

**NORTHWEST MISSOURI STATE UNIVERSITY
ABSTRACTS OF COMPLETED RESEARCH PROJECTS
APPROVED BY FACULTY RESEARCH COMMITTEE
PERIOD 1998-2002
September 26, 2002**

Northwest Missouri State University budget grants for Faculty Research began in 1974. Since that time, approximately 265 research proposals have been funded. Since the last report in December of 1998, 35 research projects have been completed and submitted to the Graduate Office. Beth Reuter, Graduate Assistant in the Graduate Office, compiled this report of abstracts submitted by the researchers. The authors, titles, dates funded and abstracts are as follows:

ABSTRACTS

Benson, Joel (Associate Professor of History/Humanities). "Changes and Expansion in the English Cloth Trade in the Seventeenth Century: The Alderman Cockayne Project." Fall 2000.

By the early seventeenth century, wool and woolen products comprised almost seventy-five percent of the value of all English exports. The vast majority of these commodities were sent to ports in the Low Countries where clothiers and dyers finished and colored the fine, white English broadcloth for resale in other parts of Europe. In 1614, William Cockayne, an alderman of the city of London and the governor of the Eastland Company of English merchants, convinced James that it would be advantageous to dye and dress English cloth before export, arguing that England would benefit from new jobs and skills and profit by increased revenues. The Alderman Cockayne Plan was a dismal failure, but this attempt to reform the English woolen cloth industry set in motion a series of commercial changes far beyond what Cockayne had anticipated. Exports of unfinished cloth recovered, but they never again reached the level attained prior to 1614. Conversely, English exports of lighter fabrics, known as the "new draperies," began to expand. The majority of English unfinished cloth was sent to the Low Countries and the Germanies, but the English trade in the new draperies was centered on southern Europe. By 1640 English trade in the new draperies to the Mediterranean matched the London textile exports to northern Europe in both volume and value. England's attempt to compete with the Dutch in the European market for finished cloth was unsuccessful, but the Alderman Cockayne project changed the English cloth trade forever.

Buterbaugh, Kevin (Assistant Professor of Political Science) and David McLaughlin (Associate Professor of Political Science). "Survey of Missouri City Governments with Populations Over 2000." Fall 1998.

A mail survey of all Missouri municipalities with a population of over 2000 (according to 1990) was conducted. The goal was to develop a database on tools Missouri municipalities adapt to effect economic development. This initial survey establishes a baseline for periodic measurement of indicators over time. The ultimate goal is to discover the tools adopted by the

most successful municipalities. 184 cities were surveyed with 78 cities (42.3%) returning usable surveys. The response rate was above the average response rate for similar surveys. We have summarized the data from the survey and reported those results to all participating cities. We are currently accumulating various measures for economic growth to be used as the dependent variables. When these are added to the data set, we will complete the analysis of effectiveness of various municipal strategies to stimulate local economic development.

A paper proposal reporting the findings was accepted for presentation at the Southwest Political Science Association's Annual Conference in Galveston, Texas.

**Clafin, Carol J. (Associate Professor of Psychology, Sociology, and Counseling).
"Pervasive Developmental Disorders: Autism – Parental Survey." Spring 1999.**

This grant was awarded to assess the support and service needs of families with children who have special needs and reside in Northwest Missouri. Just becoming a parent requires many life-style adjustments (Bendell, Goldberg, Urbano, Urbano & Bauer, 1987; Miller & Sollie, 1980), however for 6.1% of families in the United States the job of parenting becomes even more stressful when the child is diagnosed as having disabilities or special needs (Wegner, Kaye, & La Plante, 1996). Theoretically, according to Seligman, there are six areas of needs: information, intervention, formal support, informal support, material support, and eliminating competing family needs. When living in rural areas, additional issues related to lack of health insurance, lack of qualified/knowledgeable providers and related services, budget restrictions, transportation barriers and coordination of services further compound the lives of families with special needs children. A two-part anonymous survey [12-items for parents of typically developing children (TDC); 12-items for parents of children with special needs (CSN) along with 2 follow-up questions] was distributed via NW lab school and area physician offices to parents of TDC and via service agencies for parents of CSN. Unfortunately the return rate was very poor—due in part to failure of service agencies to distribute as agreed upon (perhaps they were less than eager to learn of the results). Thus, the overall results are not representative. However, as a beginning needs assessment step, the following pieces of information were gleaned. Of 21 parents with children having special needs, 85% would like help with interventions or programs, 80% would like information about advocacy, 75% would like financial assistance, 75% with parenting issues, 70% wanted support groups, and 62% needed help with their children's school. In follow-up questions, 91% of these parents who were referred to interventions services (the top identified need) tried to access them but were met with many obstacles. Clearly, there are many service and support needs of families in NW Missouri and additional studies are needed to further document the pervasiveness of need. However, privacy clauses that mandate that requests for information go through the agencies and /or schools who serve the families limit access to these families. Thus, the very bureaucracy that serves this population may fail to allow independent assessment of the needs and service delivery of their clientele.

Corson, Mark W. (Assistant Professor of Geosciences). "The Military and the Environment in the Post-Cold War Era: US and Western European Armies." Fall 1998.

The military and the environment are inextricably linked as the environment constrains military operations and military activities have significant environmental impacts in both peace and war. Military operations by their nature are destructive to the natural environment. The military's record on environmental stewardship has historically been dismal. Many contemporary academic researchers such as Dr. Joni Seger contend that militaries are major environmental abusers that wreak environmental havoc everywhere they operate (Earth Follies 1993). Modern western military forces such as the US and German Armies recognize this problem and have developed strict environmental protection rules and programs. These environmental protection measures, however, have put constraints on military training activities. Thus there is a tension in the military community between military-environmentalists responsible for environmental protection and the military operators responsible for combat training and operations. This research seeks to determine the relationship between officially sanctioned and legally binding (de jure) military environmental policies and programs, and the actual (de facto) interaction of military forces with the environment. (In other words, how well do the armies comply with official environmental policy while doing their business.) The researchers conducted surveys, interviews with soldiers, and site visits to major training areas in the US, Austria, Germany, and the UK. The researchers discovered that in the peacetime training environment, western militaries provide important environmental protection for natural areas and endangered species that would otherwise be overrun by economic and urban development. This research contradicts the conventional wisdom found in the academic literature and points to the need for further study of the military and the environment in different regions, scales, and time periods.

Drew, Margaret (Assistant Professor of Curriculum & Instruction/Reading), Shirley Steffens (Assistant Professor of Curriculum & Instruction/Special Education), Julie Jackson Albee (Assistant Professor of Curriculum & Instruction/Reading). "Survey of Best Practices of Reading Assessment Instruments." Spring 1999.

Rationale: Assessment is an integral component in meeting the educational needs of all learners. Determining appropriateness of standardized assessment and/or use of authentic assessment tools is a key issue in today's schools. With the goal of presenting current best practice in assessment to our pre-service teachers, a survey was sent to one hundred fifty-three K-12 regular classroom, reading specialists, and special education teachers to determine the use of current reading and special education assessment instruments and their level of satisfaction. The information gained from this survey will be used in Reading and Special Education courses as a guide to show students the types and variety of tests currently being used in schools within the Northwest service area.

Survey Results: One hundred thirteen surveys were completed, a return rate of 48%. A spreadsheet was created to tabulate the data, which was then analyzed according to test name, type of test (formal or informal), copyright date, frequency of use, test administrator, and degree of satisfaction with the instrument. The survey data indicated that special educators most frequently utilized the following standardized assessment instruments: Woodcock-Johnson Tests

of Achievement, Woodcock Reading Mastery Test, Peabody Individual Achievement-Revised (PIAT-R), Kaufman Educational Test of Achievement (KTEA) Brief Form, and the Test of Early Reading Ability (TERA). Although standardized assessment is still regularly used for identification and programming purposes with students with special learning needs, survey results indicated that regular teachers and reading specialists are moving toward more authentic assessment measures such as informal reading inventories, running records, and portfolio collections. Instruction in our reading and special education courses will reflect these results, with greater prominence given to the demonstration and use of authentic assessment measures in the reading courses and continued emphasis placed upon introduction of standardized instruments in the special education courses.

Dunham, D. N. and C.E. Edwards (Associate Professors of Psychology, Sociology, and Counseling). “Visual Information Processing and Stressful Life Events.” Fall 1999.

Publications and presentations resulting from research

Edwards, C. E., Dunham, D. N., & Ries, A. (2001, April). Treating the effects of childhood abuse trauma: Linking neuropsychology to counseling. Paper presented to the Thirteenth National Conference on Child Abuse and Neglect, Albuquerque, NM.

