NAU Curriculum to be Realigned to Achieve Global Learning Outcomes

For the first time ever, NAU has made an explicit commitment to intentionally infuse global perspectives throughout the undergraduate curriculum. On January 19, 2010, the Faculty Senate adopted the recommendations of the Global Learning Subcommittee of the Task Force on Global Education. This decision climaxed almost two years of deliberations in the subcommittee, developing and refining these recommendations and then having many more conversations with faculty, students, and administrators across the campus community. The process offered very useful insights, and many of the suggestions from various constituents were incorporated into the final draft recommendations and supporting language that was placed before the Faculty Senate.

The subcommittee defined global learning as embracing diversity, environmental sustainability, and global engagement. Further, the recommendations call for making these themes the university’s thematic student-learning outcomes for all undergraduates at NAU. As novel as this approach to global learning is, these themes are consistent with long-standing values at NAU. In fact, these elements are reflected in four of the seven strategic goals of the university.

This new and ambitious engagement with global learning reflects NAU’s recognition that the education we afford our students must take into account the realities of the 21st century and must be aligned with the challenges that our students will face upon graduation. In a recently completed national survey sponsored by NAFSA: Association of International Educators, 63 percent of employers believe that recent college graduates do not have what it takes to survive in the global economy. Additionally, 90 percent of the general public believes that it is important or very important to prepare future generations of Americans for a global society. The interconnected and interdependent nature of our world, in terms of trade, communication, environmental degradation, disease, human conflict, and human well-being, mean that these issues are now and will be the common currency of everyday life, a reality very different from the world a mere thirty years ago. This means that increasingly our students will have jobs that involve collaborating with counterparts located in different countries, speaking different languages, and seeing the world through different cultural lenses, yet brought together by the need to succeed at the development of a single product or idea. This means that increasingly the quality of our air, our access to clean water, and the demand for the goods we produce will be less determined by the actions of our city, state, or even national governments and more by forces and phenomena that occur way beyond our borders.

The Global Learning Recommendations therefore affirm the view of a wide cross-section of the campus community and of the American public that our undergraduates must be prepared to be globally competent. NAU has taken this belief one step further by saying that global learning, deeply embedded in the academic majors, the liberal studies program, and the co-curriculum, is the surest way to achieve this goal. It is our hope that students will have multiple and substantive encounters (as opposed to merely a one-course requirement) with these perspectives. We also expect that these recommendations, when implemented, will build on the significant coursework and experiences that currently exist that will effectively expand global learning experiences for our students.

The adoption of the Global Learning Recommendations marks a watershed in NAU’s evolution as an institution of higher education. We believe that this new commitment will further refine NAU’s identity as an institution that offers not only a sound education, but one that is relevant to its undergraduates as they prepare to lead successful lives as global citizens.
The Global Dimensions of Art

By Dr. Harvey Charles

While watching the Academy Awards a few weeks ago, it occurred to me that film might very well be America’s most successful art form, at least in terms of its global reach and its role in shaping the perspectives of others about Americans and American culture. Regardless of one’s country of origin, historically, access to the television has meant access to a world beyond one’s local community. In every corner of the world, there has been a cultural revolution that has been dominated by images of American life through movies and sitcoms. Because of the power and ubiquity of Hollywood. The messages that have been communicated via these media run the gamut, from the easy-going, fun-loving American personality, our commitment to règle du jeu, our efforts to perfect our legal system, our uses of symbols of our identity as a nation, and our commitment to rule by law, and our efforts to perfect our democracy, to our struggles with racism, with overconsumption, and with the deeply rooted American sense of exceptionalism, born of our power and privilege. Travel to any remote corner of the globe and you will find that anyone with access to a television will feel quite confident in articulating their ideas of who an American is and what America is all about.

