

UTSA

Combrilla

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at San Antonio

Rachel says that love is like a big black pie being pushed off the top of a three-story building and you're not waiting on the bottom to catch it. But Lourdes says it's not that way at all. It's like a top, like all the colors in the world are spinning so fast they're not colors anymore and it's more and all that's left is...

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In this issue: **Latino literature lessons • A place for children to grieve**
Here and there with UTSA artists • Class notes and alumni profiles

Sombrilla

PREVIEW

Fall 2001, Volume 7, Number 3

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SIGNS OF CHANGE

As we prepare to send the fall issue to press, there is nary a hint of cool, crisp autumn air in Saint Anthony's town. Around campus, sleeveless fashions rule and summery sandals are still much in evidence. The only on-campus source for strong coffee—a friendly little nook in the Business Building called the Bistro—is still closed, as it has been for most of the summer. It doesn't matter—bottled water is the drink du jour. For the moment, it's relatively easy to find a parking space.

But the unmistakable signs of a new academic year are everywhere. The linoleum floors have been buffed to a high shine by men and women from Housekeeping Services. The textbook section of the campus bookstore is full to overflowing. There's a slight delay at the cash registers as some students arrive early to check schedules, buy books, find campus jobs or find their way around campus. A week after I write this, the lines will be out the door.

The big news is almost 500 students have moved back into Chisholm Hall. The dorm was evacuated on May 3, a week before finals began, after environmental inspections detected the presence of potentially harmful molds. Remediation efforts took place over the summer, and the dorm received a "go" from air quality inspectors. President Ricardo Romo and Rosalie Ambrosino, vice president of student affairs, joined the parade of parents and students lugging backpacks and boxes into Chisholm Hall and the Oaks.

Beyond the borders of their new quarters, new students will soon become part of a university that is buzzing with preparation for their arrival. It's a university that is growing and changing in ways both visible and intangible—new buildings, new labs, new faculty, new degrees. A foundation is being laid for their intellectual and emotional growth. Welcome!

— Lynn Gosnell

OOPS! Due to an error in our mailing database, some of you didn't receive the summer issue of *Sombrilla*. We've corrected the error, but if you'd like a copy of the summer issue, please e-mail or call us.





FEATURES

10 **DERRUMBANDO FRONTERAS**

A National Endowment for the Humanities summer institute shows teachers how to make space for Latino literature in their lesson plans.
By Lynn Gosnell

14 **HERE, THERE AND EVERYWHERE**

UTSA artists contribute to a unique public art exhibit during the city's annual celebration of contemporary art.
By Jenny Browne

16 **HEALING HEARTS**

Following her brother's death, alumna Martha Atkins establishes the Children's Bereavement Center of South Texas.
By Rebecca Luther



DEPARTMENTS

4 **In the Loop**

New College of Engineering dean arrives; UTSA visits Brownsville; what the legislative session means for the university; a report on a summer internship; plus more campus news.

9 **Campus Scene**

Kenny Parnell, the man behind the Institute of Texan Cultures' dome show, retires after more than 40,000 shows.
By Tim Brownlee

20 **Class Notes**

Ann-Marie Moore '95 moonlights as a 161-year-old woman. From City Hall to the private sector, George Pedraza continues his work in inner-city revitalization. Also, a report on Alumni Gala.

24 **Looking Back**

Orientation leaders give new students their first look at the campus—without looking where they're going.



Above: Monks from the Drepung Loseling Monastery concentrate on creating a sand mandala during their visit in August to the Institute of Texan Cultures. See story on page 5.



Left: Carry your bags? Yes, that's President Ricardo Romo helping students move into Chisholm Hall in August. The dorm reopened after being closed for the summer to undergo extensive renovations and cleaning to remove mold.

In the Loop

¡BRAVO!

