

k - s t a t e . e d u / p e r s p e c t i v e s

# Perspectives



S u m m e r 2 0 1 3

## Message from President Kirk Schulz and Vice President for Research Ron Trewyn



Excellence across the academy defines a great university. At Kansas State University, we continue to make strides toward our goal of becoming a Top 50 public research university. Our faculty members are producing award-winning books, websites and course materials. They are creating art and music recognized nationwide. Regional, national and international groups honor them for excellence in their teaching, research and other endeavors.

As a university we are having a positive impact on the nation and the world, and teaching our students to do the same. For example, Assistant Professor Nathan Howe and students researched and designed a water park for Seger Park in Philadelphia. The initial design was entered in an international competition, which the group won. Now Seger Park is working on getting a water park constructed — a great example of the real-world design research being undertaken in the College of Architecture, Planning and Design.

Two of our colleges are working to assist veterans returning from Iraq and Afghanistan. Our nation's wounded warriors sustain traumatic injury affecting reintegration with American society and their families. The statistics are alarming: more than 33 suicides per month; 72 percent experience some hearing loss; and one in three suffers from post-traumatic stress disorder, depression, or traumatic brain injury.

College of Architecture, Planning and Design students researched the implications of the various disorders, interpreted them in terms of spatial implications, and applied that to the design of rehabilitation facilities with Associate Professor Vibhavari Jani.

These are just a few examples of what Kansas State University faculty, staff and students are doing to bring about positive change in the state, nation and the world. We hope you enjoy this issue.



A handwritten signature in black ink, appearing to read "Kirk Schulz". The signature is fluid and cursive.

A handwritten signature in black ink, appearing to read "Ron Trewyn". The signature is fluid and cursive.

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# contents



## Design with purpose

A researcher's efforts to develop guidelines for designing the gold standard in rehabilitation centers for wounded veterans could someday save lives.

2

## Something to talk about

Researcher emphasizes communication about past trauma as crucial to current relationships

5

## Ambitious design of 'Fluidscape' showcases Philadelphia park

6

## Paradigm shift

Making education more effective for today's students

8

## Designing for clients around the world

10

## How does your garden grow?

One researcher uses natural dyes to change the way we view common plants

12

## On a purple note

A passion for jazz helps this guitarist find his own beat

14

## A virtual melody

By turning to technology, this flutist is spreading the sound of music

15

## Using theater to heal and grow

16

## Between the pages

Children's literature becomes budding academic focus

18

## The Adventures of...

Scholar travels overseas to study famed cartoonist, comic

19

## Dancing to the beat of a new drum

By turning to technology, this flutist is spreading the sound of music

20

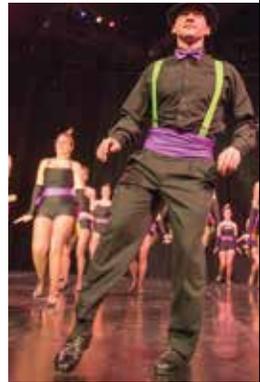
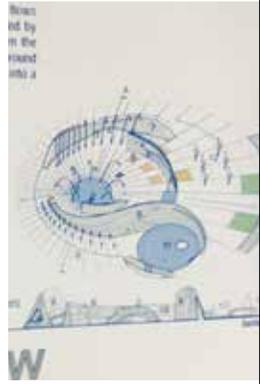
## Bringing back the rhythm

21

## Peak performance

Looks aren't everything when measuring a landscape's performance

back cover



Visit [k-state.edu/perspectives](http://k-state.edu/perspectives) to see videos from this issue.

Front cover: An interdisciplinary team of graduate students from Kansas State University's College of Architecture, Planning and Design joined students from the University of Kansas and University of Missouri-Kansas City to win the Urban Land Institute's Gerald D. Hines Student Urban Design Competition with the entry "The Armory." The award includes \$50,000 for the students.

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# Design *with* purpose

A researcher's efforts to develop guidelines for designing the gold standard in rehabilitation centers for wounded veterans could someday save lives.



In 2012, more soldiers took their own lives than died in battle. Vibhavari Jani's research may be the first step in using properly designed rehabilitation centers to save the lives of our nation's veterans.

Jani, associate professor of interior architecture and product design at Kansas State University, is working with a team of 14 graduate students to design prototypes of rehabilitation centers for soldiers with post-traumatic stress disorder, or PTSD, and traumatic brain injury, or TBI. She said the project began as a way to introduce service learning and community issues into her design curriculum.

"No one can resolve this mega-issue of wounded warriors coming back from Iraq and Afghanistan, but design can contribute to their well-being," Jani said. "Some of these wounded warriors are students here. I wanted to facilitate the relationship between our soldiers and the university while helping students understand how they can assist wounded soldiers through design."

A wounded warrior is described as any disabled veteran who has served on active duty since Sept. 11, 2001. Jani discovered that while local hospitals and nearby Fort Riley have therapy programs for these wounded warriors, they are often at full capacity and require patients to travel from center to center. Few facilities in the nation are devoted entirely to wounded warriors.

Jani and her students visited facilities at Fort Riley and Topeka Kan., to collect data and talk to staff about how to best provide for these veterans with such specific needs. Through lengthy research into PTSD symptoms and related ailments, Jani and her team discovered the ideal rehabilitation facility would meet three key goals: maintain a comfortable environment, facilitate community engagement and remain secure.

## Comfortable environment for soldiers, families and caregivers

Jani said that comprehensive rehabilitation facilities require more space so that alternative therapies — such as art, equine, gardening, cooking and gaming — can be provided on site. While these therapies are alternative and still need scientific research, Jani said they are considered very helpful and are gaining acceptance in the rehabilitation community.

"I would never have thought gaming systems, like a Nintendo Wii, could be so beneficial in therapy," Jani said. "Through research, we learned that gaming therapy helps PTSD and



**"My guidelines addressed how to design specifically for veterans while integrating the family and community. Additionally, I created proposals for support services before and after deployment."**

*— Alexis Kiel, graduate student in interior architecture and product design from Bellevue, Neb., designed a wounded warrior rehabilitation facility that focused on integrating the community into the treatment process. Kiel's abstract will be published by the Environmental Design Research Association. Kiel's abstract will be published by the Environmental Design Research Association. She presented her research at the association's conference in May.*



TBI patients' in their concentration and provides an avenue for stress release. It helps them gain back specific motor skills and is a return to a 'normal' activity they may have enjoyed before their deployment."

### **Community engagement and support**

Through their discussions with staff at rehabilitation facilities, Jani said her team learned more about the stigma associated with soldiers as they integrate back into society.

"There is a disconnect," she said. "Soldiers may be located here when they return, but often, they are not from the area. They need community support."

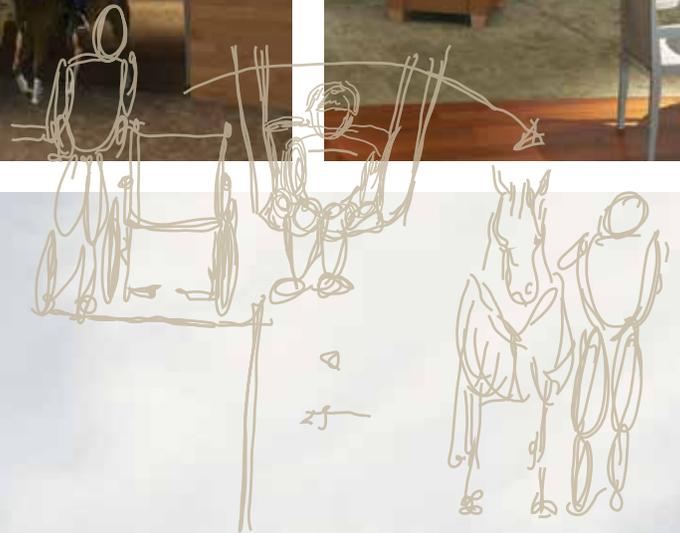
Jani said she and her students began to understand the importance of weaving community activities into their designs. She added that everyone's needs should be evaluated so the design can meet those needs.