As an art form, film tells a compelling story about how global in scope art can be, and how it can give us both insight and inspiration about the world outside our local and national communities. In fact, I believe that this can be accomplished by all forms of art. If art is the interpretation of the human experience and an expression of the human spirit, it means that at one level we can all be artists, and in many ways art can be a medium through which we can more clearly articulate who we are and what it means to be human. Be it prehistoric cave drawings, to pyramids scattered across continents, or the newly released iPad, 3-D movies, or designer eyeglasses, each of these instances of art communicates the passions and preoccupations of their authors, and importantly, offers glimpses into the human experience and the particular worldview at the historical moment in which the works were created. Art is therefore a portal by which we can access and interpret (albeit imperfectly) human cultures and a passage through which we can have cross-cultural encounters.

Notwithstanding these important virtues associated with art, we have repeatedly witnessed its marginalization, particularly in times of economic stress. Some think that art is not sufficiently instrumented to justify the expenditure of scarce resources. Others think that it is the province only of the well-heeled, the weak-minded, or the indulgent. And yet time and time again, art demonstrates beyond doubt its virtues in extremely disparate circum-

Historical ceramic objects from many cultures have long been my inspiration. Although I find inspiration from Persian, French, and English ceramic history, the most direct influence stems from the East Asia Pacific Rim. Ancient Japanese, Chinese, and Korean ceramics have influenced my decisions in terms of form and function, while the finished surfaces of these wares have influenced my choices of ceramic firing processes. I am particularly enamored with wares from the Momoya period in Japan, the Silla Dynasty in Korea, and the Song Dynasty in China.

I am a potter and my current work involves the wood-fired process. Wood-burning kilns were developed in Asia, and so it was in this region that high-temperature stoneware and porcelain were first fired, accounting for the vast majority of all ceramicware from ancient antiquity. The wood-fired process involves burning wood as fuel, often over a period of many days to achieve the desired temperature, 2,300 degrees Fahrenheit or higher. During the firing, ash from the burning wood travels through the kiln, landing on the ceramicware; at high temperatures this ash reacts with clay and forms a natural glaze. It is this result that seems to interest contemporary potters the most. Placement of an object within the kiln, its physical orientation, the duration of the firing, the type of clay used, and the kind of wood burned as fuel all play a role in the aesthetics of the finished object.

Seven Tall Bottles

Woodfired Stoneware, 2007

A sense of allegorical of their creation. With rudimentary knowledge of this process, it is possible to determine how an object was made, how it was oriented within the kiln, and the path of the flame. I find it intriguing that an object can tell the story of its final aesthetic.

For years I have been working on a series of tall ceramic bottles. These individual pieces are thrown on the potter’s wheel and then placed on their sides, within the kiln, in groups of 18 to 20. They are fired for 36 to 72 hours and then finally displayed in groups of five or seven, lined up closely together. The result is a dynamic display of color and texture generated by the making and firing process, which leads the viewer’s eye through a set of multiples. No glaze is applied to these pieces; the surfaces are generated by careful control of as many variables as possible. In the past few years, I have become interested in creating a different allegory, one that is generated in a less process-oriented manner.

I was awarded a one-semester sabbatical for the spring of 2008. During this time I traveled to Australia, New Zealand, Taiwan, and China to study the ceramics of these cultures. I was particularly interested in learning about the overglaze enamel tradition. This process involves painting glaze pigments onto a fired ceramic surface and then refiring, to a much lower temperature, to melt the glaze material into place. It is possible to render highly ornate and exacting imagery/pattern through the use of a brush and a huge variety of luscious glazes. While in China I did an artist residency in Jingdezhen, the porcelain capital of the world and a major historical center. I took lessons from several master artists who painted with overglaze enamels as well as those who decorate with cobalt blue (blue and white) imagery and pattern. I practiced using these processes in China and also collaborated with several artists to see how these new colors and glaze materials would fit aesthetically with my work. The process is quite challenging and involves a completely different approach to the ceramic process in terms of making and firing. The tradition of overglaze enamels has a rich history, not unlike the wood-fired process. I am excited by the idea of creating allegory through the use of more literal imagery on a series of multiple forms displayed together. My intent and hope is that the series of mul-

(Continued on page 20)