Amir Karimi, associate professor of engineering, recipient of the American Society for Engineering Education's national award for the most faculty members recruited as well as the Gulf Southwest Section award for the highest number and percentage of faculty members recruited; **Ron Ribble**, lecturer in psychology, appointed a member of the Board of Governors of the International Platform Association and recipient of the Lifetime Achievement Award of the International Biographical Centre in Cambridge, England; **Juan Tejada**, lecturer of bicultural-bilingual studies, recipient of a Ford Salute to Education award for his contributions to the arts; College of Liberal and Fine Arts Dean **Alan Craven**, recognized for his service to the San Antonio Chapter of the American Institute of Architects and the architectural community at the annual Beaux Arts Ball; Professor of Anthropology **Richard Adams**, honored with a symposium on his scholarly contributions at the Society for American Archaeology annual meeting; Advising Director **Linda Chalmers**, elected to a two-year term as secretary of the Texas Academic Advising Network; **Rosalind Horowitz**, professor in the College of Education and Human Development, recognized for outstanding teaching in language and literacy by the South Central Modern Language Association; **JoAnn Andera**, director of the Institute of Texan Cultures Texas Folklife Festival, recipient of the 2001 Terry Hersey Award for Excellence, which recognizes contributions in the fields of tourism, natural resources and/or parks and recreation; **John Giggie**, assistant professor of history, recipient of the Violet B. Gingles Award from the Arkansas Historical Association for his essay "Disband Him from the Church: African Americans and the Spiritual Politics of Disenfranchisement in Post-Reconstruction Arkansas"; Assistant Professor Patricia McGee, College of Education and Human Development, appointed to the 2001 Navy-American Association for Engineering Education Summit Faculty Research Program; **Joe L. Martinez**, Ewing Halsell Professor of Biology, one of 15 behavioral and social scientists named to the national advisory committee for the Decade of Behavior 2000–2010, a multidisciplinary outreach and education effort focusing on health, safety, education and other social issues; **Steven G. Kellman**, professor of comparative literature, recipient of a National Endowment for the Humanities "Extending the Reach" grant; **Mahesh Senagala**, assistant professor in the School of Architecture, named managing editor for a new peer-refereed online architecture journal, *architecture*, published by the Architectural Research Institute; "Yikes! Scary Stories from the Texas Folklife Festival," produced by the **Institute of Texan Cultures** and Educational Specialist **Mary Grace Ketner**, nominated for a 2001 Indie Award in the spoken word category by the Association for Independent Music.

— Compiled from staff reports

Dean of College of Engineering named

This summer UTSA named Zorica Pantic-Tanner to serve as the dean for the College of Engineering. She is one of only 11 female engineering deans in the United States.

Pantic-Tanner comes to San Antonio following 12 years at San Francisco State University (SFSU) where she directed the School of Engineering and Computer Science and was a professor of electromagnetics. As director, she supervised the work of 29 full-time faculty and 1,600 students in civil, electrical and mechanical engineering and computer science.

In 1997, Pantic-Tanner received a National Science Foundation grant to improve the electromagnetic compatibility of the SFSU Center for Applied Electromagnetics, which is used for both instructional and research purposes. It is the only center on the West Coast that supports undergraduate electromagnetic compatibility research and curriculum.

"Dr. Pantic-Tanner was the top choice of the search committee," said Provost and Vice President for Academic Affairs Guy Bailey. "With an impressive record in both administration and research, she will provide strong leadership in the reaffirmation of accreditation, and in the development of new doctoral programs."

Before joining SFSU in 1989, Pantic-Tanner worked for five years in the Electromagnetics and Communications Lab at the University of Illinois at Urbana. From 1975 to 1982, she was a member of the engineering faculty at the University of Nish in Yugoslavia, where she earned her bachelor's, master's and doctoral degrees.

Regents approve new Ph.D programs

The University of Texas System Board of Regents approved three new doctoral programs for UTSA in May. The programs are in English, business and electrical engineering. The doctoral program in English includes an emphasis on preparing faculty to teach in a culturally diverse and technologically sophisticated global society.

The doctoral program in electrical engineering will focus on signals and systems, and will support existing programs in neurobiology and computer science.

The Ph.D. in business administration includes concentrations in five areas—accounting, economics, finance, management and information technology.

When fully implemented, each of the three new degree programs is expected to graduate between five and 10 candidates a year. The doctoral programs will be submitted to the Texas Higher Education Coordinating Board for review and appropriate action this fall.



Zorica Pantic-Tanner

Pantic-Tanner's research is in electromagnetism field theory, applied electromagnetics and electromagnetic compatibility. She has published more than 70 conference and journal papers in these areas.

She developed and taught several courses at SFSU and San José State University as a senior member of the International Electromagnetic Compatibility Education Committee.

For this effort, she was awarded a Certificate of Achievement at the 1994 International EMC Symposium in Chicago. Pantic-Tanner is also on the board of directors of the Pacific Southwest Section of the American Society for Engineering Education.

"I am delighted to join UTSA as dean of the College of Engineering," Pantic-Tanner said. "Exciting times lie ahead of us while the university is on track to become a flagship institution, and the College of Engineering should play a key role in the transitional process."

— Kris Rodriguez

Ms. Turner goes to Washington By Lara Turner

This summer I was accepted into the Fund for American Studies' Institute on Political Journalism. The institute, according to its brochure, was going to give me the opportunity to "live, learn and intern" in Washington, D.C., for seven weeks. I would take classes at Georgetown University and intern at a media organization.