Based on the evidence gathered after their initial research, each student came up with facility requirements and designed a center based on these requirements. Many students emphasized the need for community support by including elements such as libraries that patients and community members could enjoy together, or an art gallery in which patients' art therapy work could be displayed.

### **Security**

Jani said that new students' designs carefully avoided elements that could be potential triggers for patients with PTSD. This included sound absorption systems to minimize noise that could potentially remind veterans of time in combat.

The research team also considered peripheral vision restrictions. Too much color or activity in the peripheral vision of a veteran suffering from PTSD or TBI can be overwhelming, so the



team was cognizant of not overloading their designs with material or certain colors.

“You could trigger a variety of experiences,” Jani said. “Students used design elements to create calm, peaceful environments.”

This included limiting the use of natural light. Although natural light is frequently used in health care design through windows or courtyards, Jani said the therapists they spoke with warned against the use of natural light for TBI patients.

“To design these rehabilitation centers, we really had to take into account the patients’ symptoms and design our space accordingly,” Jani said. “Patients with TBI cannot take much natural light. This means any TBI treatment area should be designed to provide light-shielding devices.”

After completing designs, the 14 graduate students presented at Fort Riley in front of the Army post’s commanders and hospital staff, who gave feedback to students.

Now, Jani is in the process of putting together the research to develop guidelines for rehabilitation centers that are specialized to meet the needs of wounded warriors. She said her goal is to create guidelines for new centers as well as to renovate existing centers. Jani also plans to continue her research through student involvement.

“A wonderful thing that happened was that students began to understand the importance of community engagement and service,” Jani said. “They understood that design can truly make a difference in someone’s life.”

**“I truly believe equine therapy is underutilized. When you consider the physical and therapeutic benefits of horses, there is no doubt it would be an effective program to rehabilitate wounded warriors.”**

— Caitlin Maus, graduate student in interior architecture and product design from Maynard, Minn., designed a rehabilitation center that focused on equine therapy. After volunteering at a therapeutic riding center, Maus said it was rewarding to see how the horses provided therapy, education and recreation for individuals with physical, emotional and developmental challenges.

*By Megan Saunders, Communications and Marketing*



# Something to talk about

Researcher emphasizes communication about past trauma is crucial to current relationships

Trauma not only requires healing of the mind and body, but it also requires communication, says a Kansas State University researcher who believes not sharing past traumas, particularly if military-related, may harm relationships.

For nearly 20 years, Briana Nelson Goff, professor of family studies and human services, has researched how traumatic stress or post-traumatic stress disorder affects individuals, couples and families. She also is director of Kansas State University's Institute for the Health and Security of Military Families.

"Trauma-related triggers can lead to communication problems," said Nelson Goff. "Even just an argument can trigger traumatic feelings or emotions. Communication is the necessary umbrella in any healthy relationship, especially with the potential vulnerability of trauma. That may be obvious, but now it's backed by research."

Nelson Goff and a team of graduate and undergraduate students conducted a series of surveys and interviews to understand how trauma affects not only the person who experienced the trauma, but his or her partner. The team recruited 50 local military couples who had been in a committed relationship for at least a year and in which at least one partner had been deployed.

Both partners participated in a quantitative survey to determine their trauma history and symptoms, involving both military history and other issues. Then, Nelson Goff and her students completed separate interviews with both individuals.

In the interviews, participants were asked if their partner had experienced any sort of trauma. Often, participants would share information about their trauma while compartmentalizing or minimizing their experiences — and not just in traumas related to a deployment, such as witnessing death or experiencing heavy combat.

"Participants would say, 'I have this experience, but I don't need to talk about it,'" said Nelson Goff. "However, when they did discuss it, they often found it was having a fairly significant impact on their relationship. You don't have to share all the details with your partner, but just an awareness of what your partner has experienced is often important."

Spouses or partners living with someone with post-traumatic stress symptoms can develop symptoms of their own. Nelson Goff said this is known as secondary traumatic stress. These symptoms can combine to create numerous problems in a relationship, like impaired communication, conflict or sexual issues.

"This is the most intimate way a couple can connect," Nelson Goff said. "When that connection is affected by trauma, often the first place we see it is in intimacy."

From the original data, Nelson Goff developed the first theoretical model of its kind to identify the effect of trauma on couples, the Couple Adaptation to Traumatic Stress Model, which was published in the *Journal of Marital and Family Therapy*. Her team is in the process of developing a revised model based on recent research on interpersonal relationships and trauma.

Now, Nelson Goff and several students are taking a second look at the couples in which there was a discrepancy in the knowledge of the other's trauma. She said her goal is to determine if their level of communication about the trauma affects relationship satisfaction.

"My hypothesis is that couples in which there is a discrepancy or who have not disclosed their trauma experiences with their partner will report more problems," Nelson Goff said. "In this case, it may be someone dealing with higher trauma symptoms."

Nelson Goff said participants will be evaluated based on deployment experience and the answers given about their relationship in the previous survey and interview. When preliminary data is completed in summer 2013, Nelson Goff said she hopes it increases public understanding of trauma and helps military programs.

"There are many programs available for military service members and families, but most focus on only the soldiers, and not the whole family," she said. "Our research is important as more soldiers return home and recognize the long-term effects from their deployments. We want to encourage trauma survivors and their partners to get help, whether they're in the military or not."

*By Megan Saunders, Communications and Marketing*



## Undergraduate research gives students a head start

Kali Orrick, a senior in family studies and human services, Overland Park, Kan., has been part of Briana Nelson Goff's research team for three years. In Nelson Goff's first round of research, Orrick's role was to read interviews, then transcribe and code them, meaning she attached key words to certain parts of the interview.

Now, as she wraps up her undergraduate career, Orrick has taken on a leadership role in the research team. She is leading four undergraduate students by showing them the ropes of the research process. Orrick recognizes the opportunities her undergraduate research will afford her.

"When I graduate, I will have been involved in two research publications," she said. "Dr. Nelson Goff has truly become my mentor through this process. She does her best to incorporate undergraduates through the entire process. The opportunity to research with Dr. Nelson Goff will set me apart from my competitors in my future career or in graduate school."



