than 30 companies or organizations that enlisted him as their coach for everything from conflict management and successful hiring to diversity awareness, improving communication, and performance monitoring.

It's difficult to find a topic on which Graf can't offer some expertise and experience. One of his studies, done in conjunction with College of Business colleague Masoud Hemmasi, examines the issue of how risqué humor affects the workplace. Another addresses legal issues surrounding application blanks. He's concerned himself

with strategic planning in health-care organizations and the tie between work beliefs and cultural values. The implications of small business waste reduction, banking products, and how American managers compare with their foreign counterparts have also come under his analysis.

"With almost everything I've ever published the objective has been for it to have some practical value," Graf says. It's a decision that helped launch his career. His first publication after completing his doctorate in management at Mississippi State University was a pragmatic manual he wrote at the request of a professor. In *Experiencing Modern Management: A Workbook of Study Activities*, Graf offers 75 experiential activities to demonstrate management concepts. It was the second best-selling book of its type in its first year, with nearly 20,000 copies sold, and is now in its sixth edition. Graf has since published 57 real-world business cases with instructor's notes and is in the process of developing activities for use in the College of Business's small business sequence.

"I believe in experiential learning," he says, explaining that people "will remember and make use of things they experience more than if they are merely told." Graf has proven this to be true repeatedly with exercises such as one he uses frequently to demonstrate the importance of opening up communication channels to increase effectiveness in a business organization.

Graf pairs his students, one taking the role of a manager who gives directions to the other, who is the fictional employee.

Lee Graf joined the Illinois State University faculty in 1978 with a conviction to pursue research rooted in practical application.

The manager looks at geometric shapes and describes them to the employee, who is not given an opportunity to ask questions or clarify any instruction. The goal of the exercise is to have the employee duplicate the shapes. Graf then gives students an even more difficult design but allows the employee to seek clarification. Without fail the harder design is done closer to perfection than the first. Asking students to assume they have just attempted a blueprint for a product, Graf creates an indelible memory of why it is that managers must be good communicators.

"Supervisors communicate in this one-way fashion 80 percent of the time," Graf says. "These students are preparing to be managers, and opening up communication will be a significant challenge. So we talk about how you get around that. I get them to ask questions and encourage them to admit that the manager as the sender of the message is, at best, half the time the problem in effective communication. They never forget it."

Similar exercises focus on helping students learn their dominant planning style and grapple with the reality that even the best employees pose a challenge for supervisors who fail to appreciate any approach that differs from their own. Graf warns early and often that anyone who does not love working with people or who has an intolerance of differences doesn't belong in management.

"You have to be willing to accept a performance that is not identical to your ideal, because you can't expect subordinates to do exactly as you would," Graf explains. The difficulty is understanding the difference between judging a performance negatively because it varies in style versus work that is unacceptable. Graf is the first to admit that such knowledge often comes only with maturity and experience or sometimes not at all, which is why he continues to field offers for consulting work.

"The only way that I can stay current is to quit my job and work in business or work as a consultant with business on a regular basis," he says. "The only way I know what's going on is to be working with those who are on the firing line every day.

Students in Professor Lee Graf's classes are cautioned that anyone who doesn't enjoy working with people or who is intolerant of differences shouldn't be in management.

In training programs with service organizations and management work with personnel, I learn as much or more than the participants. I bring it right back and use it in the classroom, which makes me a more credible source, as I introduce problems in organizations and how they are resolved. I'm fortunate to work with a lot of businesses."

Others will say the companies are lucky to have Graf, the recipient of service and excellence awards too numerous to mention. He confesses he's always had an interest in business but never envisioned pursuing a doctorate. He recalls job offers that were delivered in person to his mobile home after he completed his bachelor's degree in business at Olivet University in 1968, leading him to ponder options in human resource management. His future was sealed by an unsolicited gesture from a former professor who called Northern Illinois University's graduate school on Graf's behalf. The result was an assistantship that was too lucrative to decline. While completing his master's, Graf realized his talent for teaching in a field that is now so rife with change and stress that he's guaranteed work until he chooses to retire.

"Management is a very difficult job. Managers have to plan, organize, influence people to act, and control what those people do," Graf says. "A number of folks in recent years are not desiring, or advancing to, management." And he understands why. For although he declares the business environment healthy overall and the country blessed with a good workforce, other complicated variables cause havoc. Beyond the multifaceted issues of organizational start-ups, reorganizations, and downsizing, today's manager has, for example, the burden of increasingly complicated legal issues and changing expectations from employees who desire, if not demand, more leisure time.

"Even the expectations of what is work are changing," Graf says. "A lot of the more mundane and repetitive jobs are being replaced by robots, which has made a number of jobs more meaningful." Other workers are struggling to find their niche in a world where physical labor is declining. Some employees are looking for flexible hours, and many are working later in life.

Such shifts in the workplace force managers to find creative approaches to reach efficiency effectively. They also will, no doubt, allow Graf the opportunity to add even more supervisory and management programs to the more than 60 he's already developed for businesses.

One thing is certain, if asked for assistance Graf will answer the call. "I like to be actively involved in the University, the department, and the community," he says. "That's my job."

Award winners recognized for high level of scientific scholarship

The diversity and significance of graduate scholarship at Illinois State University are evidenced by the doctoral dissertation and master's thesis judged to be the best produced during the past academic year at the University.