Over the past few years, researchers have published numerous studies that attribute psychological symptoms of childhood abuse trauma to the neurophysiological effects of childhood abuse and neglect. The evidence suggests a strong physiological, as well as a psychological, basis for the symptomology present in many child victims of childhood abuse trauma. The research psychologist and counseling psychologist who developed this model, pooled information from the medical/physiological literature and the counseling literature to develop a comprehensive model that links neurophysiological research and psychological theory. The model is presented as an empirically supported and clinically appropriate intervention for childhood abuse trauma. The model is specifically built to facilitate the use of complex neurological research findings by practitioners who may not have the opportunity or time to explore physiological literature, which is often complicated and written for medical personnel. We propose a counseling model that includes three major stages: 1) Relaxation Response, 2) Psychoeducation, and 3) Cognitive Psychotherapy. Stages 1 and 2 of the counseling model address the stress response and subsequent dysfunctional learning patterns delineated in state-of-the-art neuropsychological literature. Stage 3 addresses the cognitive and psychological properties of childhood abuse trauma.

Edwards, C. E., Dunham, D. N., & Barnett, J. (submitted for review). Specific symptoms of traumatic stress and their relationship to substance use in a sample of college students. Manuscript in progress to be submitted for a poster session at the 109th annual convention of the American Psychological Association, San Francisco, CA.

The link between traumatic stress disorders and substance abuse is well established in the literature. The unique influence of specific psychological effects of traumatic stress that

may predict vulnerability to alcohol or drug use, however, has not been explored extensively. We explored the patterns of psychological problems that predict an individual's alcohol or drug use. We used the subscales of the Traumatic Symptoms Inventory (TSI) and the Substance Abuse Subtle Screening Inventory (SASSI) to assess the relationship between 10 traumatic stress variables (viz., anxiety, depression, anger, intrusive thoughts, defensive avoidance, dissociation, sexual concerns, sexual dysfunction, identity issues, and tension reduction) and alcohol and drug consumption in 45 college students. Linear Multiple Regression suggested that overall, symptoms of traumatic stress contribute significantly to the use of alcohol, but not to drug use. Overall, we found that traumatic stress variables accounted for 55% of the variance in the amount of alcohol used in a sample of university students, with dissociation, intrusive thinking, and tension reduction behaviors uniquely contributing to the amount of alcohol use.

Edwards, C. E., Dunham, D. N., & Ries, A. (submitted for review). Treating the effects of childhood abuse trauma: A consilience model of intervention . Clinical Social Work Journal.

Over the past few years, researchers have published numerous studies that attribute symptoms of abuse trauma to neuropsychological origins. We used a consilience approach to incorporate information and knowledge from neurophysiological, psychological, and counseling literature to search for a more pragmatic and effective intervention for treatment of abuse trauma. The neurophysiological position posits that childhood abuse events lead to a physiological hyper- or hypo- arousal (i.e., sensitization or numbing, respectively). This physiological response disrupts information processing and learning, which then can lead to dysfunctional cognitive processing and create the potential for psychopathology in adulthood. The social functioning of the individual, in turn, effected by these underlying determinants. To treat symptoms of abuse trauma, we propose a consilience model that is based on interventions supported by empirical data and that addresses symptoms of childhood abuse trauma in four positions: 1) Relaxation Response, 2) Psychoeducation, and 3) Cognitive Psychotherapy 4) Psychosocial Interventions. Positions 1 and 2 of the model address the stress response and subsequent dysfunctional learning patterns delineated in the neuropsychological literature. Position 3 addresses the cognitive and psychological properties of childhood abuse trauma. Position 4 addresses the social effects of abuse.

Ensminger, Staci (Associate Professor of Geosciences). “Comparison of Water Quality in a Pristine and an Agriculturalized Water Shed.” Spring 2000.

This research compared the hydrogeochemistry between two watersheds having very different land uses. The study areas are located in south central Alaska and northwestern Missouri. The watershed of the Upper Matanuska River Valley, Alaska, is a sparsely populated area with minor recreational land uses. Surficial deposits are glacial and glaciofluvial in origin and reflect the local bedrock. Conversely, the watershed of the One-hundred-two River Valley, Missouri, is a heavily agriculturalized area, with row crops and small livestock operations dominating the land

use. Surficial deposits are glacial and alluvial in origin and reflect local bedrock as well as glacially transported lithologies.

The objective of this study was to make a comparison of water quality between the watersheds in an attempt to quantify anthropogenic effects. Water quality was tested using an Inductively Coupled Plasma-Mass Spectrometer (ICPMS), to measure concentrations of selected ion. Additional indicators of water quality that were measured include temperature, pH, dissolved oxygen, conductivity, salinity, phosphate, nitrate, and alkalinity.

Manganese and iron were the most complex of the ions selected for study. Concentrations of manganese and iron in the groundwater were elevated in both Alaska and Missouri. This is suspected to be due to the similarities of their glacial depositional setting. Nitrate and phosphate levels were elevated in Maryville, this is directly related to the agricultural practices in the area. This study concluded that the anthropogenic activity influences the water quality of the One-hundred-two River Valley, which is not the case in the Upper Matanuska River Valley.

The results of this research were presented by K. Teryn Ebert at the annual North-Central Geological Society of America meeting in April. Measures of the success of this project are: A \$150 scholarship was awarded to Teryn for her presentation. She was recruited by several graduate schools and will be working towards her master's degree at Lehigh University, PA starting in the Fall 2001. Teryn and Anne Gilley, who graduated in Dec. 2000, both presented their findings in senior papers and in department or professional presentations.

Falcone, Paul (Associate Professor in the Department of Art). "The Relevancy of John Constable's Landscapes to the Digital Age." Fall 1999.

The Englishman John Constable was one of the great landscape painters of the 19th century. His vision of the natural world suggested an organic unity that melded multiple perspectives into a representation of a quiet pastoral world. The question presented was how does landscape (and specifically Constable's landscapes) compare and contrast with today's post-modern digital image making? Are they compatible, interchangeable or in conflict?

My research design was to see if I could approach a synthesis of Constable's landscapes and the use of computer generated digital grids and functions into a group of creative drawings produced in England in the spring 2000. These drawings were to be studies for paintings and prints to be completed at a later date. The drawings produced focused primarily on two aspects: 1) the nature images of the world of Constable; 2) the use of computer generated grids and functions.

The first phase was familiarizing myself with Constable's work in the art institutions of England. In London this included the Tate Gallery, the National Gallery, the Victoria and Albert Museum, and in the town of Oxford, the Ashmolean Museum. The Victoria and Albert Museum was the most productive and many trips there explored not only major pieces (as in the other Galleries), but an extensive collection of oil painting studies and sketches. An unexpected bonus, that surfaced when I began my research at the V&A, was a Print and Drawing Study room, which contained extensive drawings in Constable's hand. These were a particular joy as I was able to hold them in my hands and study them unsupervised as a visiting professor. Of especial interest

were the drawings that were done in and around Hampstead Heath in London. The Victoria and Albert houses the largest collection of Constable's work in the world and proved to be a treasure house for study.

Outside of London several trips were made to "Constable country" grouped around picturesque sections of the River Stour, and in the Cotswolds. Constable painted many places around the Stour from Flatford Mill to Dedham Mill and the town of Dedham itself. The tall church tower at Dedham appears in many of his paintings, and the scenery of at least ten of his most important paintings was within view of Flatford Mill (which his father owned). Besides standing in many of the places he stood making his paintings I took photographs of much of the area for later study. The drawings done were based on this research as well as my use of computer-generated grids and functions. Visiting the landscapes that Constable painted, and taking a walking tour of Constable country, proved as fruitful and impressionable as visiting the museums and seeing Constable's paintings and drawings. The English countryside is truly pastoral and Constable's idealization of the landscape was more readily accessible by visiting the actual places he painted.

Based on my study of the museum pieces, particularly the prints and drawings, as well as my visits to and photographs of "Constable Country," I completed a series of colored pencil drawings and a number of small sketches in preparation for paintings. This coming year I hope to exhibit a number of these drawings and paintings. The research has yielded more ideas for painting and drawing than I originally anticipated.

**Graham, Michael (Professor/Chair of Educational Leadership), Gary Howren (Assistant Professor of Educational Leadership), Phillip Messner (Professor of MU Doctoral).
"National Study of Building Principal Selection Methodology." Fall 1997.**

The purpose of this study was to investigate the instruments that school superintendents and personnel officers utilize when selecting building level principals. A survey accompanied by a cover letter was sent to 1,000 randomly selected superintendents from districts throughout the nation. Approximately 232 useable surveys were returned after the mailing and a follow-up letter, for a 23.2% return. The respondents were asked to rate the value and importance of ten commonly used selection instruments. The results of this portion of the questionnaire indicated that the traditional means of selection are being utilized. That is, the respondents are relying primarily on letters of application, resumes, placement papers, district application forms, reference checks, and interviews. Approximately 9% of the superintendents required portfolios as part of the selection process. The second part of the survey asked if portfolios were used in selecting principals, what items would be included? Again, the traditional responses of a resume, list of references, description of leadership style, letters of recommendations, transcripts, and a statement of philosophy were cited.

The data have been collected, and the authors are in the process of writing an article to be submitted to journals related to educational leadership.

Haberyan, Kurt A. (Associate Professor/Chair of Biology). “Modern and Ancient Diatoms in Northwest Missouri.” Fall 2000.