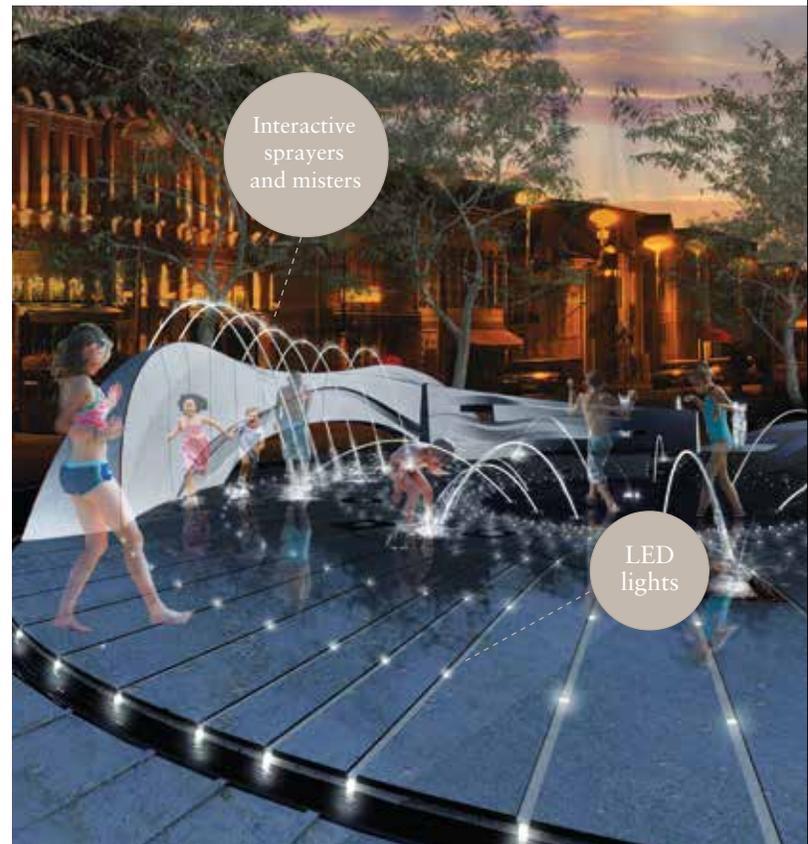
# Ambitious design of 'Fluidscape' showcases Philadelphia park

A popular park in the heart of Philadelphia fell into disrepair. Seger Park did not meet the Americans with Disabilities Act, playground equipment was outdated and the park fountain was broken. Children in the Washington Square West neighborhood did not have a place to cool off during the hot, humid summers. Meanwhile, more families moved into the neighborhood and the city, in tight budget times, closed public pools because of their large operating costs.





Dry bench for parents to supervise children



Interactive sprayers and misters

LED lights

In 2011, the neighborhood group Friends of Seger Park Playground asked for submissions to create a new water feature, the main element for a revamped park. Nathan Howe, an assistant professor of architecture in Kansas State University’s College of Architecture, Planning and Design, his students and a former faculty member won an international design competition to create the water feature. The unanimous winner, called “Fluidscape,” beat out 16 entries from around the globe.

The winning sculptural design uses concrete and water to blend art, performance and play, Howe said. The water feature is interactive and educational. Children can play on, around and through it. An active zone provides a place for older children and parents to play together, and a passive zone allows toddlers to splash water with their parents. The water flows through the concrete for children to explore.

Children will activate the water feature by playing on it. In the winter, it will form icicles and the sculpture’s form will encourage children to play in the snow, Howe said. The new park, under construction in various phases, also will have a new playground and more green space.

The project has served as a teaching tool for students and goes beyond creating a conceptualization or rendering in a studio, Howe said. Students continue to create new models, editing the original design, while the park association raises money to build the water feature.

“Our students are experiencing the real process, where things can always change and you have to readjust your designs,” Howe said. “You often find out the assumptions you had are not correct, and you have to go back to the drawing board.”

Students are also learning about fabrication, a much-needed skill in the professional world, Howe said. They are diagramming and drawing instructions on how to build and piece together the water feature.

“Fluidscape” will accommodate all ages and children, said Jason Lempieri, an industrial designer and architect in Philadelphia and a board member of the Friends of Seger Park Playground. The judges chose the design in part because it can function in the winter and will not become a useless concrete pad in the off seasons.



On Lombard Street between 10th and 11th

“In short, their design was very attractive, contemporary and urbane,” Lempieri said. “This is a piece that cannot be found anywhere else, and it will serve as a model for city government, local citizens and great designers coming together to create something beautiful — and we could not have done that without Kansas State University.”

In the City of Brotherly Love, home to more than 1.5 million people and landmarks such as the Liberty Bell and a huge statue of Benjamin Franklin, “Fluidscape” will make an impression on park visitors and neighborhood residents.

“This will become an icon for the park and for Philadelphia,” Howe said. “I like to think of ‘Fluidscape’ as functional art. It will be great for the neighborhood and for families, but it will also serve as a beautiful object that has a lot of presence in the city.”

By Trevor Davis, Communications and Marketing

# Paradigm shift

Making education more effective for today's students

Katherine Ankerson believes the key to effective higher education involves not just “instruction” but more importantly “learning.” The difference marks a paradigm shift in education, and is tailored to today’s students, based on their life experiences with technology and rapid change.

“Students today are digital natives,” Ankerson said. “In their experience, there has always been a computer, the Internet, cellphones and other technology. That’s a fundamental difference from previous generations. And to be most effective we must take that into account.

“Because information is readily available, it means a higher degree of discernment is needed to determine what is factual knowledge and what is not necessarily factual at all, even though it is prevalent on the Internet. This information literacy is a critical skill for students.”

Ankerson has led the department of interior architecture and product design since June 2011, when she joined Kansas State University’s faculty. She said learning environments in design schools need to be rethought in a contemporary — and future — context to address the needs of designing for a changing society.

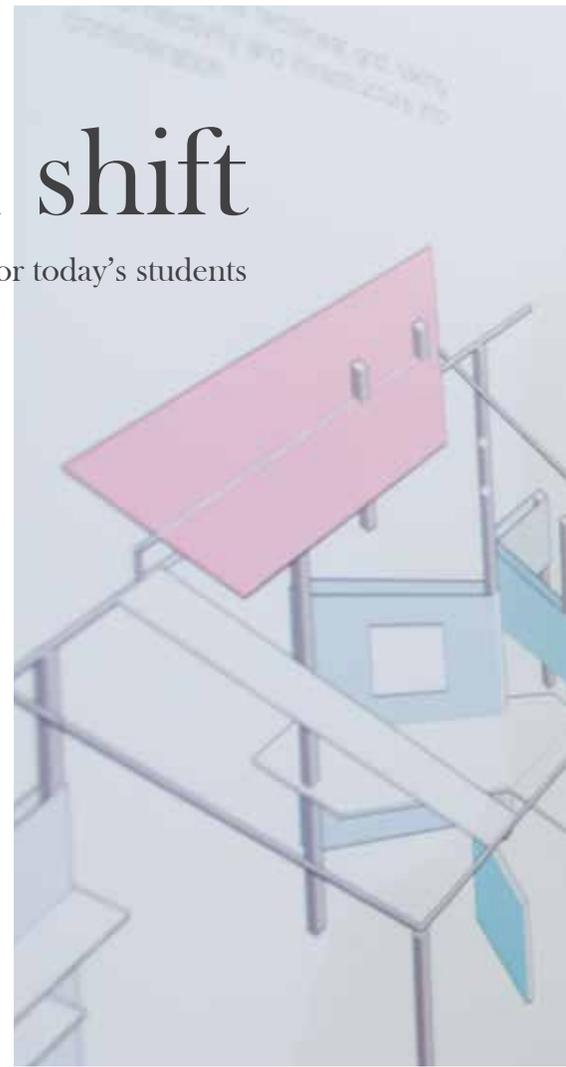
“One of the features that sets our department apart from others in the U.S. is the way we approach design education in an interwoven curriculum: interior architecture plus furniture design plus product design,” Ankerson said. “By studying design in this holistic manner, students become more versatile and develop a variety of marketable skills.”

Students earn a master’s degree and gain expertise in a unique program that gives them this valuable integrated experience.