In the end, it was the most exciting summer of my life and truly an experience I'll never be able to duplicate.

I almost didn't attend the institute, because I wasn't sure my husband and 7-year-old daughter could live without me for that long, and vice versa. However, once I was certain that my husband was willing to be Mr. Mom for that many weeks, I decided to take the plunge.

I lived in an apartment on the Georgetown campus with two roommates. Since I'm 26 and have never lived with roommates, I was concerned about relating well with the much younger students. However, age didn't matter once we got to know each other. I met students from all over the world, talked with peers who had similar hopes and dreams, and formed lasting relationships. One student from Germany invited my family to stay at her home for a few weeks next summer.

Through the institute, I attended White House and Capitol Hill briefings and met with political pundits, nationally recognized journalists, members of the Congress and Senate and White House staff. I listened to White House Press Secretary Ari Fleischer discuss the media's role in keeping the government in check. I talked to an investigative journalist about the thrill and ethics of undercover reporting.

I was also able to watch Eleanore Clift, a contributing editor for *Newsweek*, hold her own against John McLaughlin

during a taping of his syndicated television show—and I had the chutzpah to ask for her autograph afterward (she gladly gave it to me).

Working at the Bureau of National Affairs, the publications office where I interned, was an incredible experience. I wrote news every day, learned the ins and outs of Capitol Hill reporting and made valuable contacts that will help in finding a job after I graduate in May.

Of course, my acceptance into (and almost full scholarship for) this program was due in large part to the valuable experience garnered through my work with the *Paisano*. UTSA's only student newspaper, the *Paisano* gives students the chance to run a completely independent publication and provides journalism experience that is not readily available on campus.

I recommend that other students take advantage of offers like this one—you never know when you might be passing up the experience of a lifetime.

Lara Turner is a senior English major.

Colors of hope and healing

In conjunction with the *Mystical Arts of Tibet* exhibit this summer at the Institute of Texan Cultures, monks from Drepung Loseling Monastery created a sand mandala. The mandala, a four-foot circle of intricate patterns made with colorful bits of crushed marble, was constructed over four days and dismantled during a ceremony in late August. The creation of a mandala is done to effect purification and healing.

The monks also demonstrated some of their sacred musical traditions during a sold-out concert at the Buena Vista Theater at the Downtown Campus.

The exhibit featured a collection of 108 art objects reflecting the rich artistic achievements of both old Tibet and current Tibet-in-exile as preserved under the Dalai Lama's guidance in India and Nepal. The exhibit was presented with support from the Ewing Halsell Foundation.



Snapshot, Texas

Throughout Texas, small towns hold colorful festivals celebrating local crops and traditions. In Cuero, the celebrated crop happens to be turkeys. J. C. Howerton, publisher of *The Cuero Record*, organized the first Cuero Turkey Trot in 1912 after he noticed crowds gathering to watch buyers herd the birds into town every autumn. Over the years, Turkey Trot parades have featured the traditional herds of turkeys, costumes made of turkey feathers, turkey races and the festival royalty, Sultan Yekrut and Sultana Oreuc.

— Kendra Trachta

Parade on East Main Street during Cuero Turkey Trot. Cuero, Texas. 1936.

The University of Texas Institute of Texan Cultures at San Antonio, 99-723. Courtesy of Rollie Brantley.



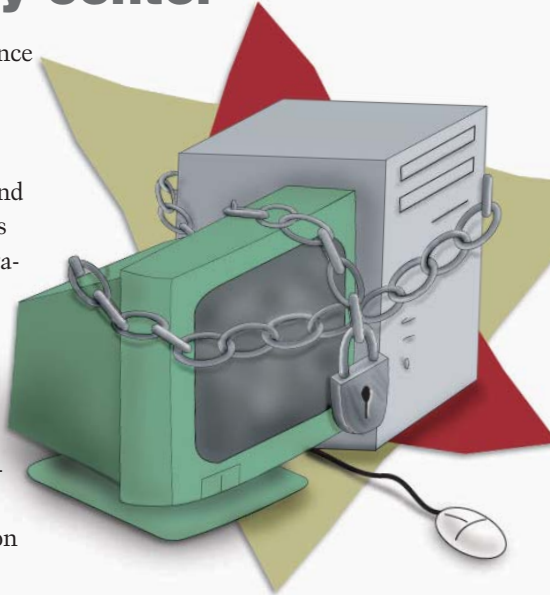
College of Business opens information security center

The Center for Infrastructure Assurance and Security has been established in UTSA's College of Business.