This proposal sought to collect modern diatoms from various sites in northwest Missouri (Part 1), to produce a cursory characterization of their habitats (Part 2), and to collect and interpret a core from Big Lake (Part 3).

In Part 1 (collection), 180 samples were collected from 132 localities in and near Nodaway County in July of 2000. Most of these samples are being processed in nitric acid at room temperature (which delays the reaction), although three samples have been counted.

Part 2 (habitat characterization) was accomplished by observations made during collection, and through an Undergraduate Research Grant of \$483 (to Simon & Haberyan) for analysis of water chemistry at 24 important sites in the county. The results will be related to diatom species distribution, but it is noteworthy that few distinct trends were found in water chemistry along the length of the two major rivers (the Nodaway River and the 102).

Part 3 (coring Big Lake) field work was accomplished on May 19, 2000, when an 83-cm core was collected near the north end of Big Lake. Subsequent diatom analysis showed strong variation in ancient diatoms: *Aulacoseira* was the most common genus overall, and suggests eutrophic conditions during the deposition of sediments at 3, 13, 53, and 63 cm in the core. Other common genera were *Nitzschia* and *Pinnularia*. Dissolution was especially noticeable in samples from 23 to 53 cm, perhaps indicating concentrated waters and therefore reduced flooding and/or rainfall. AMS radiocarbon data indicate that the surface sediments date to about A.D. 1020, therefore suggesting that the more recent deposits have been removed by floods. The base of the core dates to about A.D. 150 (i.e. the lake is at least 1850 years old), but deeper, unretrieved sediments suggest that the lake may be at least 500 years older than this. The manuscript on this part of the research was recently returned by the journal *The American Midland Naturalist* for revision.

Heusel, Barbara (Professor of English). “Research in London on Iris Murdoch for Camden House Book.” Fall 2000.

Statement of Problem:

For the book Camden House Publishers invited me to write, *Iris Murdoch’s Paradoxical Novels: Thirty Years of Critical Reception*, part of a series entitled *Literary Criticism in Perspective*, to be published in 2000, I must research all British materials that evaluate Iris Murdoch’s literature. That is why I need to spend time in the National Sound Archive in London listening to audio-tapes which cannot be copied or borrowed. In addition, I need a broad range of critics’ current views of the place of Iris Murdoch’s novels in twentieth century literature. My assumption is that generally their views have moderated since they have published their books on Murdoch; therefore, I need to interview some of the critics.

Results of May 1999 Research:

Even though many of the critics I had hoped to interview were out of town, I was amazingly lucky to be able to interview the two most important Murdoch scholars publishing today: her husband, John Bayley, and her biographer, Peter Conradi. Her husband, Oxford scholar, author, and critic, recently published a book, entitled *Elegy for Iris*. Because of my interview with him, I now know he is publishing another book on Murdoch soon. He was kind enough to invite me to

his home in Oxford. He also informed me that Richard Todd had just left London. Peter Conradi helped me contact Ann Rowe, British Editor for the *Iris Murdoch Newsletter*, and I learned from him the state of the Murdoch biography at this point.

The second thrust of my work, and in some ways the most lucrative, took place at the British Library National Sound Archives. Using the library's sound materials, mostly from BBC radio broadcasts, I was able to study the following audiotapes:

The Bow Dialogues—Iris Murdoch, 1968
Report on Arts Council Writer's Tour, 1969
Interview with A. S. Byatt—*An Accidental Man*, 1971
Men of Ideas (also a video) with Bryan McGee, 1977
Kaleidoscope—with Bigsby, 1978
The Bow Dialogues—Iris Murdoch, 1978
Music Weekly—with Iris Murdoch, 1978
Bookshelf—with Frank Dulaney, 1982
Iris Murdoch Speaks with Susan Hill—Author, 1982
Interview with A. S. Byatt—*Still Life*, 1984
Discussion with Josephine Hart, 1985
Whither the Novel?, 1988
Writers Revealed—(Rosemary Harthill) Iris Murdoch, 1989
In Conversation with A. S. Byatt, 1989

And there was a bonus—On June 7, I was able to take advantage of a very special event at the British Library called the Orange Readings. The event occurs on the evening before the announcement of the winner of the Orange prize for Fiction, the six shortlisted authors reading from their novels. The prize, £ 33,000, was established in 1996 to celebrate the very best fiction written in English by women throughout the world.

The Orange Committee selected these novelists from over a hundred entries: Toni Morrison, Suzanne Berne, Jane Hamilton, Marilyn Bowering, Julia Blackburn, and Barbara Kingsolver. The winner was Suzanne Berne, an American.

Significance:

Since I made this proposal, Iris Murdoch has died (five months before her 80 birthday in July). No book synthesizing the history of Murdoch's thirty-year critical reception exists at this time since Iris Murdoch has only recently stopped writing. It is most appropriate now to examine her critical reception. Her body of work includes twenty-six novels, four books of philosophy, five plays, a libretto, a philosophic dialogue, and a collection of essays on philosophy and literature, as well as criticism, verse, short fiction, and numerous uncollected philosophical and critical essays.

Background: In 1997 the Faculty Research Committee generously funded preliminary research for this book at Washington University, St. Louis, where I studied manuscripts, letters, and audiotapes and interviewed the person responsible for bringing Iris Murdoch and her husband John Bayley to Washington University for a residency in 1972.

Value to profession:

The book will be first of its kind. (See Section 4--Significance). Value to Profession: (See Section 4--Significance) Value to Northwest Missouri State University: My writing a second internationally recognized book will bring recognition to the University and to the English Department. The information I gain from studying the Murdoch criticism will enhance my

teaching of a Special Studies Course, Iris Murdoch's Novels (teaching Fall 1999), Twentieth Century Literature, English 556; Development of the Novel, English 362 (teaching Fall 1999); the general education literature course, English 220; and English Department theses, such as the one I have just directed, Tammy Karston's thesis on Iris Murdoch, "The Pursuit of Androgyny in the First-person Male Narrators of Iris Murdoch"

Heusel, Barbara (Professor of English). "Research Report--2001-02: "Murdoch's Novels Inspired by Italian Art." Spring 2002.

During my trip to Italy, May 1 to June 16, 2002, I was based in Florence, Italy, center for Renaissance art; I traveled to Rome and Venice for long weekends to study particular paintings that Iris Murdoch has made thematic in her novels.

Four-fifths of my time I spent studying Renaissance paintings, such as Vittore Carpaccio's Saint George and the Dragon series and Titian's Venus of Urbino, Presentation of the Virgin, and Madonna and the Pesaro Family, and one-fifth studying Dante Alighieri's Divine Comedy. (Please see Faculty Research proposal for more specific information.)

Not having studied Renaissance art for about 25 years, I made certain I would absorb as much as possible about it in six weeks by auditing the art history course available at the Florida State University Study Center. Two mornings a week for three hours each and several long weekends, I trudged from museum to church, church to museum, absorbing the beauty of the Italian aesthetic. The experience is exactly what I needed to be able to link the history of Renaissance art (thematically and philosophically) to Murdoch's aesthetic form and method and to argue that she used old genres (here medieval and Renaissance) to test out new twentieth- and twenty-first-century perspectives on reality, some categorized as modern, some postmodern.

In addition to the art history class materials, I studied crucial texts on art by three Renaissance writers: Leon Battista Alberti (1404-72)-- On Painting and On Sculpture (1435); Benvenuto Cellini (1500-71)--Autobiography; and Giorgio Varsari (1511-1574)-- Lives of the Painters. Also after much bureaucratic investigation, the Biblioteca Riccardiana gave me permission to spend one afternoon studying a medieval illuminated manuscript of Dante's Purgatory.

The result that **I couldn't have anticipated** was the decision to build one of my Freshman English paper topics around the students' analyses of a representation of a painting or sculpture that I brought with me from Italy. Fifty students will apply some of the following criteria of good painting and sculpture as laid down by Alberti in On Painting and On Sculpture: realistic perspective, proportion, consistency, propriety, variety, color, composition, ease, ornateness. Traditionally I have planned the Freshmen papers around observations of people, science, literature, etc.; this trimester I am adding the observation of art.