Ankerson has earned national recognition for her research into the most effective ways of educating today’s college students. She received the Interior Design Educators Council 2013 Book Award for her book, “Illustrated Codes for Designers: Residential.” This was the second consecutive national IDEC Book Award for the department. Vibhavari Jani, associate professor, won it in 2012 for her book, “Diversity in Design: Perspectives from the Non-Western World.”

**“We need to use new communication and interaction technologies; virtual/distance learning scenarios; digital visualization and prototyping technologies, and, at the same time, enhance personal interactions for collaboration.”**

*Katherine Ankerson*



Ankerson was the project lead on an award-winning website, “Lighting Across the [Design] Curriculum.” It was designed to provide access to lighting information, examples and exercises that can be used during all levels of college education and across multiple disciplines. It won the IDEC 2013 Media Award. The winning team included Neal Hubbell, associate professor and associate department head in interior architecture and product design, and eight faculty members from three other major universities.

Ankerson, faculty members and second-through fifth-year students in her department recently wrapped up a collaboration with the Herman Miller company. The project is “21st Century Education: Paradigm Shift from ‘Instruction’ to ‘Learning’ Encourages Innovation and Collaboration in Design Education Settings.” Designed to weave together research, prototype development and practice, it simultaneously developed a culture of collaboration and innovation among students and courses within the discipline. Conducted during the 2012-2013 academic year, participants integrated history, theory and a future vision of supporting innovation in the workplace and learning environments.



Ankerson said the project benefited immensely from collaboration with Herman Miller.

“Herman Miller’s expertise and support opened valuable areas of research and knowledge to the students.

“We try to activate learning as much as possible because that’s where the most learning occurs,” Ankerson said. To prepare them for the business world, students learn not only how to utilize the latest advanced technology, but how to collaborate most effectively with colleagues.

“We need to use new communication and interaction technologies; virtual/distance learning scenarios; digital visualization and prototyping technologies, and, at the same time, enhance personal interactions for collaboration,” Ankerson said.

The department’s five-year program of study is one of the first curricula in this profession to be recognized and accredited by the Council for Interior Design Accreditation and the National Association of Schools of Art and Design in the United States. DesignIntelligence magazine has consistently ranked the college’s design programs among the best in the nation.

*By Cheryl May, Communications and Marketing*



# Designing for clients around the world



A businessman walks out of the subway in South Korea and notices his cellphone battery is dying.

Outside a mall, he sees a large LCD screen advertising a business station. He charges his phone, downloads a few apps and buys some phone accessories — strengthening the bottom line of the electronics conglomerate that owns the station.

Kansas State University interior design students are designing for such imaginary international clients while they gain global competency. The exercise is to help prepare students for the global world of the interior design industry. Kansas State University researchers are studying low-cost methods to expose students to global design issues and international design practice.

Each fall Kansas State University students partner with their counterparts at Sangmyung University in Seoul, South Korea. Students in Kansas create a kiosk for COEX Mall in Seoul, while students in Korea create a kiosk for the Crown Center shopping mall in Kansas City, Mo.

The kiosk must be designed to strict specifications. The outdoor kiosk can be disassembled for storage at night, and it has to produce its own power. Students consider cultural differences, noise levels and accessibility.



Students sketch designs and build models using the standard brand graphics for the global company, learning about marketing strategies for clients. They research the countries and exchange information, communicating through email, social networking and videoconferencing. There is a 14-hour time difference; at the beginning of the videoconferences, it's 7 p.m. in Kansas and 9 a.m. the next day in South Korea.

Time isn't the only difference. Students must deal with a different measurement system, language and even body size. These variations help students understand cultural differences and issues of global professional practice, said Barbara Anderson, head of the department of apparel, textiles and interior design.

"You may be working here in the states collaborating with someone in an office in Shanghai, but they're in a totally different time zone than you, so you'll be up late at night working with them," she said. "The market our students are going into is incredibly diverse and global, so they need to learn how to be flexible and accept challenges."

## International design challenges

Kansas State University students design business kiosks in South Korea that must:

- Follow standards for an international electronics company
- Be located outdoors
- Incorporate a green power system
- Be movable and capable of disassembly
- Consider diversity of human size as represented in another country's population
- Use the country's unit system







# How does your garden grow?

One researcher uses natural dyes to change the way we view common plants.



Sherry Haar’s garden is more than a hobby — it’s blurring the line between science and art. The Kansas State University researcher is studying natural dyes for their sustainable use around the world in textile design.

Haar, professor of apparel, textiles and interior design, hopes that eventually this natural method of extracting color for use on clothing and other textiles could improve lives. For six years, Haar has been growing plants in her own garden for research and has spent her summers dyeing fabric in her driveway.

“At our jobs, we’re at computers all the time,” said Haar. “With my research, I get outside, dig in the ground and create color and pattern from nature. This provides a healthy balance.”

Natural dyes are derived from natural sources such as plants, animals, insects and minerals, known as dyestuffs. Haar said she extracts dyes from the dyestuffs through a combination of water and heat, often using thermal or solar methods. The fabric she uses is often pre-treated with aluminum minerals, called mordants.

Haar also grows plants for their pounding potential to transfer their imprint to fabric. This is useful in producing patterns and can be done simply by setting a leaf and wet fabric under a heavy object, or by hammering the leaf onto dry fabric.

*“It should be a natural alternative. The aim is not to return to using only natural dyes, but to consider best practices for each region around the world.”*



“Pounding on dry fabric creates a very distinct pattern, while imprinting on wet fabric creates hazier patterns,” said Haar. “People often think the images are painted onto the fabric — it’s that detailed.”

Haar primarily grows plants that readily grow in the region. She also collects materials from around the community, such as fallen Osage orange branches, walnuts, and goldenrod.

Her goal is to apply the idea of local resource use to help others. Part of Haar’s research involves working with colleagues in her department to change the lives of women around the world. In August 2013, Haar and a colleague are traveling to southern India with an alumnus who has been supporting an orphanage for the last several years and is investing in the establishment of a women’s training center.

The training center will be located near tea and spice plantations, which may be a good match for natural dyes. Haar said the group doesn’t yet know what their role will be, but are looking forward to exploring opportunities.

“One of the goals is to find out how we can translate our knowledge of natural dye and design to appropriate use of regional resources,” said Haar. “It’s a skillset that is adaptable to many locations around the world. We also hope to facilitate service learning opportunities for our students.”

Haar added that the interest and use of natural dyes is growing as they provide an alternative to the synthetic dyes widely used today.

“It should be a natural alternative,” said Haar. “The aim is not to return to using only natural dyes, but to consider best practices for each region around the world.”

*By Megan Saunders, Communications and Marketing*



# On a purple note

A passion for jazz helps this guitarist find his own beat

“I honestly think I was born to play guitar.”

That’s how Wayne Goins describes his beginning in jazz. It all started when he picked up a guitar as a child. That early start has led to 26 albums, six books, hundreds of performances and a job as director of the recognized jazz studies program at Kansas State University.

“I can’t remember not playing guitar,” said Goins, who grew up listening to blues music from his harmonicist father, but was bitten by the jazz bug when he reached college.

Now Goins is an accomplished recording artist, award-winning author, composer, teacher and, most of all, a guitarist.

## Pure guitar

Goins is known as a versatile musician who plays in the styles of jazz, blues, rock, funk and reggae. While he primarily plays guitar, he also can play drums, piano and bass and can teach trumpet, trombone and saxophone.

Goins is no stranger to the recording studio and the publishing industry. Some of his undertakings include:

- An award-winning book, “A Biography of Charlie Christian: Jazz Guitar’s King of Swing.”