This multidisciplinary center will be composed of academic, business and government stakeholders who address the technical and policy issues of infrastructure assurance. The center will provide students with hands-on experience solving computer security problems, foster research, and host educational seminars.

Infrastructure assurance and computer security encompasses a variety of issues, including intrusion detection and prevention, fraud, privacy, theft, denial of service, secure business transactions and secure networks.

"The Center for Infrastructure Assurance and Security will benefit the entire city of San Antonio," said Glenn Dietrich, information systems department chair. "With the concentration of security talent that exists here in the military and private industry, the knowledge base for our program will be excellent."



UTSA will offer courses in information security at the graduate and undergraduate levels. Graduate students can elect a program of study in the technical or nontechnical area of computer security. Undergraduate students will be able to earn a minor in information security beginning in fall 2002.

"The need for these courses is great," Dietrich said. "Last spring, a day after

registration began for a computer security course, the course was full. Next spring we'll offer four classes in computer security to meet this demand."

Future goals for the center include establishing a "hacker lab" for students to research and test new products to determine their vulnerabilities. Dietrich also wants the center to become certified as a "center of excellence" by the National Security Agency. To achieve certification, a university must maintain a mature program for three years and prove that it can carry out its curriculum on its own. About 24 universities nationwide already have the certification; none are in Texas.

According to estimates by the federal government, approximately 72,000 jobs in the computer security industry went unfilled this year. The Department of Information Systems offers a B.B.A. in information systems, an M.S. in information technology and an M.B.A. concentration in information systems.

— Wendy Frost

Legislature funding key to UTSA's future

In a legislative session marked by stiff competition for higher education funding, UTSA received a total appropriation of \$126 million for the 2002–04 biennium. That amount marked a \$12.8 million increase over the previous biennium funding. UTSA's state appropriation makes up about 35 percent of its annual budget.

The increase includes \$3.1 million in new special item support for the UTSA Small Business Development Center and the Center for Water Resources, \$1.4 million to help offset rising utility costs, \$4.6 million in new formula funding and \$3.7 million in excellence funding for research.

Sponsors of the bill that created the excellence funding, SB 737/HB 1839, dubbed it "the bill from hell" during the session. Several legislators opposed the bill because funds were weighted toward schools that already have extensive doctoral programs and federal research monies. Although UTSA will benefit from this fund, criteria of the bill limits how well UTSA and South Texas universities will fare.



UTSA did better in the category of tuition revenue bonds, receiving \$22.9 million and an additional \$15.3 million in UT System support, one of the largest allocations in this category in the state. These bonds will be used to help construct the Biotechnology, Sciences and Engineering Building on the 1604 Campus.

Sen. Leticia Van de Putte filed a bill to create the San Antonio Life Sciences Institute, a partnership between UTSA and the University of Texas Health Science Center at San Antonio that

would allow the schools to jointly offer up to 10 new doctoral programs in life sciences. Although Gov. Rick Perry signed the bill into law, the legislature provided no funding during this session. UTSA will request full funding in 2003, said Albert Carrisalez, assistant to the president for external affairs. Van de Putte also filed a bill to study the possibility of combining the two institutions into one research university.

The 77th Texas Legislature also took the following actions that will affect UTSA:

- Appropriated \$295 million for the TEXAS Grant program, a significant increase, for need-based financial assistance to students at public universities. This year, the money will support 1,066 new students and 537 renewals and transfers.
- Raised the student service fee cap from \$150 to \$250 per semester.
- Authorized annual stair-step tuition increases of \$2 per semester hour for each of the next five years.
- Approved a 4 percent salary increase for all state employees.

— Lynn Gosnell

Reaching out to South Texas communities

Representatives from the Office of Community Outreach are traveling around South Texas to promote UTSA as a great choice for the area's college-bound students. The initiative, which is entering its third year, is housed at the Downtown Campus as part of the Office of Extended Services.

"Our goal is to reach out to the leadership of the community in South Texas to develop partnerships and to identify the barriers that local youth might have in accessing education," said Mariano Trujillo, special assistant to the vice president of extended services.

"For example," Trujillo continued, "if the barriers are informational, then we can give lots of information; if they're financial, then maybe we can connect students to organizations that offer scholarships. Sometimes we even partner with organizations that already offer scholarships and are able to add to the support."



UTSA staff and alumni meet in Brownsville.
Front row: Joe DiGrazia, Mariano Trujillo, Karina Y. Garza. Back row: Javier Gonzalez, Hector Landez, Arturo Gonzalez and Jude Valdez.

In July, Jude Valdez, vice president of extended services, and Trujillo traveled to Brownsville where Valdez gave a presentation to the mayor and city council on UTSA's role in developing an educated workforce for the coming years.