The **most immediate result** of my work in Italy is the paper I am writing for the Twentieth Century Literature conference in Louisville, Ky., in February, 2003; the topic for the Iris Murdoch panel is "Murdoch and Sexuality." Beginning with Peter J. Conradi's recent biography, Iris Murdoch: A Life, I will comment on her interest in Italian literature and pictorial art (she originally desired to be a pictorial artist) by referring the audience to the snapshots taken during her many trips to Italy. Her two early interests in Italy were Renaissance art and Dante's texts. Focusing first on her holidays with the Jewish Italian Arnaldo Momigliano, Professor of Ancient History at University College, London, I will discuss Murdoch's journal comments that the Conradi biography records, comments about having read the Divine Comedy with this

scholar who was her lover. Conradi makes the point that “Iris was Momigliano’s [muse]” (314). Referring to an early novel, The Sandcastle, Conradi analyzes the behavior of the young protagonist who is drawn to an older man. He points out that since many of her novels explore this problem, for instance The Bell, The Black Prince, and The Sandcastle, one must raise the cliched question--might Murdoch be criticizing her own early erotic behavior in replicating Freud’s concept of erotic family substitutions, substituting love interest in older men for her love of her father? Moving from biographical evidence, I will show how Murdoch employs the character Hartley as the protagonist’s Beatrice in The Sea, the Sea. I have chosen Conradi and Elizabeth Dipple because they address Murdoch’s exploration of “the labyrinth of sexuality and spirituality whose subtle interaction are so confusing and often damaging” (Dipple “Circularity versus Progress” 126), and her “movement towards the saving of Eros, the clarification of passion or the education of desire” (Conradi The Saint and the Artist 84). Dipple points out that “Murdoch’s novels always crackle with erotic energy, about which not enough has been written or said, and in [The Green Knight] there is a passionate sense of hidden Eros” (“The Green Knight and other Vagaries of Spirit” 164). In the earliest legends about Eros (the ambiguous spiritual mediator of mankind), Cupid was born of Chaos at the time earth was born; he was one of the formative forces that brought elemental matters into a harmony of existence. My subject will be Murdoch’s analysis of erotic self-deception and erotic substitutions, found in paintings such as Titian’s The Venus of Urbino. In addition to her use of Cupid, I will compare Murdoch’s use of the Eros legends with those used in the paintings she employs in her novels, such as Venus and Aphrodite. For example, Titian’s Venus of Urbino helps demythologize the Venus legend. Paintings of cultural myths have helped determine the attitudes of our present culture toward that myth or legend. Discussing Murdoch’s intertextual insights, Dipple demonstrates that “Venetian Ovidian painters of the cinquecento, particularly Titian, uses mythological paintings derived from Ovid, transmuting them into the spiritual allegories of the Italian Renaissance” (“The Green Knight and other Vagaries of Spirit” 143). My studies in Italy have been beneficial to my **long-term plan** of analyzing Murdoch’s uses of certain Renaissance paintings to demonstrate the way she takes from medieval and Renaissance genres old concepts and transforms them into something new and innovative. I am especially interested in the Carpaccio cycle, which includes St. George and the Dragon and The Triumph of St. George (1502), paintings (oil and tempera on canvas) found in the Scuola di San Giorgio degli Schiavoni, Venice. Murdoch focuses on these two paintings in her novel The Green Knight, an allegorical novel in which Peter Mir, or the Green Knight in the medieval poem, is an apocalyptic figure who goes from death to resurrection and life in the world and back to death. She uses these paintings thematically, describing them and mentioning the Venetian connection. Dipple argues that Murdoch is committed to agency and action as philosophical concepts in the novel: “Whereas [Murdoch’s] earlier novels tended to set up a dichotomy between saint and artist, she now works toward another configuration, in which a single complex character carries an enormous weight of metaphoric power beyond the boundaries of the possible” (“The Green Knight and other Vagaries of Spirit” 168). The Green Knight, Peter Mir is comparable to St. George striking at Evil in the world and triumphing over it. Whereas Murdoch often uses Renaissance forms and themes to defamiliarize the readers’ contemporary views, making readers re-perceive the familiar world, here she uses the “sudden entry into the Arthurian world” to make the reader study the analogy and find comparisons to the twenty-first century (Dipple 142).

Huang, Hui-Ju (Assistant Professor of Educational Leadership). “Multicultural Education through Electronic Discussion.” Spring 1999.

The use of email discussion outside the classroom was an additional approach to learning multicultural education. The purposes of the project included two areas. One was to seek to understand the impact of electronic discussion on learning in light of the current education reform initiatives that use the technology for learning and teaching. The other was to explore how the use of electronic discussion can be employed to give students a powerful learning experience in promoting multicultural awareness.

The results report students’ favorite discussion topics and their perceptions of using email discussion. In summary, students were benefited in two ways: (1) the promotion of multicultural awareness by sharing ideas and comments through email discussion, (2) the appreciation of using technology to facilitate learning process.

Electronic discussion differed from class discussion in several important ways: electronic discussion resulted in high quality participation, provided opportunity of asynchronous learning, and encouraged knowledge revision and reflection. In addition, diversity in this context was considered an exciting and valuable resource to enhance cultural and global perspectives, with telecommunications technology acting as means such discovery. Specifically, students indicated that the email discussion broadened personal perspectives, allowed genuine sharing, and provided ideas of how to deal with certain classroom situations they may encounter in future. They also stated that interaction was more thoughtful and considered when they had the opportunity to reflect on their responses to questions and discussion topics before posting them to an electronic public forum. Moreover, those students who were shy or uncomfortable about participating in class discussions often no longer felt that way in on-line forums.

In conclusion, students appeared to have taken over the responsibility for generating discussion questions based on their interest. They valued and enjoyed email discussion. The electronic discussion incorporated the voice of all students, expanded students’ repertoire of ideas, and increased student’ ability to distinguish between ideas.

Kaler, Ellen Redding (Department of English). “The Effects of Interactive English Software and Technology Based Learning on Student Performance in Developmental English Courses.” Spring 2001.

An Applied Research grant (\$2,717.00) funded a trial use of Interactive English courseware in two sections of English 110 Developmental Writing during the fall of 2001. The two instructors involved in testing the software also taught an additional section of Developmental Writing each, which became the control group for comparison. Seventy-one students were involved in the research project (34 IE, 37 control). With enrollment based on low ACT scores, the section averages for Enhanced English ACT were comparable: *14.47 IE and 14.64 control.

The final course-grade average for the IE sections was 76% (control sections averaged 84%) *On written work alone (formal essays for the writing class), the IE students averaged 73% (control group averaged 81%).

Four students (12%) failed the course from the IE groups (two failed from the classroom/textbook sections-5%).

*The IE section produced more absenteeism: averaging 4.14 absences vs. 2.4 absences averaged for the non-IE group.

*The IE students wrote longer essays, reaffirming 20 years of research findings: 776 words per essay average for IE students vs. 653 word average for the control group.

*IE students on average utilized only 66% of the computer resources for instruction and learning made available to them through the Interactive English program.

At the end of the academic year (one semester after using the program), 39% of the traditional class 110 students are still enrolled at Northwest while only 35% of the IE students continue at Northwest (61% attrition vs. 65% attrition)!

These findings suggest that developmental English students at Northwest performed better on all but one count (length of essays) when they were instructed in traditional face-to-face classes without the Interactive English computer program. We do not recommend further use of the courseware for Basic English classes at Northwest.

Kramer, Ernest (Associate Professor of Music). “Franz von Suppé, The Creator of German Operetta: A Comparative Study of Das Pensionat, Fatinitza, and Boccaccio.” Spring 2000.

Although Franz von Suppé was the creator of German operetta, his works have never been analyzed in depth. In addition, the literature written about his life and operettas appears primarily in German rather than in English. The purpose of this study was twofold: (1) to research extensively three of Franz von Suppé’s most important operettas and (2) to publish this research in English. The study was undertaken in Vienna, Austria, during the summer of 1999. The researcher conducted an extensive investigation of materials in three prominent libraries: the Wiener Stadt- und Landesbibliothek, the Gesellschaft der Musikfreunde, and the Oesterreiche Nationalbibliothek. He also visited two historic sites: Suppé’s primary residence in Vienna as well as his grave in the Zentralfriedhof. Finally, the researcher had three productive meetings with Dr. Vladimir Haklik, a leading authority on Suppé.

The trip to Vienna proved to be invaluable. The researcher had tried unsuccessfully for years to obtain various facsimiles and printed editions of Suppé’s Das Pensionat, Fatinitza, and Boccaccio. During the Vienna visit, however, the researcher was able to find the manuscript scores and first editions for all three works. Each operetta score was studied in detailed and extensively photographed for future study at Northwest. The manuscripts in particular yielded a wealth of important information because they contained numerous handwritten notes by Suppé in both German and Italian. The meetings with Dr. Haklik also proved to be very insightful, especially since he revealed many unpublished details about Suppé’s childhood and early development.

This research project was an enormous success. The first goal, to extensively research three of Suppé’s most prominent operettas, was clearly achieved. In addition, the researcher now has a large amount of materials for years of future study. The second goal, to eventually disseminate the findings in English, has also been met. The researcher has accepted a contract offered by the Edwin Mellen Press, an international publisher of scholarly materials, to publish his upcoming book entitled The Life and Works of Franz von Suppé, Creator of German Operetta.

Kramer, Ernest (Associate Professor of Music) and Stephen Town (Professor of Music). “Introduction of *MusicLab Melody and Harmony* Computer-Assisted Instruction into the Theory of Music and Ear-Training Course Sequence” (#122136). Fall 1999; Spring 2000.

During the 1999 Fall Semester, Drs. Kramer and Town began to implement Grant #122136 (approved on 2.15.99) for the purpose of assessing the value of a new form of technology (i.e., “MusicLab Melody and Harmony”). The researchers evaluated the software using students enrolled in four Theory of Music courses (i.e., the core courses 19-173/174/273/274) and four Ear-Training courses (i.e., the core courses 19-171/172/271/272) in the Department of Music. The researchers sought to make a determination as to what degree student learning would be enhanced through the process.