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CERAMIC ART

By Prof. Jason Hess

Dimensions of CERAMIC ART

By Prof. Jason Hess

NAU Global

Dimensions of CERAMIC ART
It is a valid question: How can one justify the making of books today in light of the fact that you have to cut down quite a few trees to sustain the idea? This is indeed true, lamentable, and perhaps a strong case for the electronic book, but it can be counterbalanced by the fact that books have also served as a window on the world for centuries. They have defined history, ideas, memory, and place. They continue to be our avenues of escape into another reality, incalculable into our consciousness the tide marks of our civilization through poetry and literature, and introduce us to new paths we never trod. They lead us down roads we may wish we never entered; perhaps serve to switch on the light to see past the mechanism of the eye. Books may take the form of stone tablets or catapult out of a nest of papers, be hidden in an image, or need human intervention to interleave folios; it may take a totally unbooklike form as in a statue, a shoe, a cigarette packet. It has to strike the viewer with surprise, astonishment, wonder.

Is book art then a means to promote issues and global concerns, such as the near extinction of species, the decimation of forests, the alienation of communities, the constructive use of energy resources, sustainable life practices, and biodiversity losses? The format can take many faces: it can be whimsical, fantastical, and frivolous, but through its unlimited artistic license—with regard to structure, medium, size, and form—it can emphasize a single, strong message through creative vivacity and imagination. Art is personal. It has to be; otherwise, we wouldn’t be able to tell a Picasso from a Rembrandt. Book art is a subjective interpretation of language in an art form. It is an expression of theme through use of the idea of a book, coupled with artistic verve. The book artist must be conversant with first with his theme or idea; have an ability to express this idea artistically, literally, and structurally; and then assemble it in a book form, which may or may not be traditional, that is, having two covers, one front, and one back, with pages in between. This book mayconcertina out of a box, it
Context Matters: Opera and Its Global Traditions

By Prof. Nando Schellen and Debby Raymond

The performing arts live by their universality...Any performer therefore needs to “taste” this universality.

Stem made his point that you need to travel and expose yourself to other cultures to learn.

Many American universities today sponsor study abroad programs that help to further underscore Mr. Stem’s point of view and message. The general lack of facility in modern languages and ignorance in world history among American students could be substantially reversed if students elected to participate in study abroad and thereby have direct cross-cultural encounters. Fortunately, NAU sponsors a number of interesting and exciting study abroad programs, the “Flagstaff in Finsen” program being one among them. As the initiators and founders of this Summer Opera program, we are pleased that it is now in its fourth year of operation. Participants come from all over the world and they consistently report how unique and enriching this program is. Apart from the world-class instruction and outstanding performances, one of the chief advantages of the program is that it takes place in Italy, home to a long and highly developed operatic tradition. What better way to learn more about this art form than to do so in a society where it has deep roots and offers an authentic experience. We invite you to learn more about this program at nau.edu/fidenza and read the comments from students and faculty. It is a program that makes NAU and us very proud.

During the past few years, NAU and the Flagstaff community have been able to view the cinemas of French, German, Indian, Spanish, and Native American filmmakers through campus festivals and film series. Film scholars, students, and the film-going public have increasingly shown an interest in various forms of national and transnational cinemas extending beyond the offerings of mainstream Hollywood. Students at NAU are offered a range of film studies courses that reflect dimensions of national identity and culture. And the increasing global circulation of cinema makes tangible the concept of cultural diversity by providing viewers with multiple windows to the vast march of characters muddling through life’s struggles and complexities in a continuously transforming world.

Stern made his point that you need to travel and expose yourself to other cultures to learn. Many American universities today sponsor study abroad programs that help to further underscore Mr. Stern’s point of view and message. The general lack of facility in modern languages and ignorance in world history among American students could be substantially reversed if students elected to participate in study abroad and thereby have direct cross-cultural encounters. Fortunately, NAU sponsors a number of interesting and exciting study abroad programs, the “Flagstaff in Finsen” program being one among them. As the initiators and founders of this Summer Opera program, we are pleased that it is now in its fourth year of operation. Participants come from all over the world and they consistently report how unique and enriching this program is. Apart from the world-class instruction and outstanding performances, one of the chief advantages of the program is that it takes place in Italy, home to a long and highly developed operatic tradition. What better way to learn more about this art form than to do so in a society where it has deep roots and offers an authentic experience. We invite you to learn more about this program at nau.edu/fidenza and read the comments from students and faculty. It is a program that makes NAU and us very proud.