The Clarence W. Sorensen Distinguished Dissertation Award, first presented in 1992, is named in honor of the first dean of the Graduate School. The James L. Fisher Outstanding Thesis Award honors a former Illinois State vice president and distinguished alumnus.

The recipient of the Clarence W. Sorensen Distinguished Dissertation Award is Lakshmi Kamath, who earned her doctorate in the Department of Biological Sciences. The recipient of the James L. Fisher Outstanding Thesis Award is Daniel R. Richter, who earned his master's degree in the Department of Chemistry.

Kamath's dissertation is titled "Molecular and Biochemical Characterization of lytM. A Unique Autolytic Gene of *Staphylococcus Aureus*." Richter's thesis is titled "A Voyage into Synthesis: Novel Porphyrinoids by the '3 + 1' and '4 + 1' Methodologies."

Lakshmi Kamath, recipient of the Clarence W. Sorensen Distinguished Dissertation Award

LAKSHMI KAMATH earned bachelor's and master's degrees in microbiology at the University of Bombay in India before pursuing a doctorate in molecular biology at Illinois State University. She received her Ph.D. in 1998 and is currently a postdoctoral fellow at Tufts Medical Center in Boston.

Kamath's dissertation, "Molecular and Biochemical Characterization of lytM. A Unique Autolytic Gene of *Staphylococcus Aureus*," was praised by genetics professor Anthony Otsuka as "clearly of the highest level of scientific scholarship" and "a tour de force of molecular techniques."

Kamath worked with microbiology professor R. K. Jayaswal, completing research deemed important not only to the general understanding of the pathogenic bacterium *Staphylococcus aureus* but potentially in the treatment of hospital-transmitted infections.

Although Jayaswal had already demonstrated the importance of the bacterial cell-wall-degrading enzymes in the rate of infection by *Staphylococcus aureus*, Kamath's research contributed to the understanding of how cell walls are metabolized in Gram-positive bacteria. She defined "a critical biochemical element of the cell wall metabolic pathway, a cell-wall-degradative enzyme known as autolysin," Otsuka explained in nominating Kamath's work for the Sorensen Award.

Kamath's research involved cloning the gene and preparing antibodies against it, an effort so exemplary that she garnered a $26,400 student fellowship from the American Heart Association for two years. Her findings have been published in internationally renowned journals, including *Microbiology* and *Journal of Bacteriology*, the flagship journal of the American Society of Microbiology.

Jayaswal explained the reason for such attention in his

Daniel R. Richter, recipient of the James L. Fisher Outstanding Thesis Award

nominating letter, noting that Kamath's research "has enhanced the understanding of the autolytic system in *Staphylococcus aureus*." Autolysins are proposed to be "pacemakers in cell wall growth, cell separation, and bacterial pathogenicity," Jayaswal noted. Kamath's findings are expected to aid in the development of new chemotherapeutic agents for *Staphylococcus aureus*, which is considered a versatile pathogen.

Kamath's contributions while at Illinois State reached beyond the campus laboratory, as she presented her research data nationally. She received numerous awards, including the Lila Winegarner Award for Outstanding International Student. She was also active in campus organizations, serving as president of the South Asian Student Association as well as Phi Sigma, a biological honor society.

DANIEL R. RICHTER received an associate's degree in science from Sauk Valley Community College in 1994. He went on to complete bachelor's and master's degrees in chemistry at Illinois State University in 1997 and 1999, respectively.

While at the University, Richter undertook such ambitious research that faculty in the Department of Chemistry compared it to work that is expected from doctoral students.

Chemistry professor Timothy Lash, in nominating Richter's thesis for the Fisher Award, noted that the "level of productivity is not what one would expect from an M.S. student; indeed, I would consider this to be significantly better than most Ph.D. dissertations."

Lash served as Richter's advisor, overseeing his porphyrin research that evolved into the thesis "A Voyage into Synthesis: Novel Porphyrinoids by the '3 + 1' and '4 + 1' Methodologies." The work relates to cancer treatment and involved the preparation of molecules called sapphyrins. Sapphyrins are structurally similar to porphyrins, which are the so-called "pigments of life."

"Naturally occurring porphyrins include heme, an iron-containing molecule that produces the red color of blood, and the chlorophylls, magnesium-containing pigments that give plants their green coloration. Heme is a component of hemoglobin and is responsible for oxygen transportation, while the chlorophylls are involved in photosynthesis," Lash explained.

Porphyrins are important in the medical field as a promising cancer therapy. It appears they are attracted to tumor cells and, with laser technology, can destroy a tumor without damaging healthy tissue. Richter's research explores one possibility already under scrutiny as a means to advance this cancer treatment that is called "photodynamic therapy." He focused on sapphyrins, a group of porphyrin-like molecules that have expanded ring systems. Specifically he designed a new route for the synthesis of sapphyrins.

"His work resulted in the observation of novel chemistry that may lead to applications in the future," Lash wrote, noting that Richter has already received acclaim for his thesis. The *Journal of the American Chemical Society*, considered to be the top journal in the field, has published Richter's work, as has the *Journal of Organic Chemistry*. In addition, he has been invited to make presentations across the country, confirming that his work has already made an impact in the field of porphyrin chemistry.

Richter is now employed at Pfizer, Inc., as a medicinal chemist in the Cancer Department of Discovery Research.

– Susan Marquardt Blystone

Here is an alphabetized list of the scholars featured in this issue of *Illinois State Scholar*, including their university mailing addresses, departmental telephone numbers, and E-mail addresses.

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