- His music performed on Broadway with Pearle Cleagge in the play “Blues for an Alabama Sky.”
- Recording six albums through his own label called Little Apple Records, and recording more than 20 albums for Atlanta-based Ichiban Records.

Now, Goins is busy recording a new album — “Seven Steps to Evans” — with guitar arrangements of famous piano tunes from Bill Evans. The album features a rhythm section of Goins’ students. Goins will soon publish his sixth book, “Blues All Day Long,” which focuses on blues guitarist Jimmy Rogers, the lesser-known right-hand man to famous blues guitarist Muddy Waters.

“I just wanted to talk about Jimmy Rogers’ story, because without him, the sound that Muddy Waters got probably would not have been possible,” Goins said.

Publications and organizations know of Goins’ talent and regularly seek his expertise. This year, Goins became a contributing editor for Memphis-based Pure Guitar, an online magazine and offshoot of Guitar Player magazine. Goins submits monthly articles, interviews, reviews, videos or guitar arrangements to be published on [pureguitar.com](http://pureguitar.com).

He already has published a variety of magazine content:

- A video to demonstrate the right-hand style of guitar great Wes Montgomery in a tune called “Blues for Brother Reggie.”
- His list of 10 must-hear jazz albums.
- A book review of John Stein’s “Jazz Standards for Solo Guitar.”

Goins plans future content and videos on additional songs by Bill Evans and Wes Montgomery.

## Jazz studies

While Goins enjoys recording and writing, he considers his 15-year involvement in the Kansas State University jazz program a chance for him to inspire the next Miles Davis or Pat Metheny.

“The biggest kick is that you touch students’ lives and you watch them grow and go on to do great things,” Goins said. “It makes you proud to know you had something to do with that.”

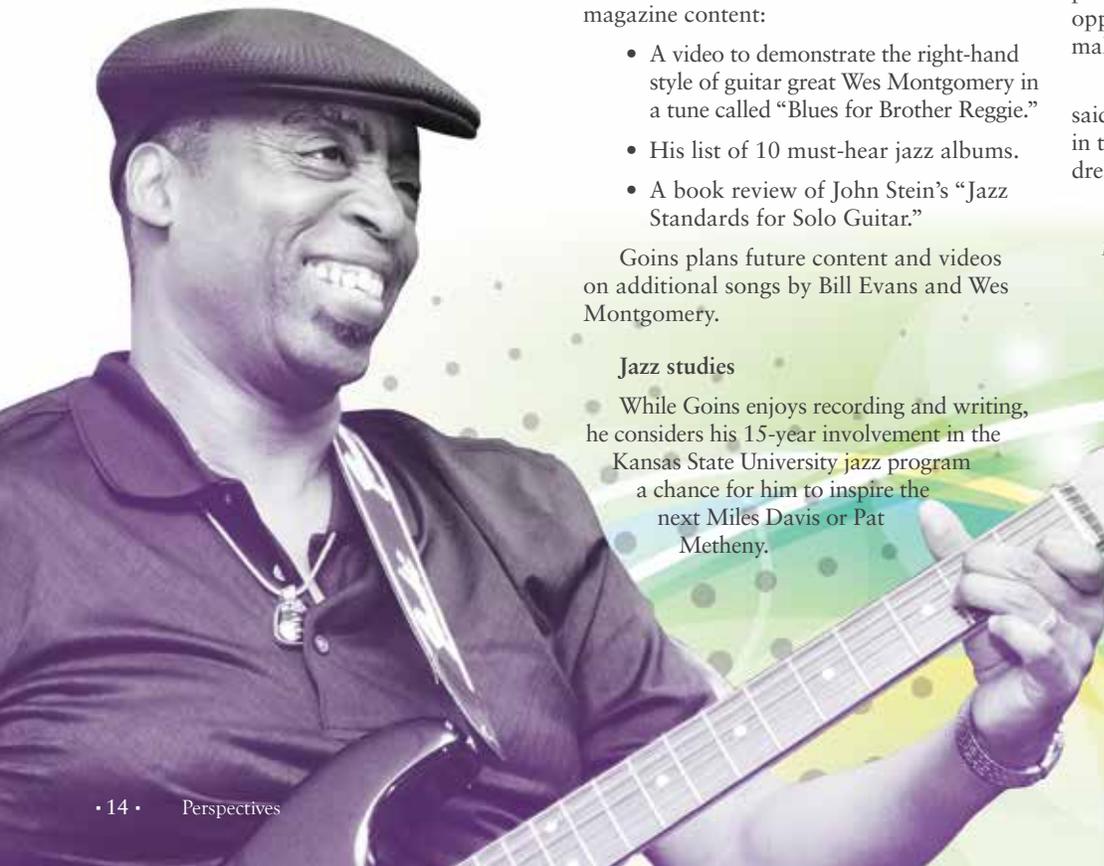
The two-year program lets students from any discipline minor in jazz studies. Students take jazz improvisation and theory courses as well as perform in big bands and combos. The program has two big bands — Lab A and Concert Jazz Ensemble — and five combos: Latin Jazz Ensemble, Swing Machine, House Wreckers, Mambo Combo and Combo Nation.

“What sets our jazz program apart is that we give students much more one-on-one time,” Goins said. “We give them an opportunity to perform and advance their musical abilities so they are much more prepared to go out in the professional world by the time they leave our institution than a lot of other schools.”

As director, Goins conducts ensembles and combos. He has taught jazz improvisation, jazz theory and jazz history courses and offers a graduate course for students to develop their teaching skills — the subject of his book — “The Jazz Band Director’s Handbook: A Guide for Success.” Goins also teaches guitar classes. He offers private lessons and provides students with opportunities to perform at gigs and even make appearances on his albums.

“I get to play music every day,” Goins said. “I feel like I’m one of the luckiest people in the world because I get to do what I always dreamed of doing, which is playing guitar.”

*By Jennifer Tidball, Communications and Marketing*



# Virtual Flute Choir

By turning to technology, this flutist is spreading the sound of music

A Kansas State University music professor is creating an international tune by using the digital world to reach flutists around the globe.

Karen McLaughlin Large, assistant professor of music, is the creator of the Virtual Flute Choir, an ensemble of flutists who use YouTube to participate in large-scale digital performances. The choir and the research behind it offer flutists of all ages the opportunity to perform together while improving musical skills.

The Virtual Flute Choir is based on the concepts behind the YouTube Symphony Orchestra and other virtual singing choirs. Participants submit videos of themselves playing a musical selection, and Large compiles these videos to create a single video ensemble performance. Large's virtual choir is the first of its kind for flutes.

The choir is open to flutists of all ages and all skill levels — from beginner to professional — and is important for developing a variety of skills, Large said. It teaches participants how to play in an ensemble, how to play with good tuning and how to watch a conductor.

“The virtual choir helps participants understand the fundamentals of music,” Large said. “Each person is an individual and experiences it in a different way.”

Large created the first Virtual Flute Choir in October 2012 with support from a Kansas State University Small Research Grant. The 2012 video featured the piece “Russian Sailors’ Dance” by Reinhold Gliere and included 82 participants ranging from high school age to 70 years old.

Large received the university grant again to continue the project this year and wants to have 200 participants. She will debut the 2013 video in October and currently is collecting participant videos.

The 2012 video — which included five university undergraduate flutists — featured 11 parts and a variety of instruments from the flute family: piccolos, flutes, alto flutes and bass flutes. Several of Large's colleagues across the country contributed videos of different levels of contra flutes, which are a rare group of flutes with a lower, bass sound similar to a tuba.