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The Art of Graphic Design in a Globalized World

By Prof. Kimberly Melhus

Art director and design critic Steve Heller once said, “Consider the contemporary debate about design’s social role and designer’s social responsibilities. Today’s designers are sometimes blamed for contributing to the wasteful excesses of our globalized consumer society.” Heller’s quotation is a powerful one, because many outside the design profession do not realize that there is more to design than the logo on your cup or the advertisement on the wall. Design can also be used to improve lives and make the world a healthier place.

As visual communicators, graphic designers have the responsibility to consider first the needs and then the wants of society. We also have to understand just how influential our designs become, from newspapers and posters to digital interfaces, designers can actually assist people in remaining active, independent individuals in society.

Throughout our lives, we often find ourselves in less-than-ideal situations, whether it be traveling to a foreign country where there is a steep language barrier, getting lost in a library because of poor or nonexistent wayfinding, or struggling to put together an entertainment center that is constantly changing? As problem solvers, designers must be present with current information. Most important, designers must be vigorous thinkers, as design is a process of investigation and inquiry. We must stay informed about cultural trends and issues. With research and collaboration, the designer is then able to use this information to produce meaningful solutions, like creating a successful universal system to help people from all over the world navigate unfamiliar areas. The quality of research and understanding of the problem is vital in the end, and so is appreciating the power of design.

Kimberly Melhus is Assistant Professor of Visual Communication.

Photography as Sorcery: Making Accessible the Commonalities of the Human Experience

By Prof. Laura L. Camden

Ever since the invention of photography, the camera has been key to the description of the world around us.

One of the most inspiring examples of this was the “Family of Man” exhibition in 1955, which demonstrated the art of photography as a dynamic process of conveying ideas and challenging us to understand what photography is all about in terms of the way it constructs meaning, and what it can come to mean.

This exhibition contained photographs that offered a global record of the human experience, displaying universal values such as birth, life, love, joy, and along with the devastation of war, illness, and death.

As a young photographer, I was empowered by the magic of my little black box. The instant the light struck my finger on the button and I became a sorcerer, capturing a moment in time, visible for all to see. This sense of magic inspired my initial attraction to photography. As I gained competence with my technical aspects, I realized that the practice of photographing meant more than producing beautiful images. The need to engage more deeply with the world fueled my real attraction to using this “magic” technology. I felt connected to the captured images as well as to the people behind them.

Plunging more deeply into this medium of expression, I discovered a community of others who enriched the field with their insights. In his book, Why People Photograph, Robert Adams, a pillar of the trade, wrote, “At our best and most fortunate we make pictures because of what stands in front of the camera, to honor what is greater and more interesting than we are. We never accomplish this perfectly, though in return we are given some——

Laura L. Camden is Assistant Professor of Photography.

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NAU Hosts Art Exhibition featuring work done by students of Tohoku Seikatsu Bunka University in Sendai, Japan

Professors Norihiko Seto and Junichi Sato led the group of students to NAU.
Art as Pedagogy for Self and a Sustainable World

By Debra Edgerton

When it comes to education and life-style, most people see art as a luxury, a means to demonstrate affluence, or a hobby to escape the rigors of daily life. Nothing would illustrate this idea more than looking at the current situation in the Flagstaff Unified School District and the budget crisis in Arizona. As a parent of kids in grades K through 12 and one who stays abreast of community developments, I assume that the first things to be cut from schools are those areas that are considered “luxuries” to education: sports, music, theater, libraries, and “art.” If global education is a priority, however, it seems to me that we should provide a cross-disciplinary approach to education that encompasses both arts and sciences.

A good education goes beyond a narrow focus within a given field of study and should include exposure to learning on both the left and right sides of the brain. It was my hope to develop a course that would utilize the aesthetics and conceptual components of art, but also challenge students to think about the kind of world in which they live.