“MusicLab Melody and Harmony” are two software programs closely related to “The GUIDO Music Learning System: Ear Training Lessons,” an older computer-assisted instruction program used for several years by the researchers in the Ear-Training courses of the Department of Music. Unfortunately, the “GUIDO” software had numerous deficiencies; (a) it was prone to frequent failures, (b) it provided no sight singing or theory instruction, and (c) it did not permit networked record keeping. Nevertheless, “GUIDO” proved to be an invaluable instructional tool at the time; the self-paced autodidactic character of the software significantly increased student comprehension, ability, and general satisfaction. Based upon researchers’ experience with “GUIDO,” they believed that “MusicLab” warranted further investigation in order to determine whether improvements in the new system would offer greater possibilities for student musical growth.

Due to delays in obtaining the equipment and in completing the necessary internal networking, the researchers could begin using the new software programs on only a limited basis during the Fall 1999 Semester. During the Spring 2000 Semester, the new software package was formally introduced into the teaching-and-learning process in 19-171/271 and 19-173/273. The students were required to utilize the “MusicLab” system weekly in order to complete their designated assignments. The present study confirmed that all of the students exhibited significant gains in all areas of the subject matter and, as a result, felt enhanced personal satisfaction. These results were largely due to the improved features of the system (i.e., the learning process involved practice in real musical tasks with immediate feedback to build success and confidence). The musical gains were apparent when the researchers examined (a) the weekly ear training grades, (b) the final examination grades, and (c) the survey of satisfaction.

In conclusion, “MusicLab Melody and Harmony” proved to be a tremendous improvement over the former “GUIDO” system. “MusicLab” was a practical and helpful instructional device that had relatively few software problems. The record-keeping feature was especially helpful for the researchers because it made the tracking of individual students a simple progress. An outstanding feature of the program was its ability to be networked on a local server. This insured that all of the theory students could practice their ear-training and theory skills from the comfort of their residence hall rooms at any hour of the day or night without being constrained by the limited hours and equipment found in the Department of Music computer labs. It should be strongly noted that the researchers were so satisfied with the system that they continued to utilize it during the Fall 2000 Semester in 19-172/272 and 19-174/274, which completed the Theory of

Music and Ear-Training course sequence. At the present time, the researchers are highly satisfied with the “MusicLab” system and have no wish to replace it with any other computer-assisted instruction program.

Leach, Lauren, Ph.D. (Assistant Professor of Family & Consumer Sciences) and Lanetta Nachtrab (Northwest Missouri State University Student). “Pilot Project: College Graduate’s Student Loan and Credit Use Study.” Fall 2000.

Northwest Missouri State University alumni were probed about their debt load and personal attitudes about money, credit and debt. Responses to an anonymous mail survey were received from 72 alumni, a response rate of 15%. Descriptive data and data on student loan and credit card use were collected. Exactly 50% of the sample had student loans. Of those who had student loans, approximately 64% carried student loans for 4 years or more, and approximately 83% were currently paying on those loans. The average total balance reported on student loans was \$13,763, and the average monthly payment was \$167.43. Of those who were currently making payments on their student loans, 19% felt that the monthly payment was higher than they expected. Almost all of the respondents (94 %) had credit cards. Almost two-thirds of those who had credit cards carried a balance, and about half paid less than the full amount on credit cards each month. Credit card debt was reported by 46% of the sample. About 15% carried a balance over \$5000 on their credit cards. The average credit card debt load of the sample was \$4,361.38 with an average monthly credit card payment of \$319.96. In addition, about 54% had a mortgage with an average balance of \$79,787.88, and an average monthly mortgage payment of \$776.31. Car loans were possessed by almost 69% of the sample. The average balance of car loans was \$25,228, and the average monthly payment was \$448.23. The combination of credit card debt, car loan debt, and student loan debt in this sample may indicate indebtedness that may prevent alumni from investing money in assets such as a house. Given that only 54% reported having a mortgage, and alumni within 10 years of graduation are unlikely to have paid off a mortgage in that time, this suspicion may be borne out by the data. More research is needed to gauge the level of indebtedness among college alumni and the effects of compounded debt loads in recent alumni.

Loomis, Jeff (Associate Professor in the Department of English). "Four Characters in Search of a Company: Williams, Pirandello, and the Cat on a Hot Tin Roof Manuscripts" and "Verifying Through Renewed Manuscript Site Visits: Four Characters in Search of a Company: Williams, Pirandello, and the Cat on a Hot Tin Roof Manuscripts." Spring 1999; Fall 1999.

In the summer of 1998, thanks to a Faculty Research Committee grant, I read 15 draft versions of Tennessee Williams’s play Cat. I managed to visit five research collections, from Boston to Austin (the Harvard Theatre Collection; the Billy Rose Theatre Collection of the New York Public Library for the Performing Arts; the Rare Books and Manuscripts Room at Butler Library, Columbia University; the Special Collections at the University of Delaware; and the Harry Ransom Humanities Center at the University of Texas). In summer 1999, I returned to verify the accuracy of my notes on the materials I had seen earlier in these sites, as well as to read about

nine more manuscripts at the University of Texas and one more at Harvard. I have enough information to write an additional essay on the range of Williams's ideas in this play and its drafts. However, one essay, "Four Characters in Search of a Company: Williams, Pirandello, and the Cat on a Hot Tin Roof Manuscripts," is already in the stage of being published in the University of Alabama essay collection *Magical Muse: The Drama of Tennessee Williams*. I also shared this manuscript with my graduate students in English 678 (*Major Forces in Modern Drama*), and will share it this next spring in my undergraduate course English 471 (*Contemporary Drama*).

Loomis, Jeff (Professor in the Department of English). "Menageries of Sweet Birds: New Williams Manuscript Researches." Fall 2001.

In the summer of 2001, thanks to a Faculty Research Committee grant, I read about 15 draft versions of Tennessee Williams's plays The Glass Menagerie and Sweet Bird of Youth. I visited four research collections (the Rare Books and Manuscripts Collection of the University of Virginia; the Billy Rose Theatre Collection of the New York Public Library for the Performing Arts; the Rare Books and Manuscripts Room at Butler Library, Columbia University; and the Special Collections at the University of Delaware).

I had read, before I traveled, that The University of Virginia reputedly held at least three manuscripts of The Glass Menagerie. Yet that archive only proved truly to own one such text. Therefore, I decided to concentrate on my Hopkins research project while at this university in Charlottesville.

The University of Delaware, by contrast, held drafts of Sweet Bird of Youth from all periods of its long gestation and growth into the play we know today. That research library also owns considerable amount of material (including both letters and scripts) concerning the transformation of the stage play The Glass Menagerie into the much-revised 1950 screenplay. This material became particularly interesting to me--especially when I learned, while at Columbia University, that Butler Library there held a copy of a very *different* ...Menagerie screenplay—one about which there exist many questions concerning Williams's level of authorial involvement.

At Columbia I also discovered an intriguing letter, concerning suggested revisions for Sweet Bird..., written to Williams by Elia Kazan's first wife Molly. I also read variant copies of the Sweet Bird... script at both Columbia and the New York Public Library for the Performing Arts. Because my researches in these East Coast libraries during May 2001 raised a number of questions about Williams's obviously changing viewpoints concerning both of these plays, I am traveling at my own expense to the Harry Ransom Humanities Center at the University of Texas—Austin, from August 2 to August 12. I hope to use that visit in order to see how the Williams manuscripts which that site houses might further alter my judgments about Williams's writing process. To be sure, these genetic critical researches are ever-provocative.

Loomis, Jeff (Associate Professor in the Department of English). "GMH/1998-1999: The Year in Hopkins Studies." Spring-Summer 1999.

In November 1993, the academic journal Victorian Poetry appointed me their annual compiler of an evaluative bibliographical essay, "The Year's Work in Hopkins Studies."

This post requires my obtaining copies of all books and journal articles, published during the previous year, on the poetry and life of the nineteenth-century Jesuit scribe Gerard Manley Hopkins. I am asked, first of all, to peruse all these materials. I then must comment, in an essay of 5-20 pages, on the value, or lack of value, of the new research I see.

The Northwest research grant that I received in Spring 1999 allowed me to spend five days in Hopkins research at the University of Florida, and then to supplement this with further research on the topic at both the University of Nebraska—Lincoln and the University of Minnesota—Twin Cities, this past May.

There I checked the latest screens on computerized databases, which index articles in journals. I also checked recent bibliographies, in some esoteric publications on Victorian life and letters, and thus also found my way to recent Victorian-generalist books, which in some way touch upon Hopkins. Probably the location, on major research library shelves, of these sorts of books, as well as of the bulk of the needed journals, was the actual most helpful part of my trips.

My 1999 "Year's Work in Hopkins Studies" essay has now been submitted to Victorian Poetry. It should be published during the upcoming winter.

Loomis, Jeff (Associate Professor in the Department of English). "GMH/1999-2000: The Year in Hopkins Studies." Spring 2000.