Three alumni from Brownsville — Joe Di Grazia '89, a language teacher; Javier Gonzalez '90, an attorney; and Karina Y. Garza '96, an assistant director for University Outreach (a program sponsored by UT–Austin and Texas A&M University)—were on hand to testify about UTSA's role in their educational and career development.

Gonzalez, who earned a B.B.A. in finance, is now an attorney in Brownsville. Several of his siblings attended UTSA.

"I think everyone should experience going away from home to college. You get a little more independence, and you can draw on that experience when you go home," Gonzalez said.

Also on hand were Hector Landez and Arturo Gonzalez from UTSA's Small Business Development Centers in Edinburg and Brownsville.

For more information, call 458-2401.



Defending champion on fast track for conference title

Greeted by the sun as it makes its ascent over the horizon, Henry Maruping begins an early morning run of five to seven miles before the trek around UTSA's Rattlesnake Hill becomes an inferno under the summer sky.

It is part of a 70-mile-per-week training regimen for the Southland Conference's defending champion in the 1,500-meter run. While 70 miles might as well be 700 for most Americans, it's a walk around the park for a man whose journey to UTSA began four years ago on a soccer field in Johannesburg, South Africa.

Maruping was a soccer coach's nightmare—a bad passer who would outrun his teammates when given the ball. "I was always on the bench," Maruping said. "I realized I could run fast when I got the ball and ran around the defenders."

So Maruping traded his soccer boots to a friend for a pair of Adidas running shoes. He began running long distances almost immediately.

In late 1999, UTSA track and field coach James Blackwood met Maruping while on a recruiting trip in Kenya and offered him a chance to receive an American education and continue running.

"I never thought I would ever have a chance to go to a university," said Maruping, whose mother is 60 years old and father is 84, and who is the fourth of

five children. "My three older sisters are all in a university, and my mother is the only person working in my family."

After a year of saving enough money for a plane trip to the United States, Maruping arrived in San Antonio last winter and enrolled at UTSA as a criminal justice major to pursue his dream of being a police officer.

"The first two or three months were difficult," Maruping said. "I couldn't get used to the food and I didn't get enough sleep."

"Henry had to adjust to the American way of living," said Que McMaster, men's track and field coach. "What he was able to do his first semester here was impressive considering everything he had to overcome."

Three weeks after stepping onto the 1604 Campus, Maruping won the SLC 1,500-meter indoor title and was the high-point scorer at the conference indoor championships. In May, he captured the SLC outdoor championship in the 1,500 meters and helped the Roadrunners win their first outdoor team title.

Maruping is one of the top three runners in the league going into the 2002 cross country season this fall.

— William Pettit

Sports quick hits

- **UTSA will be the site of one of the largest cross country meets in Texas on Sept. 21 and 22. The Whataburger/UTSA Invitational features more than 3,200 runners from area colleges and high schools.**
 - **UTSA's defending champion volleyball team opens conference play Sept. 11 against Southwest Texas State at the Convocation Center. All-conference performer Stacey Schmidt and Freshman of the Year Charlise Heifrin return from last year's NCAA tournament squad.**
 - **The 2001-02 UTSA basketball teams will kick off the season with a Midnight Madness practice at midnight, Saturday, Oct. 13. The men's team returns four starters, including All-American candidate Devin Brown. The women's team features four starters from a 16-13 squad in 1999-2000 for Coach Rae Rippetoe-Blair.**
- For tickets, call 458-UTSA or log on at goutsa.com.**

His last picture show By Tim Brownlee

When he retired as supervisor of audiovisual services at the Institute of Texan Cultures in August, Kenny Parnell estimated he had done nearly 44,000 dome shows.

Kenny Parnell was there when the “Faces and Places of Texas” show began as part of the Texas Pavilion at HemisFair, the 1968 World’s Fair held in San Antonio. After six months he left, but returned 15 years ago to keep the show running. Upon his retirement, other employees took over the audiovisual presentation about the numerous groups of people who settled in Texas.

“It’s a dying art,” Parnell said. “I have trained one full-time employee to take over my duties, and they plan to hire a part-timer. It’s not a one-man job.”

Each day Parnell crosses his fingers when he starts the 1967-vintage equipment. “I just hold my breath each time I start the projectors and audio decks. They could quit tomorrow, or they might last another 30 years.”

The ITC’s dome show is produced with a combination of 22 slide projectors, 16 motion picture projectors and three audio-tape decks. The precisely timed production is seen below the dome—made of synthetic, rubberized fabric—in the form of slides and motion pictures projected through 211 translucent surfaces.