I have been an artist for as long as I can remember; making drawings before I even entered a formal school system. I love working in various media and have at our disposal. My students used this type of emotional reasoning in choosing industrial, organic, or fabricated materials for their art. From the burning of plastics in rural areas to the consumption of drinks in aluminum cans to the deposit of trash from the forest areas around Flagstaff, these phenomena often inspired their choices and served as the catalyst for serial projects with common threads linking ideas to recyclables.

In the construction of her piece titled “Apprehensive,” for example, J. Williams stated that she created a pregnant woman from bottles and packaging to emphasize the effects of plastic as hormone disruptors. We expose ourselves to plastic, polystyrene through plastic food packaging, where migration of these chemicals occurs. “The book Our Stolen Future, which describes the effects of plastics on the development of unborn children, inspired the creation of her piece.

Sustainability is not only about getting the maximum use out of materials we have manufactured; it is also about not wasting the resources we have at our disposal. My students were allowed to choose either organic (natural or “found”) or inorganic (fabricated) materials. When people think about “recycling,” they should be thinking about the idea of “reuse.” Natural materials like wood scraps, dried plants, or even food products can fall into this category. As defined by Flagstaff’s Recycled Center, “re-use” is when something consumed in a certain way is later reconstructed for a new purpose. Under this description, organic substances can be natural resources that may later be reconfigured into art.

When C. Dufek created her piece titled “Apprehensive: Tinder, Campfire and Memories,” she was inspired by her love for the outdoors. She used natural materials such as wood, twigs, bark, dried leaves and grass to construct her pheasant. One of the few art students in the class, and one who has always paid exacting attention to details, she carried this personal aesthetic through to her recycled work.

This first attempt at teaching a class in recycled art engendered a broad cross-section of NAU students, from freshmen to postgraduates and from engineers and forestry majors to art education and honors students. There were very few art majors. In this same way, the larger issues of global education and sustainability should touch every student, regardless of major or level of study. This class was also a model of student collaboration in terms of collecting materials, giving critiques to work in progress, sharing web sites and other recycling and art information, and most importantly, acting as sounding boards to ideas disseminated in class. This turned out to be a successful experiment in students learning about the effects of our own consumption and the small things we can do to make a positive difference where we live.

I believe connecting art to our environment taps into a place where art is no longer that inaccessible subject that only a few understand. Taking materials we see and use on a daily basis adds familiarity and makes it easier to relate to what art can be. And in doing so, we add another link to the way we can communicate about and within our communities and our world.

Debra Edgerton is a lecturer in the Department of Art.
Commercial popular music has long comfortably accommodated the mixing of various global musical styles. Western popular music expropriated sounds, images, melodies, and imagery from the music and song of various cultures as early as the mid-19th century. Like many popular music performers around the world, by 1960 Jamaican musicians were inverting the process by taking American rhythm and blues and altering it through the addition of distinctive elements of Jamaican religious or political music. Early 1970s Jamaican dub—reggae vocal recordings stripped down to bare instrumental tracks dominated by bass and drums with elements of the original recordings reinserted into the mix—were layered under the influential vocal style of DJs who toasted new lyrics while referencing the now-absent reggae vocalist’s song text. These early intertextual efforts, which straitened the recording’s mix and generated meaning concurrently in each stratum, would continue to be expanded upon, while DJ mixes and vocal stylings influenced the early rap scene in the United States.

In my First Year Seminar, Jamaican Music—Jamaican Identity, students explore the aural and visual spaces in Jamaican popular music, where cultures mix in the process of structuring meaning and identity. Because digital music editing became widespread—fueling remix from the mid-1990s onward where previous and new musical sound sources are continually intercut—Jamaican re-versioning crested with crossover hit recordings of dancehall DJ superstars such as Shaggy (b. 1968). While re-­versioning was common in the 1980s through the 1990s (more than a cover recording, re-versions often fundamentally restructured the original), Shaggy would create dazzling and virtuosic DJ recordings that pushed Jamaican re-­versioning and intertextuality to its limits.