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This post requires my obtaining copies of all books and journal articles, published during the previous year, on the poetry and life of the nineteenth-century Jesuit scribe Gerard Manley Hopkins. I am asked, first of all, to peruse all these materials. I then must comment, in an essay of 5-20 pages, on the value, or lack of value, of the new research I see.

The Northwest research grant that I received in Spring 2000 allowed me to help fund almost two weeks of Hopkins research at the Universities of Minnesota and Texas. (Expenses were helped because my brother lives in suburban Minneapolis, so that I had free Minnesota housing.) At both libraries, I checked the latest screens on computerized databases, which index articles in journals. I also checked recent bibliographies, in some esoteric publications on Victorian life and letters, and thus also found my way to recent Victorian-generalist books, which in some way touch upon Hopkins. Probably the location, on research library shelves, of these sorts of books, as well as of the bulk of the needed journals, was the actual most helpful part of my trips.

My 2000 "Year's Work in Hopkins Studies" essay has now been submitted to Victorian Poetry. It should be published during the upcoming winter.

Loomis, Jeff (Associate Professor in the Department of English). "GMH/2000-2001: The Year in Hopkins Studies." Summer 2001.

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This post requires my obtaining copies of all books and journal articles, published during the previous year, on the poetry and life of the nineteenth-century Jesuit scribe Gerard Manley Hopkins. I am asked, first of all, to peruse all these materials. I then must comment, in an essay of 5-20 pages, on the value, or lack of value, of the new research I see.

The Northwest research grant that I received during Summer 2001 allowed me to spend a goodly portion of four days (May 9-12) in Hopkins research at the University of Virginia. There I checked the latest screens on several computerized databases which index articles in journals, as well as checking the online World Catalog of books, which becomes more and more important to me each year, as Hopkinsian publication appears to be becoming more and more international. For instance, this year's publications include a German/Austrian book by Leo Truchlar, Ueber Literatur und andere Kuenste, which has a chapter comparing nineteenth-century Hopkins with a twentieth-century French writer who composed nature journals that are similar but differently toned from those which Hopkins compiled. Meanwhile, a contemporary Sardinian writer, Guiseppe Serpillo, has published four essays on Hopkins as part of Kingfishers, a study of British and Irish poetry now on the publication list of an obscure publishing firm, Goldsmith Press, in the Republic of Ireland. By writing letters, while in Virginia, to the European locales out of which these two tomes emerge, I have now obtained both books and reviewed the relevant pages in them.

While in Virginia, I also checked recent bibliographies, in some esoteric publications on Victorian life and letters, and thus also found my way to recent Victorian generalist books, which in some way touch upon Hopkins. The University of Virginia actually owned the book Victorian Gothic: Literary and Cultural Manifestations, so that I was able, while in residence there, to xerox a copy of R.J.C. Watt's recent essay, in that volume, on "Hopkins and the Gothic Body." I also learned that Donald Justice had a brief chapter-length study of Hopkins, called "Benign Obscurity," in a new Louisiana State University Press book called Sewanee Writers on Writing. This book I did need to order later, through interlibrary loan services, but I have now obtained and reviewed it, too.

Being in a library where many of the needed research materials are immediately available is always a very helpful part of such a research trip. I did find, in the Charlottesville library stacks, all the journals which had new Hopkins articles listed as available at the time of my University of Virginia visit in May 2001. Later, I did supplement these journal articles with additional new essays; these I found had become available by mid-June 2001, when I happened to be in the University of Minnesota library, while visiting my brother.

My 2001 "Year's Work in Hopkins Studies" essay will soon be submitted to Victorian Poetry. I do, however, hope to add to that essay some commentaries on two other Hopkinsian books. These are supposed to become available, according to WorldCat, in August 2001.

Loomis, Jeff (Associate Professor in the Department of English). "Tennessee Williams's The Rose Tattoo: An Additional Exploration of Williams Manuscripts." Fall 1999.

I have been working with the genetic criticism (research in literary manuscripts) for much of the last decade. I began examining manuscripts of William Inge's play Picnic, moved on to peruse draft variants of James Lapine's and Stephen Sondheim's musical play Merrily We Roll Along, and have since 1998 been working with manuscripts of Tennessee Williams plays. After beginning with Cat on a Hot Tin Roof manuscripts in 1998 and 1999, I in the summer of 2000 turned to many typed and emended versions of Williams's The Rose Tattoo.

This particular set of materials was much easier to sub-categorize than had been the many random scratching which exist of Cat text. The earliest Tattoo texts are all in Texas, the chronologically next variants all in New York City (at Columbia University and the New York Public Library for the Performing Arts), and later versions, including the movie screenplay, are at the University of Delaware.

I learned, intriguingly, that the early draft of Tattoo which stage director Elia Kazan dubbed the "kitchen sink version" is actually a long but highly organized document, even in some ways superior to the versions of Tattoo that appeared in 1950s New York. Williams actually returned to the "kitchen sink version" (of the late 1940s) for some of the early scenes in the 1955 film screenplay.

Evidence suggests that Williams began to revise the play, and remove most of its many enticing echoes of Dionysian carnival, when a Chicago theatre critic spurned those echoes as "pretentious," During the drama's Chicago tryout performances in 1950. The play, which went to Broadway, was therefore a tighter structure of motifs and themes, but it was not nearly as spiritually resonant as the "kitchen sink" text had been. It seems of little wonder to me that Williams tried to sneak some of the early textual material back into the film screenplay script--even though Hollywood censorship standards of the era also forced him to other unfortunate compromises, as he prepared that last-known rendition of Tattoo.

I made these discoveries last summer during one and one-half weeks at the stipulated New York City research libraries, four days at the University of Delaware, and one week of residency in Austin, Texas. The Research Committee funded the Delaware-New York City trip, and in a way funded at least part of the Texas work (since I also was researching publications there, under a Faculty research grant, about Gerard Manly Hopkins).

Mühsam, Armin (Assistant Professor in the Department of Art) "Creative work for two major exhibitions." Fall 2001.

My proposed research was to present as much new work as possible at two exhibitions, at Cloyde Snook Gallery, Adams State College, Alamosa, CO, in November of 2001 and at The Art Center in Orange, VA, in June/July of 2002. The focus of this new work was to be on the incorporation of water(ways) in my landscape paintings.

Both exhibits went extremely well. While the first date in November was too soon to have any of the proposed landscapes finished, by June of 2002 I had completed four paintings which were shown at the Art Center in Orange among a total of thirteen works. The show at Adams State College included a slide lecture, which I delivered on November 27, 2001.

My research into landscape painting explores the dichotomy between what the general public acknowledges as the “beauty” of natural landscapes and the “ugliness” of landscapes that have been technologically altered by man. My intent is to challenge these conventional notions of “beauty”. I do this by revealing the manner in which and the extent to which the natural has already been replaced by the artificial while retaining a mode and style of painting that has traditionally been reserved for expressing the “sublime” or the “beautiful” (or at least the “picturesque”). The most recent landscapes consist of structures such as artificial ditches, locks, navigation canals and embankments - forms that cut and dissect both the picture plane and the depicted scenery but whose construction does not necessarily serve a purpose. Demonstrating the non-sense of these structures is as important to my work as showing their formal beauty. There would be not much tangible profit in this research for Northwest students were it not for a slide lecture that I am scheduled to deliver in room 244 of the Fine Arts Building on September 16th. This lecture, concurrent with a solo show at Olive DeLuce Gallery, will address all the issues I have dealt with in my painting since I have applied for this grant.

**Sand, Mark P. (Associate Professor of Department of Mathematics and Statistics).
“Exploring Errors in Numerical Integration.” Spring 1999.**

The purpose of the study was to find any other previously published work on the form of the error terms when using the Trapezoidal Rule or Simpson’s Rule to integrate high degree polynomial functions.

Three trips to the Linda Hall Library in Kansas City, Missouri were made. This is a privately funded research library with collections in all areas of science and technology except clinical medicine. Linda Hall Library has printed copies of Mathematical Reviews for the years 1940-1999, which includes all volumes that have been published. I searched backwards from 1999 to 1978 and found nothing, which was close to my particular topic.

However, the Mathematical Reviews changed indexing methods in 1978, making the volumes much easier to search. The years 1940-1977 require significantly more time to search when searching by topic instead of author. On the other hand, my research almost surely requires the use of a computer and modern symbolic algebra software which means that there is nearly no chance of similar work being done in the years before 1978.

Overall, I am confident that I would have found an existing article, or at least a reference to one, if it dealt with the same results that I have found. Research findings will be submitted to a journal and may extend into an undergraduate research project.

**Schnell, Steven M. and Joseph F. Reese (Assistant Professors of Geosciences).
“Microbreweries as Tools of Local Identity.” Fall 1999.**

During the 1990s, a cultural/culinary explosion occurred. Over the course of the decade, hundreds of microbreweries sprouted and flourished across the country. This explosion of microbreweries derives, in part, from the desire of people to break away from the smothering homogeneity of popular, national culture. Such breweries are often proudly and self-consciously

local, sporting local historical photos, maps, and other artifacts of a place's personality as part of the decor. Geographer Wes Flack hypothesized that the growth of such establishments is a prime illustration of a movement termed "neo-localism," in which people are attempting to reconnect with the local, the personal, and the unique. The industry has undergone rapid expansion and major upheaval in the decade since Flack first carried out his research; this study examines recent trends in the industry to determine whether his thesis still holds. This paper also adds to our understanding of neo-local processes by analyzing the ale names and marketing imagery used by microbrewers to create local loyalties and identities.