It’s the same film presented in 1968, complete with shots of people in 1960s fashions and cars. Parnell said that some dome show veterans who are in the presentation visit the institute every year or so to see themselves on screen and show family and friends what they looked like 30 years ago. Other viewers just like the nostalgia, whether or not they know any of the performers.

It would cost an estimated \$3.5 million to replace the original audiovisual system with modern video equipment. Years ago Parnell started with 19 SynchronSound audio decks, and now he is down to seven spares. He takes parts from the spares and does regular maintenance to keep three decks running.

“None of the parts are made anymore. A few years ago I stocked up on some parts when I ran across them, knowing they would be unavailable soon,” Parnell said.

Nearly two and a half miles of film run for each show. Parnell starts the first projector and audiotape and walks the catwalks

around the outside of the dome to be sure each projector kicks in on cue. He makes manual adjustments if something is out of sync.

“When [the film] breaks, we order a new copy made from the original 1960s negative kept in California,” Parnell said.

When he wasn’t working at the ITC, he was a projectionist in local movie theaters. He also worked as a stagehand and lighting technician from 1953 to the early 1990s for traveling rock concerts, Broadway road shows, ballets and operas. For many years he worked at events alongside his father, who also had a strong interest in stage work.

Parnell still works occasionally as a stagehand. “It was always a good experience and a lot of fun. I don’t ever want to completely give up the stage work if I can help it.” He has all of his 200 backstage crew passes. “Occasionally I bring them to work to show people.”

He helped with productions of *Cats*, *Evita* and *The King and I*, among others.

“There are a lot of interesting stories to tell, and some of them probably couldn’t be printed,” Parnell said with a chuckle. “As a stagehand I never did have time to watch the shows because we were so busy, and there was plenty going on backstage.”

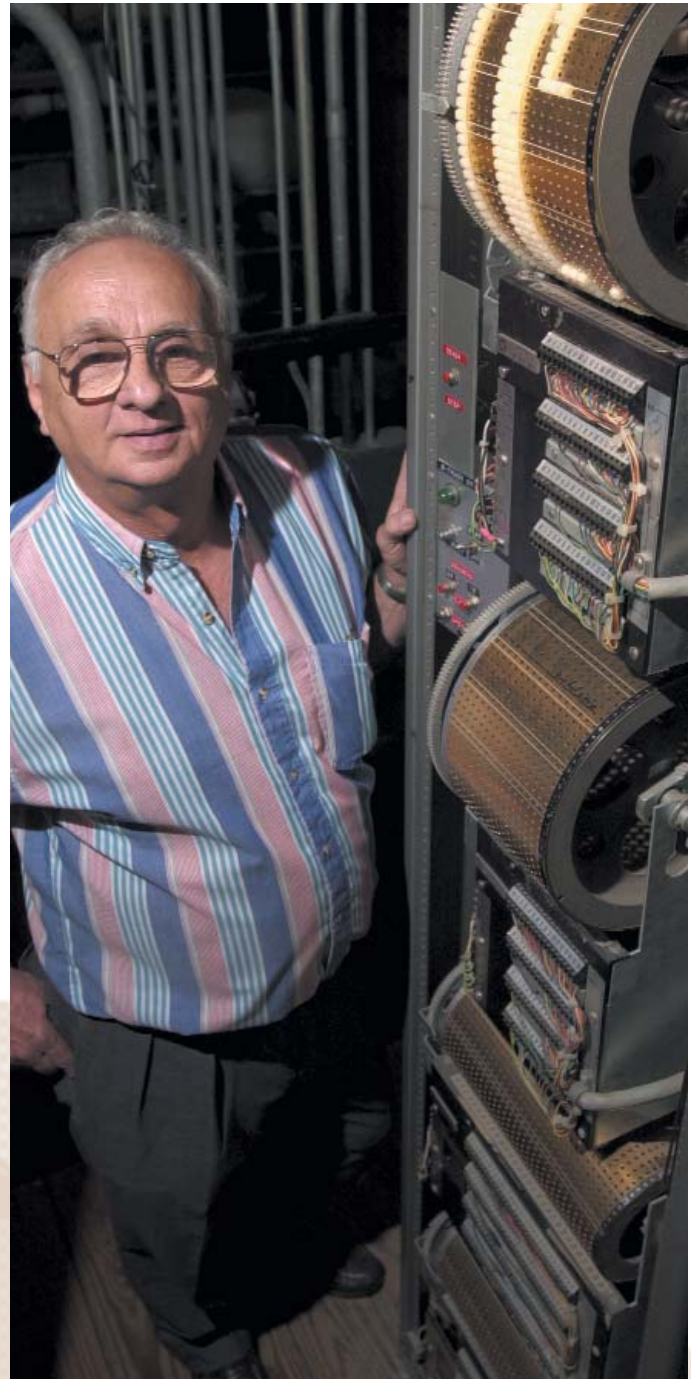
In a 1990s traveling production of the musical *Anything Goes*, he witnessed actress Mitzi Gaynor pinching her leading man’s posterior just before going on stage. “She did it every performance, and he didn’t like it,” Parnell said.