As part of our seminar, first-year students closely examine the assemblage and musical strata in key recordings from the early 1990s of Kingston-born and Brooklyn-raised Shaggy in a series of important reinterpretations. From the opening piano sample of the Folkes Brothers’ original, Shaggy creates a new musical form from the original into distinctive blocks or segments of music that he juxtaposes and variously reassembles to structure his version. In addition, rather than adding a layer of Jamaican nyabinghi drumming into the mix as in the original, Shaggy reverses the process by layering in a guitar line quoting the theme from the United States hit TV series Peter Gunn (1958–1961), which dates from the time of the Folkes Brothers’ recording.

Working in groups, my First Year Seminar students use Shaggy’s re-­version of “Oh Carolina” as a model to both further re-­version the work (or reverse the process yet again), or implement similar strategies to re-­version other classic Jamaican hits. Usually, enough students have experience with basic music-editing software that they can collaborate with their colleagues to further re-­versioning the musical mix, or create a new musical rhythm track. Students in the group collaborate to write new or re-­versioned DJ lyrics, record them, and add them to the mix.

Students in the seminar are able to work more deeply with the concept of Jamaican re-­versioning by actually creating it for themselves. Research on active pedagogies has overwhelmingly demonstrated that when students “do” or actively apply concepts, rather than just think through them, they assimilate and retain the material at a strikingly higher rate.

Adaptations and re-­versioning to these global forms of music and musical creativity in their freshman year serves as one instance among what should be many more encounters students have with global perspectives during the undergraduate years.
NAU Alumnus Advocates More Global Learning Opportunities for Students

By Mandy Hansen

NAU Alumnus Rajasingam Rajaratnam, other- wise known as "Raj," is an NAU alumnus who now makes his home in Kuala Lumpur, Malaysia. Raj attended NAU from 1986 – 1990 and graduated with a Bachelor of Science degree in Business Administration. He says that he is still in touch with many of the friends he made at NAU and stays in touch through social media tools like Facebook.

Raj credits NAU with providing him with a comprehensive university experience and an education that includes off-campus interaction with unique student life opportunities. His time on campus included a complete cultural experience that introduced him to the world. When he first arrived at NAU in August 1986, he lived in South Quad, which was an apartment-style residence hall with cooking facilities. He fondly remembers using food as a way to bond with other students and share his culture with peers. Because of NAU, no matter where he goes in the world, his educational experiences will go with him. Possessing a degree from NAU has provided me with wonderful opportunities to explore different cultures and [have a] diverse education has taken me to Jakarta, Indonesia and Jeddah, Saudi Arabia. I interacted with many international students during my time at NAU, and it has helped me understand and communicate better with foreigners, which in turn has helped me succeed in my various jobs and career path.

Raj couldn’t say enough about the wonderful professors he had in the College of Business. He says that “the professors at NAU cared about how I was doing and were willing to do far more than what was expected of them.” He believes that the best part about being a student at NAU was the ability to apply the theories he learned in the classroom. Raj indicated that his studies were demanding, but that the effort and stresses he experienced as a student have helped him manage the pressures found in the work place.

Raj currently works in higher education and directs the American Degree Program at KDU College in Kuala Lumpur, Malaysia. Students in Malaysia have the opportunity to pursue higher education in Malaysia based on American, Australian and/or United Kingdom systems. He works directly with students that are pursuing an associate’s degree and wish to transfer to the United States to complete their bachelor’s degree. Raj reports that NAU is at the top of his list as a destination for his students. Working with students and advising them on study in the USA permits him to share his experiences as a student at NAU.

His focus on U.S. education offers some insight regarding U.S. universities’ role in preparing students to become global citizens. He feels that most U.S. universities adequately prepare students with a curriculum that includes hands-on learning. However, he cites the importance of having coursework that is infused with global perspectives. He feels that this should not only include reading and studying about international issues, but should provide students with the opportunity to experience other cultures through study abroad, internships or even group activities with international students on campus. Specific to business majors, he believes that it is important to understand and experience various business cultures and the work ethic of other countries as it will prepare graduates with strong intercultural skills which are important when embarking on a job search in the US and overseas.

“Because of NAU, no matter which I go in the world, my educational experiences will go with me.”