“I want the Virtual Flute Choir to be inclusive to a variety of people,” Large said. “Kansas State University is a land-grant university and part of our mission is to serve the people of Kansas. Some folks may never see a contrabass flute and I want them to be able to participate in an ensemble like this. By using this technology, they can do that.”

The Virtual Flute Choir also gives participants the opportunity to perform with internationally recognized flutists and conductors. For each virtual choir, Large produces a conducting video to the chosen song. The 2012 conductor and arranger was Shaul Ben-Meir, a former flutist in the Detroit Symphony Orchestra

and renowned music arranger. The 2013 conductor is Paige Dashner Long, an internationally recognized flute choir director and contrabass flutist. She was a guest artist on campus in the spring to work with students and perform in the university flute ensemble spring concert.

After creating the conducting video, Large uploads it to YouTube. Interested participants choose their song part and practice individually. When participants are ready, they watch the conducting video and use a webcam to record themselves playing their parts.

Participants upload their videos to YouTube and submit the links to Large, who compiles all of the audio and creates the final song for the video performance. Skyler Butler, a Kansas State University senior in mechanical engineering from Great Bend, Kan., was the digital media engineer for the 2012 project and created the video clip for the final performance.

In addition to the Virtual Flute Choir, Large teaches courses on flute, music theory, flute methods and world music. She also directs the university flute ensemble and researches emotional responses to music, the role of musical analysis in performance and baroque flute performance practice.

*By Jennifer Tidball,  
Communications and Marketing*

“Flutists are known for being social creatures. I thought that creating a virtual ensemble would really help connect us globally.”

Karen McLaughlin Large



To watch the 2012 Virtual Flute Choir video and to find information about submitting videos for the 2013 choir, go to [virtualflutechoir.com](http://virtualflutechoir.com)

# Using theater to **heal and grow**



Singing ninjas, mermaids, monkeys and dragons filled the center stage at a Manhattan, Kan., community arts center. The actors playing the monkeys hooted, hollered and jumped as audience members laughed and cheered during the entertaining performance.

The cast featured 22 actors with developmental disabilities in a play about a troubled island and its inhabitants. In the imaginative script of “High Tide Trouble,” pirates partnered with ninjas to save the island from dragons that wanted to ignite a volcano.

The cast created the original play through improvisation with the help of 15 Kansas State University students under the supervision of Sally Bailey, professor and

director of the drama therapy program at the university. Those with developmental disabilities shined as the stars, singers, dancers and actors.

“They feel very powerless in our society, and being able to work through characters who solve problems and have respect and power, they can begin to develop skills where they could be more independent in life,” Bailey said.

The author of “Barrier-Free Theatre,” Bailey is a leading expert on drama therapy and is a past president of the North American Drama Therapy Association. The Kansas State University drama therapy program is just one of a handful in the country and the only one in the Midwest.

Anybody doing talk therapy can benefit from drama therapy, Bailey said, but drama therapy has been found to benefit some populations because it is interactive and involves movement. Populations include:

- Those with autism, a developmental disorder that affects the brain’s normal development of social and communication skills. About one in 88 children has autism, according to the U.S. Centers for Disease Control and Prevention. Drama therapy allows those with autism to practice the social skills that they may have difficulty developing.
- Children. They may not have the language or developmental skills to





participate in talk therapy, so drama therapy is ideal. “Children understand the world through play, and drama is a form of play,” Bailey said. “You don’t have to talk and can figure things out through movement.”

- Recovering substance abusers, who may be afraid of their emotions after numbing feelings with drugs or alcohol. “When they get sober, they’re scared to death to interact with anybody,” Bailey said, “but drama is a really fun way to learn those social skills that they either didn’t develop in the first place or that they lost.”



- Audience members watching a performance. Those in the audience who have an illness can discover solutions to problems that are acted out by peers. General audience members benefit as well. “We all have the ability to have empathy when we see a performance, and through that empathy we understand what somebody else’s challenges are,” Bailey said. “Not only does a play bring intellectual understanding to the audience, it brings an emotional understanding, so those audience members can interact better with people who are different from them.”
- Prison inmates, Alzheimer’s patients, those with a disability and others.

Kansas State University’s drama therapy concentration is offered to master’s degree students in the School of Music, Theatre, and Dance. Enrollment in the program has doubled in the past five years, Bailey said. Students complete internships in places like schools, prisons, residential treatment facilities and senior housing facilities. Many take necessary courses to become registered drama therapists by the North American Drama Therapy Association.

Bailey and her students are conducting research on how drama therapy can help teach students English in the English language program, and how drama therapy can help patients undergoing chronic hemodialysis.

Bailey was first exposed to drama therapy while working for arts programs

in Washington, D.C. She became a registered drama therapist and worked with recovering drug addicts and those with disabilities. Bailey discovered that psychology and theater are a perfect fit.

“A lot of the things you do as a theater student, such as analyzing characters or analyzing plays when you’re directing, is almost identical to what counselors and social workers do when they first start working with a client, assessing them and creating treatment plans,” she said.

Drama therapy helps people work through issues to find creative solutions, Bailey said.

“Really good therapy is not giving advice to people,” she said. “It’s about facilitating situations in which clients can make discoveries. When clients discover a solution, it becomes part of them and they’ll never forget it.”

*By Trevor Davis, Communications and Marketing*



## Bailey honored for book on making theater accessible

A national theater group recognized Kansas State University researcher Sally Bailey for her efforts to promote barrier-free theater. Bailey, professor and director of the drama therapy program at the university, received the 2011 Distinguished Book Award from the American Alliance for Theatre in Education for her third book, “Barrier-Free Theatre.” In the book, published by Idyll Arbor, Bailey shares her decades of experience and offers ideas, tips and anecdotes about making theater accessible to children and adults with disabilities.

## What is drama therapy?

Drama therapy is the intentional use of drama and/or theater processes to achieve therapeutic goals, according to the North American Drama Therapy Association. Participants can tell their stories, set goals, solve problems, express feelings and achieve catharsis.



# BETWEEN the PAGES

Children's literature becomes budding academic focus

A tall, mischievous cat in a tall, striped hat. A place where wild things gnash their terrible teeth. Using only his purple crayon, a boy draws himself into and out of an adventure. These are all big tales and big hits with their smaller-sized audience – and with scholars alike.

“Children’s literature is the most important literature that we read,” said Philip Nel, university distinguished professor and director of the children’s literature program at Kansas State University. “We read these stories at a time when we’re impressionable and when we’re still in the process of figuring out who we are. Everything in those books has the potential to shape who we become.”

Crockett Johnson’s story of the little boy, “Harold and the Purple Crayon,” inspired Nel to major in English, earn a doctorate and become a professor and one of the leading scholars in children’s literature.

## Serious reading

“The field of children’s literature has gained more respectability than it used to have,” Nel said. “True, there are still people who look at children’s literature as somehow lesser because it’s written for people with less height and less experience. But it can be rich, complex material. Good children’s books are literature. Good picture books are portable art galleries.”

According to Nel, children’s literature encompasses a range of possible subjects and genres, from the nonsense of Lewis Carroll’s “Alice’s Adventures

in Wonderland” to the realism of Walter Dean Myers’ “Fallen Angels,” the fantasy of J.K. Rowling’s “Harry Potter” and the dark surrealism of Chris Van Allsburg’s “The Mysteries of Harris Burdick.” Nearly as many types of literature for children are available as types of literature for grown-ups, he said.