Schwartzman, Roy (Assoc. Prof. of Communication and Basic Course Director). "Racial 'Science' and the Justification of Anti-Semitism in the Nazi Era." Fall 2000.

The objective of this project was to explore the linguistic connections between biology and anti-Semitism in pre-WWII Nazi Germany. The investigation sought to reveal how science can serve as a warrant for anti-Semitic doctrines. Previously untranslated, non-circulating, primary source materials were searched in the archives and library of the United States Holocaust Memorial Museum and in the Library of Congress. The research traces how framing racial doctrines in scientific terms justifies progressively more severely oppressive measures against Jews. Consistent references to Jews as infections, parasites, and other biological threats cast anti-Semitic measures as necessary, defensive acts. Furthermore, the presence of a biological threat allowed ever more extreme anti-Jewish policies to resemble appropriate reactions to life-threatening disease. The consistency and pervasiveness of biological terminology portrayed anti-Jewish measures as "natural" reactions to an epidemic: identify the pathogen, isolate it, try to rid the body politic of it, and, when these measures fail, exterminate it. The connections between science and social policy raise cautions about treating any ideological agenda as a 'necessary' or 'natural' measure.

Shin, Kyoung-Ho (Associate Professors of Psychology, Sociology, and Counseling) and Jang-Ae Yang (Associate Professors of Psychology, Sociology, and Counseling). "Immigrant Life of Korean Women in the U.S.: A Qualitative Study of Psychosocial Well-being Determinants." Fall 2001.

Studies on ethnic minority women in terms of well-being are limited. Overcoming the feminist approach, this study explores the socioeconomic factors that have had tremendous influence on the psychosocial well-being of Korean American women who live in Kansas City metropolitan area. The Korean American women in this study live in stressful and difficult situations regarding financial hardship, the multiple roles they must play in family, and maintaining their mental health because they are frequently caught in between two different cultures with an unfamiliar language. Through intensive interviews of Korean women in a snowball sample, this study found a number of socioeconomic factors that contribute negatively to their well-being: low level and uncertainty of income, deterioration in marital satisfaction, estrangement in parent/child relationship, and limited choice in the process of social networking. Many Korean women in the area mentioned above are suffering from one or more psychological disturbances

and their state of psychosocial well-being is in general adverse although their motivation of immigration and socioeconomic status are diverse.

Spencer, Thomas M. (Assistant Professor in the Department of History, Humanities, and Philosophy). “A Bit of Mardi Gras in Kansas City’: The Priests of Pallas Celebration, 1887-1924.” Fall 2001.

An organization calling itself the Priests of Pallas put on a celebration in Kansas City from 1887 to 1924 that was remembered fondly in the pages of Kansas City newspapers as late as the 1960s. The Priests of Pallas celebration was Kansas City’s regional answer to the popular Veiled Prophet Celebration in St. Louis. However, the two celebrations were quite different. Like the Veiled Prophet organization, the Priests of Pallas celebration began as part of a festival week and included a debutante ball. However, the celebration never became the sort of cherished eccentric local tradition that the Veiled Prophet became. The sort of celebrations put on by the Priests of Pallas was quite common for the time. Similar organizations in Omaha, St. Louis, Kansas City, Memphis, Baltimore, and Denver all put on celebrations involving mystical potentates from the Middle East who were visiting because of the purportedly well-known quality of the metropolis.

In fact, the Priests of Pallas largely fit the pattern of most of these celebrations created by city boosters during the Gilded Age. Amazingly popular for a few decades, these celebrations declined in the early twentieth century. Actually, the Priests of Pallas was a fairly long-lived celebration for the era. While the Priests of Pallas did not have the staying power of the Veiled Prophet Celebration (which still exists today), most similar civic celebrations had ceased to exist by 1900. However, the Priests of Pallas continued into the 1920s before meeting its demise in 1924. The celebration’s founders had many economic goals in mind when they created the Priests of Pallas. They believed the celebration was a way to boost attendance at two difference agricultural fairs and encourage the growth of trade in the city. The celebration was also seen as well as a way to do economic battle with regional rival St. Louis. By having their own October celebration (often held on precisely the same night as the Veiled Prophet Celebration in St. Louis), they hoped to draw farmers from Central Missouri to Kansas City rather than St. Louis. While successful for a time, the Priests of Pallas eventually succumbed in 1924 to the cultural changes that brought most of the similar local parades in America to an abrupt end in the early twentieth century.

Spencer, Thomas M. (Assistant Professor in the Department of History, Humanities, and Philosophy). The "Great Struggle Against the Forces of Evil": The Bald Knobbers, Anti-Bald Knobbers, Politics and the Culture of Violence in the Ozarks, 1860-1890. Fall 1999.

In contrast to the arguments advanced by historians in the past, the Bald Knobbers episode from 1885-1890 in southwest Missouri appears to be more about local politics and regional loyalties, and less about law and order. A significant number of the Bald Knobbers in Taney Country were ex-Union soldiers who were both newcomers to the county and Republicans. The Bald Knobbers believed in a vision of government honesty and moral progress that was quite different from those of native-born Ozarkers. The men who opposed them in the Anti-Bald Knobbers were ex-Confederates who were Democratic in their politics and long-time

residents of Taney county. The Christian County Bald Knobbers was composed of quite a different group of men and appear to have had very different long-term goals--if they truly had any real goals at all. Upon close examination, modernization seems to have had very little to do with the motivations of vigilantes that horsewhipped men in the night or those that opposed them. Political power as well as social control over their communities appear to have been much more important to the Bald Knobbers and Anti-Bald Knobbers.

Spencer, Thomas M. (Department of History, Humanities and Philosophy). "From River Town to Industrial Metropolis: St. Louis, 1865-1900." Fall 2000.

There is probably no period in St. Louis' history that is as important as the postbellum nineteenth century, a period some historians have referred to as the "Gilded Age." The name for the era comes from a novel by native Missourian Mark Twain in which he decries the materialism and corruption caused by the mindless pursuit of wealth in the era. Twain maintained that the era was perceived to be a "Golden era" in America's history but that the gold was just a thin gilding and that very little about life had improved – it only appeared to have been improved. To some extent, St. Louis is a perfect example of Twain's Gilded Age. The period after the Civil War saw St. Louis change fundamentally from a commercial town to an industrial metropolis. Gilded Age St. Louis did see an incredible growth in population, industry, and, arguably, regional importance. The Eads Bridge across the Mississippi river was built. Forest Park was created. St. Louis even inspired its own philosophical movement. Many at the time argued this era was the beginning of a long era of national prominence and success. Some even argued that, because of its central location, the capitol of the nation should be moved to this bustling metropolis on the banks of the Mississippi. St. Louis was having a "golden age" many in St. Louis believed.

However, much that appeared golden about St. Louis during the era was, as Twain contended, merely gilded. Gilded Age St. Louis was also a place where the average worker struggled mightily to make a living. Many of these working class St. Louisans were resentful of their working conditions and joined various workers' unions and radical political parties such as the socialist party. In fact, labor relations in St. Louis were so rancorous that the city was the scene of the nation's first general strike in July of 1877. Gilded Age St. Louis was also strictly segregated by class, race, and ethnicity. While this segregation had existed before, it appeared to be even more apparent during this era because, put simply, there were more St. Louisans from different backgrounds now living in the city. St. Louis during the Gilded Age was also beset with all of the problems that Twain described – political corruption and greed two of the more obvious. Elites in St. Louis also led the city through a rather ill-conceived charter reform in 1876 that froze the western boundaries of St. Louis at their present locations. The inability to expand its boundaries and tax base will be possibly the biggest problem St. Louis faces in its history. Environmentally, St. Louis was a dirty and unhealthy place to live as well. All of these problems continued into the early twentieth century and were not really addressed by city leaders during the Gilded Age. In this paper, Thomas Spencer contends the Gilded Age in St. Louis was an important time in the city's history but not necessarily the golden era that some contend it was, at least for the average St. Louisan.

Tom Spencer completed his research project in the photograph archives of the Missouri Historical Society and the archives of the *St. Louis Post-Dispatch*. He spent May 6th and 7th of

1999 in St. Louis and selected 10 illustrations for his forthcoming book *The St. Louis Veiled Prophet Celebration: Power on Parade, 1877-1995*. He mailed a list of these illustrations to the publisher. He also tied up a few research loose ends as well.

Town, Stephen (Professor of Music in the Department of Music). *"An Essential Educational/Pedagogical Experience: The Presentation of Choral-Orchestral Masterworks at Northwest Missouri State University."* Spring 2000.