Raj hopes that the NAU community will continue to welcome and offer support services for international students. The support he received helped him succeed in his studies and communicate international student programming continues as it assists with the emotional well-being of students and helps with issues such as culture shock.

Raj hopes to one day return to NAU and see "the majestic San Francisco Peaks" as well as the changes that have been described to him during recruitment and alumni events in Kuala Lumpur sponsored by the Center for International Education.

Alison Adams, Associate Professor of Biology, and Catherine Ueckert, Professor of Sociology, had a paper accepted by the 2010 International Conference on Humanities, Historical and Social Sciences held in Singapore. Titled “From Asiatic to Asian American: Insights into the Social Construction of Race,” the paper will be published in the conference proceedings.

Alumnus Profile: Rajasingam Rajaratnam

Stephen Dunn, Associate Professor of Music, traveled to the Trento State Conservatory of Music in Italy to teach the trumpet students for a week, to play a recital (which included the premiere of his composition “Suite for LA.”) and to record that composition with the Italian trumpet soloist and recording artist Ivano Ascani for inclusion on his seventh CD of new music for trumpet. He will also travel to China in May with the NAU faculty brass quintet (Elden Brass) to give concerts and to teach at a number of NAU partner universities in that country.

Susan M. Deeds, Professor of History, recently published an article on gender and witchcraft in an essay volume Mexico and presented at the 53rd International Congress of Americanists, in Mexico City. Currently, she is coordinating (along with her Mexican counterpart) the 13th Reunion of Mexican, United States, and Canadian Historians, which will be held in Queretaro in October. This meeting is particularly noteworthy since it commemorates Mexico’s two great revolutions of 1810 and 1910. She has also been invited by the Instituto de Cultura de Chihuahua to present a lecture in March on the history of the Jesuits in colonial northern Mexico, as part of the state’s cultural activities celebrating Mexican history in this 2010 anniversary year.

Pauline Entin, Associate Professor of Biological Sciences, had a paper she authored presented at the Third International Symposium on Physiology and Pharmacology of Temperature Regulation, in Matsue, Japan.

Peter Fuhr, Associate Professor, Ecological Restoration Institute, is working with colleagues in Greece to investigate the relationship between climate and fire occurrence in black pine. He is also involved in ongoing research with a large integrated project of the 7th Framework Programme of the European Union on forest fires and climate change in Tunisia.

Willard Sakiestewa Gilbert, Professor of Education, visited Turkish universities on two separate occasions in 2009, presenting on American education and on Hopi traditional farming methods. He recently published on the subject of Native American education and was instrumental in establishing bilateral student-exchange agreements between NAU and two Turkish universities.

Regents’ Professor Bill Grabe and Professor Frederick Stoller, from the TESL/Applied Linguistics area in the Department of English, were invited to Qatar University, in Doha, Qatar, to give presentations/workshops to its Foundation English Program faculty. Grabe spoke on second language reading and second language reading instruction, and Stoller addressed integrating project work into the Foundation Program curriculum. Grabe and Stoller were also plenary speakers at the Teaching English as a Foreign Language Conference, in Indonesia, in December 2009, and gave EFL teacher-training lectures and workshops at six universities in Indonesia (on the islands of Sulawesi and Java) at the behest of the U.S. State Department.

Norman Grim, Professor of Biology, Emeritus, recently published an article in the European Journal of Protistology titled “A re-description of the caligus nematode species, Balantium entotox.”

Chad Hamill, Assistant Professor of Music, presented a paper at the 31st American Indian Workshop “Transformation, Translation, Transgression,” held in Prague this past January. He will also continue studies of Hindustani vocal music in Mysore, India, under the direction of Rajeev Tarun this summer.

(Continued next page)
John Masseri, Assistant Professor of Music, was invited to perform in an evening concert at the International Clarinet Association Conference in Porto, Portugal. He also presented two evening-long performances (playing original pieces that combine dance, music, and various other forms of media) in the professional Dance No Night series at the University of Calgary in Canada.

Mary McGroarty, Professor of English, gave an invited colloquium, “Choice and Chance in Planning for Bilingualism,” at the University of Ottawa, Canada. Institute on Official Languages and Bilingualism.