During one show at the Majestic Theatre, an actor almost didn’t make it on stage when the knob on his dressing-room door came off in his hand and he was temporarily trapped.

“I also worked on *Hello Dolly* with that goofy gal, Carol Channing.”

The 12-and-a-half-minute dome show is presented four times daily, six days a week.

For more information on the dome show, call (210) 458-2300.



Kenny Parnell

DERRUMBANDO

Making a place for

“I feel like someone’s opened a big curtain, and for the first time in my life I see a very important component of our culture that we really haven’t paid enough attention to over the years,” said Daniel Flinn, one of the participants in a summer institute designed to help teachers integrate Latino literature and culture into their lessons.



FRONTIERAS

By Lynn Gosnell

Latino literature in schools

As a fellow in *Derrumbando Fronteras/Breaking Boundaries*, a National Endowment for the Humanities (NEH) Institute, Flinn was one of 28 schoolteachers from around the country who came to UTSA to deepen their knowledge of a literature that's rarely included in the secondary curriculum.

Three professors with a range of expertise in Latino literature and cultural studies led the institute courses. Ellen Riojas Clark, associate professor of bicultural-bilingual studies, served as director. A San Antonio native, she has taught bilingual education at UTSA since 1976. The co-directors were Louis Mendoza and Ben Olguin, both assistant professors in the English department who came to the university in 1997—Mendoza most recently from Brown University and Olguin from Cornell University.

"We had two objectives," Olguin said. "One was to give information to teachers who were into diversifying the curriculum, to transform in a very small way the public school system. The second was to transform some of the teachers themselves or participate in their intellectual growth."

Their schedule was intense—up to six hours of class four days a week at the Downtown Campus, plus extensive reading assignments, curriculum research, small group planning sessions and field trips. Punctuating the workload were numerous readings and performances by well-known figures in Latino letters.

The city itself became a classroom as the teachers took field trips designed to highlight the historical and cultural milieu of Latinos in San Antonio. They toured the Alamo, learning about the Tejano perspective on the historic battle, took in dramatic performances, such as *Doña Rosa's Day of the Dead*, visited the home of *nicho* artist Enedina Vasquez and took a short trip west of the Downtown Campus to see the giant murals created by neighbors working on the San Anto Cultural Arts Mural Project.

A few of the teachers even found their way to Sam's Burger Joint on Grayson Street near Broadway to compete in weekly poetry slams, thus temporarily occupying a space in the city's energetic art scene.

National Endowment for the Humanities Institute participants rode the bus from the 1604 Campus to class at the Downtown Campus every day. It was a good time to discuss the day's lessons, said participants.

Nourishing the intellect

Impacting the literary canon, what Clark calls *derrumbando fronteras*, was the organizing principle of the daily schedule.

The purpose of the institute, Clark said, is to open up the frontiers of the historic literary canon so that cultures can "make contact in a harmonious way." A more inclusive use of literatures from ethnic and racial minorities not only meets the needs of a diverse student body; it serves to open the minds of non-Latino students to an increasingly diverse population, Mendoza noted.

In the mornings, Olguin and Mendoza took turns giving seminar-style lectures on a variety of topics such as Latino history and literary narratives, colonialism and conquest, Mexican American folklore, bilingualism and biculturalism.

One of the themes they emphasized was what one participant termed "the three A's"—acculturation, assimilation and accommodation.

"We were discussing how a lot of immigrants in history have tried to assimilate and drop their language skills because of a fear of being ostracized or just being embarrassed or what have you," said Alberto Minotta, who teaches Spanish reading and writing classes at White Plains High School in New York, an area that has recently experienced a lot of migration from South America, the Caribbean and Mexico.

To Minotta's frustration, his students are reluctant to speak Spanish. "My job is to get them to step back and look at things from a broader perspective and to realize that they're very special, very unique in that they have this bilingual skill," he said. "I really wanted to build my reading and writing curriculum, because my



Hispanic American literature knowledge is very limited.” (The fact that both of Minotta’s parents immigrated from Colombia in the 1960s gives him unique insight into the tensions inherent in occupying two cultures at once.)