Less than a year after Kansas State University established a children’s literature academic track in 2007, enrollment in the program matched the enrollment numbers in the English department’s four other master’s degree tracks.

The program revolves around seven full-time faculty members, four of whom are internationally recognized scholars in children’s literature. Their expertise includes Dr. Seuss; the “Harry Potter” series; Crockett Johnson; Louisa May Alcott’s “Little Women”; British fantasy; “The Secret Garden”; “The Adventures of Tintin”; novels about orphan girls; and science fiction.

“In terms of the depth of knowledge, insight and academic reputation that each member brings to the program, the children’s literature program at Kansas State University offers a comprehensive program in the advanced study of children’s literature,” Nel said.

The faculty and students study the form, themes and historical context of literature for young readers.

In addition to scholarly journals and books, classes use the university’s Juvenile Literature Collection, which contains more than 4,400 books. An additional 1,000 works are in the library’s special collections, including works by L. Frank Baum, author of “The Wonderful Wizard of Oz,” and Alcott.

“Writing children’s books is not something that anybody can do,” Nel said. “It’s a skill, an art and a difficult process. It requires smaller and fewer words and has to immediately engage young readers. That requires a lot of talent and skill to pull off. It’s a serious profession and a serious art.”

By Greg Tammen, Communications and Marketing



# The Adventures of ...

Scholar travels overseas to study famed cartoonist, comic

The globe-trotting adventures of a comic book icon led one literary expert on his own international journey to solve a mystery.

Joe Sutliff Sanders, assistant professor of English at Kansas State University and a Fulbright Scholar, spent the spring 2013 semester in Luxembourg and Belgium researching Hergé, one of the world's most acclaimed cartoonists and author of "The Adventures of Tintin" series.

Hergé was the pen name of Belgian writer and artist Georges Remi. "Tintin," his best known creation, first appeared in 1929 as a series in a Belgian newspaper. It follows an investigative reporter named Tintin and his fox terrier Snowy. Sanders is considered one of the leading scholars on the "Tintin" series and Hergé.

At the Royal Library of Belgium in Brussels, Sanders furthered his research on the series and Hergé's life by studying an exclusive microfilm collection archived at the library. The collection contains Hergé's

serialized newspaper comics that were published during the 1944-1945 Nazi occupation of Belgium.

"When the Nazis took over, the newspaper in which Hergé published his comic folded rather than run what the Nazis told them to," Sanders said. "When Hergé started publishing again during the occupation, he ran 'Tintin' in a newspaper that was widely regarded as a mouthpiece for the Nazi propaganda ministry."

Although "Tintin" boosted sales for the Nazis, Hergé's beliefs didn't match with those of the Nazis, Sanders said. After the war, Hergé stated that he chose to continue publishing his comics in the Nazi newspaper because it was his occupation. However, doing so raised questions about Hergé's behavior as a citizen.

After World War II ended, Hergé revised strips that ran in the newspaper into book-length comic collections. Revisions included changes to the format, pacing, length,

color and content. Sanders was able to compare the original versions to their altered counterparts, looking at what changes Hergé made to the wartime content that was under close scrutiny by the Nazis and the public.

"Being able to look at not just the strips, but also at the editorial cartoons and commentary that ran alongside them, gave me an unprecedented opportunity for insights into how Hergé's comics borrowed from and revised the 'official' version of reality from the Nazis," Sanders said.

Sanders plans to publish his findings as well as introduce them into the classroom.

In part because of his Fulbright research, Sanders has been asked to edit a collection of new scholarship on Hergé from the University Press of Mississippi.

*By Greg Tammen, Communications and Marketing*

## Meet the faculty members in the children's literature program

Gregory Eiselein, professor and director of K-State First, is an internationally known expert on Louisa May Alcott. With Kansas State University's Anne Phillips, he is co-editor of both "The Louisa May Alcott Encyclopedia" and the Norton Critical Edition of Alcott's "Little Women."



Carol Franko, associate professor and lead adviser, specializes in utopian and science fiction.



Philip Nel, university distinguished professor and director of the children's literature program, specializes in Dr. Seuss; the "Harry Potter" series; and Crockett Johnson — creator of the "Harold and the Purple Crayon" series. Nel has appeared in many print, radio and TV stories about children's literature. His recent book, "Crockett Johnson and Ruth Krauss: How an Unlikely Couple Found Love, Dodged the FBI, and Transformed Children's Literature," is nominated for a 2013 Will Eisner Comic Industry Award in the Best Educational/Academic Work category.



Anne Phillips, associate professor and associate head of the English department, is one the nation's foremost experts on Louisa May Alcott and studies mid-20th century literature that focuses on the American home front. With Eiselein, she co-edited "The Louisa May Alcott Encyclopedia" and the Norton Critical Edition of "Little Women."

Joe Sutliff Sanders, assistant professor, is an expert on "The Secret Garden," novels about the classic orphan girl, and comic books and graphic novels, including Hergé's "The Adventures of Tintin" series. He has published two books and many essays on these subjects. He was named a 2013 Fulbright scholar, studying an exclusive collection microfilm on Hergé's comics housed in the Royal Library of Belgium in Brussels.



Karin Westman, associate professor and head of the English department, specializes in 20th century and contemporary British literature, including the "Harry Potter" series and Philip Pullman's "His Dark Materials." She has presented and published on both series. With Naomi Wood, she co-edits "The Lion and the Unicorn," an international journal on children's literature.



Naomi Wood, professor and director of undergraduate studies, researches Victorian era literature for and about children. She is working on a book about religious influence in children's books — especially Hans Christian Andersen, C.S. Lewis and Philip Pullman. With Westman, she co-edits "The Lion and the Unicorn."

From the savannas of Africa to the Flint Hills of Kansas, African dance has drummed up a couple of passionate practitioners at Kansas State University.

Behind this cultural choreography is Neil Dunn, instructor in the School of Music, Theatre, and Dance, and his wife, Julie Pentz, associate professor and director of the university's dance program. Dunn and Pentz research rhythmic drumming and dancing.

Taught by Bernard Woma, a master of the Ghanaian xylophone and drumming and dancing instructor, Dunn and Pentz have made two trips to Woma's Dagara Music Center in Accra, Ghana. Each time they visit, they spend several days intensively studying traditional dances such as Gota, a war dance.

Researching the movements that are foreign to most American dancers expands the couple's repertoire and challenges the dancers they teach.

"It expands their vocabulary," Dunn said. "It changes the way they move. If they are able to get the movements down, it loosens up their bodies and it gets them thinking in a different way, outside their usual dance structure."

Dunn, who has a master's degree in music with a percussion emphasis, became interested in African dancing and drumming after graduate school. The style, rhythm and use of the drums appealed to him.

"African dancing is not based on a certain number of counts," Dunn said. "Dancers are guided by drumming calls and rhythmic cycles."

For certain styles of dancing, the drummer beats differently to signal the dancers to change movements, Dunn said. An ending call signals the end of a movement.

Then a pause and a starting call tell dancers to start moving again. A running call tells dancers to get ready for the next variation.

"Dancers have to learn to listen in different ways that go beyond counts," Dunn said. "As lead drummer, I may intentionally extend the length of a call in order to give the dancers the experience of waiting for the call, listening to music and not relying on that kinesthetic rhythm we have in our culture."

Dunn and Pentz's trips to Africa are essential to understanding the dancing and music they are incorporating in Kansas. The dances and drumming are easier to learn with face-to-face instruction because of the cultural differences.