Dave McKell, Associate Professor of Sociology and Social Work, utilizes his extensive travels in and research on Israel and Palestine, gave two brown-bag talks at NAU on the Israeli-Palestinian conflict.


Sheila Nair, Professor of Politics and International Affairs, spent fall 2009 teaching in the University Studies abroad (USAC) program in San Sebastian, Spain. She recently published a co-edited volume titled International Relations and States of Exception: Margins, Peripheries, and Excluded Bodies. In addition, she has a chapter in an edited volume titled Leim Tek Ghebo, Albert Gomes, and Azly Raham titled Multicultural Ma- layas: Past, Present, and Future.

Scott Reese, Associate Professor of History, presented a paper at a meeting convened by a multi-institutional project called the Indian Ocean as a Visionary Area. He will also be a visiting fellow at the Zentrum Moderner Orient in Berlin in summer 2010 to continue his work on Islam and Empire in the Indian Ocean.

Emilie Rodger, Associate Professor, Teaching and Learning, and Karen Seul- ander, Professor of Educational Special- ies, are consulting editors for the Jour- nal of the International Association of Special Education, which is distributed in more than fifty countries.

Stephen Shuster, Professor of Biologi- cal Sciences, was the 2009 Fulbright Senior Specialist Speaker at the 46th Animal Behavior So- ciety Meeting in Piranopolis, Brazil. He is also involved in three separate NSF grants in which he is collaborating with international scholars.

Timothy Smith, Professor of Music, recently read a paper on Bach’s Passion Music at the University of Glasgow. In conjunction with this visit to the United Kingdom, Smith was invited to participate in subsequent lectures on various aspects of Bach’s compositional approach at the Royal Northern College of Music in Manchester, Queen’s University of Belfast, Sheffield University, and the Uni- versity of Durham.

Lori Poloni-Staudinger, Assistant Professor and Graduate Coordinator, Politics and International Affairs, is currently on a Fulbright Scholarship at the Diplomat Europa Institute and the Law School at the University of Lethbridge in Alberta, Canada to study springs in order to better understand them as a resource and to develop a more feasible management plan for them. This study is funded by a $200,000 grant from the Imperial Oil Foundation.

Peter Vadasz, Professor, Department of Mechanical Engineering, has published in numerous international journals, and has collaborated on research projects with colleagues Josua Meyer and Milan Cursky at the Universities of Pretoria and KwaZulu Natal in South Africa.

Nicole Walker, Assistant Professor of English, and her husband, Erik Sather, interviewed faculty and students there and then edited and produced a short film on SLSA for the Center for International Education.

Bill Wiist, Assistant Specialist to the Exec- utive Dean of the College of Health and Human Sciences, co-taught two courses in the January 2010 summer session at the University of Chile. Earlier, he wrote a proposal for a new global health program to collaborate with faculty and administrators in helping to plan and develop new courses and a new doctoral program in environmental science at the university.
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Allegory and Ceramics
(continued from page 3)

Triples together will reveal some sort of new story that will in all likelihood reflect the rich influence of cultural traditions and a sophisticated aesthetic that has survived the passage of time.

*Jason Hess is Associate Professor of Art.*

Amateur Cinema
(continued from page 7)

Japan, the Netherlands, Thailand, the United Kingdom, and throughout the United States. As the movement expands, the archive of amateur films continues to grow and provide eyewitness accounts, scenes, and compelling stories that provide intimate glimpses into how people have confronted their lives at home and far away from home.

*Mark Neumann is Professor and Director of the School of Communication.*

Picture Books
(continued from page 5)

With April Ward’s vibrant illustrations capture the beautiful monarch butterflies, which act as a metaphor for the cyclical nature of immigration.

As a writer, it is my goal to promote of visual and cultural literacy through stories written against shame and toward pride, history, and the praxis of what Paulo Friere calls *concientización* and an ideal of global citizenship. My hope is that my readers—children and adults alike—in finding a sense of place and presence in the arts, will recognize that they are citizens of the world, not only individual nations.

*Monica Brown is Professor of English with a Specialty in U.S. Multi-ethnic Literature.*