In January 2000 Dr. Town began to work on Applied Research and Projects Fund Grant #122161 (approved on 11.15.99). The project began with the widely-held assumption that motivated his research: i.e. that the frequent presentation of choral-orchestral masterworks is a routine occurrence at most universities, because it is assumed by academicians and professional musicians that choral/vocal students in training receive an incomplete education if they do not have this experience. The desired result of the project was that Dr. Town would discover definitive answers to the questions that flowed from this assumption: i.e. (i) that the educational experience of the choral/vocal student is or is not enhanced through the presentation of choral-orchestral works, and (ii) that the choral/vocal students learn or do not learn specific pedagogical concepts via the experience. The method selected to measure the desired result was the pretest/posttest.

With the commencement of the 2000 Spring Trimester, the selected choral-orchestral masterworks were introduced into the choral laboratory that is offered through Tower Choir (19-207/19-208), which meets on Monday, Wednesday and Friday at 11 AM. Introducing and singing the literature in the choral laboratory, and in the end-of-the-term performance, allowed the choral/vocal students to confront the Objectives of the project, from which the pretest and posttest items were derived. During the weekly rehearsal, the members of the ensemble had the opportunity to discuss the music with the conductor-researcher, who explicated the musical dialogue and compositional techniques, and to suggest autodidactic learning approaches (e.g. one method was the student-directed sectional rehearsal). The entire student population of the Department of Music experienced the music at the Spring Concert (i.e. the culminating final presentation) because their attendance was mandated through a Department recital attendance policy.

The final presentation was evaluated anecdotally by the music faculty and the public at large, and systematically by the ensemble students through the use of the pretest and posttest. The data were generated by a pretest administered immediately prior to the Spring Concert (to maximize the influence of the experience with the hired orchestra) followed by a posttest. The mean scores on the pretest and posttest were compared using a t-Test. The mean score of the pretest was 46.83; the mean score of the posttest was 55.13. The difference was found to be significant ($p > 0.05$).

Thus, two goals of the project were met: (i) the choral students reached a level of musical competency never before reached, and (ii) this accomplishment resulted in the personal satisfaction of the students at having mastered such demanding music. Subsequently, during the 2000-2001 academic year, the long-dormant orchestra class was resurrected in the music

department, providing an opportunity for instrumental students at Northwest to have the orchestral experience, while the choral-vocal students joined with the St. Joseph Symphony for another concert of a choral-orchestral masterwork. Based upon the success of these educational/musical vehicles, and the desire of faculty members to continue them, the original project far exceeded the expectations of the researcher.

Town, Stephen (Professor of Music in the Department of Music). "An Examination of the Autograph Manuscripts of An Oxford Elegy by Ralph Vaughan Williams." Spring 1999.

On 4 May 1999 Dr. Town began his work on Grant #12-2138, which was awarded to him for the purpose of investigating the autograph manuscripts of *An Oxford Elegy*, for narrator, chorus and orchestra on a text created from Matthew Arnold's *The Scholar-Gipsy* and *Thyrsis*, by Ralph Vaughan Williams (1872-1958). Since the new British Library (St. Pancras, London) is the repository of RVW manuscripts, Dr. Town traveled to England for a two-week period where he studied, specifically, MS 50473, containing the voice parts and vocal scores; 50474A, the incomplete full score; and 50474B, the full score.

Much of Dr. Town's work centered on an additional manuscript of an earlier RVW instrumental work, *Harnham Down* (MS 57278), which was written between 1904-1907, performed in 1907, but never published. Although one RVW scholar had noted that some of *An Oxford Elegy* was based upon the earlier work, he had not discussed how much of the material had been borrowed or the significance of the borrowing. Dr. Town's examination of the earlier work revealed two significant discoveries: (1) in fact, much of the compositional material of *Harnham Down* was incorporated into *An Oxford Elegy*, and (2) the primary motif of *Harnham Down* was appropriated by Gerald Finzi (1901-1956), a young devotee of RVW, for his setting of Wordsworth's ode *Intimations of Immortality*. Both of these discoveries alter significantly the perception of these two works; indeed, in the latter case, no one has ever made the connections between RVW's early work and Finzi's magnum opus.

Dr. Town's archival findings were included in a public lecture, "The light we sought is shining still": *An Oxford Elegy* by Ralph Vaughan Williams (1872-1958)," Which he delivered on Tuesday, September 21, 1999, at Northwest Missouri State University and which he will deliver at the FVW 2000 International Symposium to be held in England on July 23-29, 2000. His findings about Finzi's borrowings will be addressed in a paper about the *Intimations of Immortality*.

In conclusion, though manuscript study is routinely time-consuming, intense and tedious work, this project had the "eureka" element, also, because the discoveries made by Dr. Town are of the greatest importance to scholars of the works of Ralph Vaughan Williams and Gerald Finzi.

Town, Stephen (Professor of Music in the Department of Music). "'God caught them before they fell': An Examination of the Autograph Manuscripts of Morning Heroes by Arthur Bliss." Fall 1999.

During the summer of 2000, Dr. Town completed his work on Grant #12-2175, which made it possible for him to examine the holograph manuscripts of *Morning Heroes* (1930), a choral symphony for narrator, mixed chorus and orchestra, written as a tribute to those who died in

World War I by the English composer-conductor-performer of American descent, Sir Arthur Bliss (1891-1975). Because the Cambridge University Library is the repository of Bliss's manuscripts, Dr. Town traveled to England where the examination was undertaken *in situ*. In addition, he was able to scrutinize the manuscripts of *Pastoral: Lie Strewn the White Flocks* (1929), for mezzo soprano, mixed chorus, flute, timpani and string orchestra, the first of many works written by Bliss in the anthology form, and *Shield of Faith* (1974), for soprano and baritone soloist, mixed chorus and organ, Bliss's last important achievement, composed for the Quincentenary celebrations of St. Georges' Chapel, Windsor.

Regarding *Morning Heroes*, the holograph is written primarily in ink with red and blue pencil annotations, though pencil and red ink are used, as well (e.g. the words of the orator and chorus parts are written in red ink). Bliss utilized 40-stave music paper, measuring 53.8 X 34.5 cm., to complete his score, which consists of 105 pages (recto and verso together) on which the composer has written on both sides = 210 pages. It is bound in brown buckram.

These prosaic sentences do not reveal the significance of examining in person an autograph manuscript by a composer. The act involves cataloguing the details of a manuscript, or checking the work done by another scholar, while studying the calligraphy and emendations (among other things) of a composer for hints about his creative process. Rarely does such work provide a truly momentous discovery but it does create the documentation upon which others may build. Having said that, the work that Dr. Town conducted for this grant will be featured in his book, *Essays on British Choral Music*, which will be published by Ashgate Publishing Ltd.

Town, Stephen (Professor of Music in the Department of Music). "Introduction of 'SmartMusic Studio' into Vocal Study." Spring 1999.

In January 1999 Dr. Town began to work on Applied Research and Projects Fund Grant #122134 (approved 12.8.98), which was awarded to him for the purpose of assessing the value of a new form of technology (i.e. "SmartMusic Studio") upon the performance of (non-instrumental) students enrolled in applied study in the Department of Music. It was believed that student learning could be enhanced through the process; the study sought to make a determination of the validity of that belief.

"SmartMusic Studio" was (and is) the latest generation of the "Vivace Intelligent Accompanist," an interactive, computer-driven accompaniment system that was implemented on a trial basis by the Instrumental Division of the Department of Music during the 1997 Spring Semester. Results of their study undertaken with the initial version of the technology indicated that it made a critical difference in the learning abilities of the weaker applied instrumental students; not only did they master their applied music assignments more quickly but also their musicality and artistry improved dramatically. Their findings warranted further investigation of the newer technology in order to determine whether: (i) similar results would be found among non-instrumental students using the system; and (ii) improvements in the system since its introduction would offer greater possibilities for student musical growth.

As soon as the equipment was purchased and delivered at the beginning of the 1999 Spring Semester, it was introduced into the teaching-and-learning process in Dr. Town's applied studio. Twenty-three students elected to utilize the equipment for a minimum of one hour per week, while the mastery of assigned vocal tasks and literature was gauged weekly during the tutorials with Dr. Town. Regarding (i) [above], the present study confirmed that all of the vocal students exhibited significant musical gains and enhanced personal satisfaction, in part because of (ii): the improved features of the system permitted the students to customize the accompaniments to deliver the exact musical interpretation requested, to isolate the melodic line to hear the vocal part being learned, and to transpose the music to any key. The musical gains were apparent (a) during the weekly lessons, when the progress of each student was assessed, (b) at the end of the semester in the final examinations, which were observed and evaluated by the other members of the voice faculty, and (c) through the use of a survey instrument intended to determine levels of satisfaction with the new system. Clearly, "SmartMusic Studio" demonstrated immense practicality as an instructional device, limited only by the paucity of its compact disk repertory. During the 1999-2000 academic year, the interactive, computer-driven accompaniment system continued to be utilized, though on an informal basis by Dr. Town, who assumed a teaching overload and additional pedagogical responsibilities. His conclusion is that "SmartMusic Studio" will remain one of his pedagogical tools until it is supplanted by a better system.