"In Westernized dance vocabulary there are words for everything," Dunn said. "Our African dance teachers say, 'move this way' because they don't have words for movements, they have gestures. They guide you phonetically by moving your body."

Although the majority of Ghana has become Westernized, Ghanaians still revert back to their cultural roots for celebratory dancing. They mimic tribal dances once used to observe everything from war to a child's coming of age. While ritual dances are rarely used today for the same purpose, the country's youth enjoy the same dancing at parties.

"I was at a party where there was a DJ," Dunn said. "But by the end of the night, the drums came out and everyone forgot about the DJ. While we in America learn 'Hot Cross Buns' as children, Ghanaians learn these dances."

Pentz's background is in jazz and tap dancing, while Dunn's is in percussion. The dancers and the musicians work together in African dance, so Dunn and Pentz complement each other in teaching the art to Midwesterners.

"The cool thing about this pairing with Julie is that she's the mover and dancer," Dunn said. "She demonstrates and understands how physically the body does these movements, but I'm the one who knows the form and structure of the music."

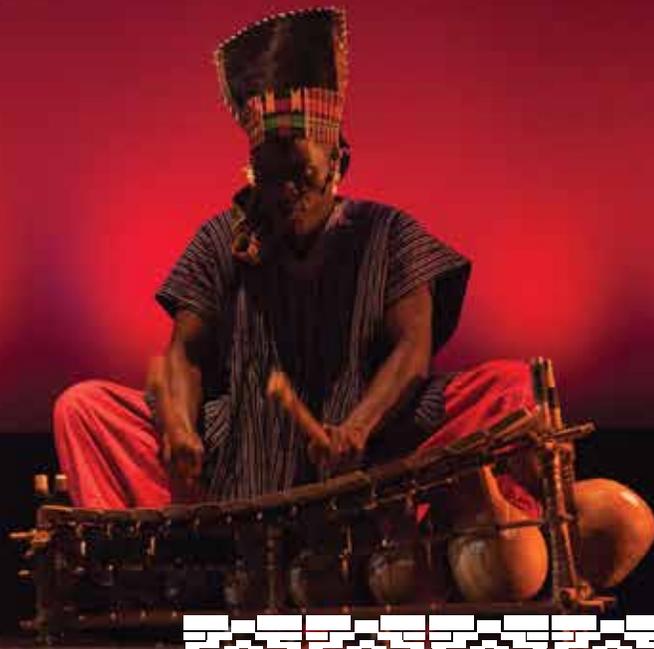
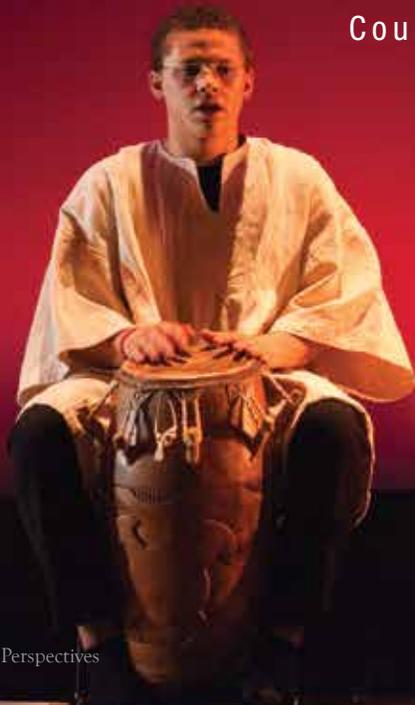
The university's African dance class began in the spring 2011 semester. Dunn and Pentz are working on establishing an African dance ensemble and building a repertoire for performances before local audiences.

*By Stephanie Jacques, Communications and Marketing*

Dancing to

# THE BEAT OF A NEW DRUM

Couple brings African dance to Kansas State University





BRINGING

BACK

THE RHYTHM

The pitter-patter of tapping feet is music to the ears for Julie Pentz, Kansas State University's dance program director and associate professor in the School of Music, Theatre, and Dance.

Pictures of tap dancers — those Pentz has trained and her idols — cover the walls of her office and visitors can almost hear the distinctive toe-tapping beat come alive. Pentz toured nationally as a professional tap dancer, but became involved in higher education to research choreography techniques and pass her passion for the rhythmic dance on to the next generation.

Considering it her obligation to bring tap dance to academia, Pentz started Kansas State University's tap program and the K-State Tap Ensemble. She creates tap dance pieces and sees her work come alive with the feet of her dancers.

"I tell my dancers, 'You are a dancer, but you are also a musician, a singer,'" Pentz said. "All dance is musical, but tap is so different. With tap dancing, it's not about the spoken word, it's about what you do that is expressive."

Popular during the 1930s and 1940s, tap dance declined compared with other dance forms until recently when entertainment like the movie "Happy Feet" brought it back into the national spotlight. Tap dancers across the nation are using new beats and making new steps to bring tap dance back to the mainstream, Pentz said.

"My approach to doing choreography changes from piece to piece," she said. "Because it is tap dance, noises from everywhere inspire me. It may be a rhythm I hear outside, a beat in a song or dancing in another style."

Pentz choreographs all of the ensemble's tap dances, which range from funk tap using popular modern music, to a classical tap piece set to the 1930's song "Puttin' on the Ritz" in which her female dancers tap in high heels.

"My tap dancers always continue to amaze me when I see them on stage," Pentz said. "I can always count on them to handle the performance and to dance with professionalism and energy stronger than the prior performance."

The ensemble has performed at retirement communities, parades and elementary schools, and started Tap-A Grams, where a group of dancers travel with a portable tap dance floor to perform a short routine for the recipient. Pentz tailors performances to fit the audience. At a retirement community, the dancers will perform to music from the '50s and '60s, while at local schools the dancers might break out in funk tap to the latest music craze on the radio and teach the children a few steps.

"We strongly believe no one should be denied tap," Pentz said.

Pentz considers herself a hooper tap dancer, which means she can find rhythm almost anywhere and enjoys improv tap dancing.

"I tell my dancers, 'I'll tap dance till I die,'" she said.

How do you rate how well a landscape is performing?

Jessica Canfield looks at the environmental, social and economic benefits.

“A nicely designed, well-manicured landscape does not mean it’s performing well; beauty does not equate to being environmentally beneficial. A nicely kept lawn is not necessarily environmentally or economically responsible,” said Canfield, an assistant professor of landscape architecture and regional and community planning. “On the other hand, a ‘messy,’ wild looking landscape may be more environmentally beneficial but not necessarily beautiful.”

Somewhere in the middle is a landscape that meets both needs.

“There’s this fine threshold,” Canfield said. “How do you balance what looks good while making it work environmentally, socially and economically?”

Canfield has twice been awarded Landscape Architecture Foundation

fellowships to create case studies of high-performing landscapes, employing a student researcher each time.

“If you get students to think about how landscapes can be designed to perform, they can implement those tools when they begin their careers,” she said.

She’s produced three case studies. The first project studied a restored stream in Denver’s Stapleton mixed-use development. The second examined a Southern California site pursuing LEED certification for water conservation. And the third looked at a regional park in Wimberly, Texas.

Canfield now has a grant to further analyze these, and other cases, for trends in social and economic benefits that can inform design firms.

“It’s exciting because I can now step back, evaluate what’s been done so far, and find better ways to calculate the performance benefits in future projects,” she said.

*By Erinn Barcomb-Peterson,  
Communications and Marketing*

# Peak performance

Looks aren’t everything when measuring a landscape’s performance