In a discussion of works by Julia Alvarez and Junot Diaz, Olguin asked the class, “How do the characters negotiate power? What is gained? What is lost? How do they negotiate their Dominican and

“We had two objectives,” Olguin said. “One was to give information to teachers who were into diversifying the curriculum, to transform in a very small way the public school system. The second was to transform some of the teachers themselves or participate in their intellectual growth.”

their American identities?”

The class had a robust discussion of topics mentioned in the readings—issues of identity, race, gender, self-hatred and body image.

Olguin shared his experience that young female students really loved Alvarez’s book, *How the Garcia Girls Lost Their Accents*. He also noted its practical use in the classroom. “It’s the type of narrative that teachers can use to invite discussion of these issues.”

He also reassured the teachers that some authors will work better than others, depending on where they live and teach, the age levels of their students and what the teachers themselves are drawn to in the literature.

One teacher mentioned that she’s on the lookout for literature that communicates “what unites us and not what separates us.” In talking about Alvarez’s immigrant stories, she saw a connection to a theme famously plumbed by writer Thomas Wolfe: “Can you ever go home again?”

“But what are the terms in which we come together?” Olguin asked, pushing the class to consider issues of universality and particularity in the literature.

A teacher replied, “I think it’s important to validate separateness before we teach unity.”

Another morning, the class interrupted Mendoza’s lecture on the work of a Puerto Rican author to ask about differences in identifiers such as Latino, Hispanic, Chicano, Tejano, Nuyorican, Latin American and Mexican American.

“Labels are self-made, not scientific terms,” Mendoza said before launching into a discussion about the history and invention of these labels. The class was riveted.

At the close of the discussion, Claudia Vargas, a native San Antonian who teaches Spanish at a private school in Virginia, revealed a bit of her own struggle with labels.

“Personally, I didn’t use the word *Chicana*, but now I’m starting to,” she said.

And in an interview just before the close of the institute, Minotta remarked that the month had effectively changed the way he defined himself. “I just had this epiphany that I’m a Colombian New Yorker,” he said. The curriculum unit he developed for his students dealt with struggles of identity and affiliation in the Latino community.

A diverse fellowship

Although most of the fellows were English teachers, 11 taught Spanish or both subjects at their schools. The majority were bilingual or had some knowledge of Spanish. All arrived with different degrees of exposure to Latino literature. Most had heard of writers such as Julia Alvarez and Sandra Cisneros, but few were familiar

with the Puerto Rican, Dominican and Cuban American writers whose works were on the syllabus or who came to the seminar. Few knew the work of Texas folklorist Américo Paredes, whose book, *George Washington Gomez*, they read.

For most of the participants, like Garrett Phelan of Washington, D.C., the institute provided a much-needed literary crash course.

“I wanted to get inundated with Latino literature because I felt I was very limited in my knowledge,” Phelan said. A veteran teacher, Phelan recently started teaching at a public charter high school where the student population is about 50 percent African American and 50 percent Latino. About 95 percent come from families who are struggling financially.

For others, like Margie Domingo, who teaches creative writing at Escuela Tlatelolco Centro de Estudios in Denver, the institute offered a chance to expand on her considerable knowledge of Mexican American literature. The school where she teaches was founded by civil rights activist Rodolfo “Corky” Gonzalez, whose book-length poem, *I am Joaquín*, is a Chicano literature classic.

“I’ll have more knowledge and more ideas about how to approach my students,” Domingo said. “This seminar has driven me to do more research and get in there and find out about other authors.”

Many of the Spanish-language teachers want to expand the geographic scope of Spanish literature beyond Iberian Peninsula authors. They want to teach a literature that speaks to their very American students.

Judging by the number of inquiries about the institute, teachers across the country are eager for this training. According to Jean Hughes, a program specialist at NEH, there were hundreds of inquiries about *Derrumbando Fronteras* and 50 complete applications were received for the 28 slots.

“We want UTSA to be the place to receive curriculum and instruction in Latino studies and where advanced seminars can be offered,” Olguin said.

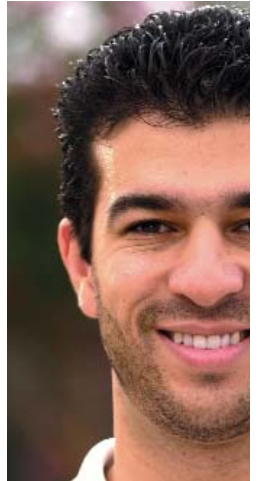
Lesson plans

Most afternoons, Clark worked with the teachers on pedagogy and curriculum development. They gathered daily in small group sessions to develop an interdisciplinary curriculum unit. Clark drew from the research of James A. Banks, a professor of education and director of the Center for Multicultural Education at the University of Washington.

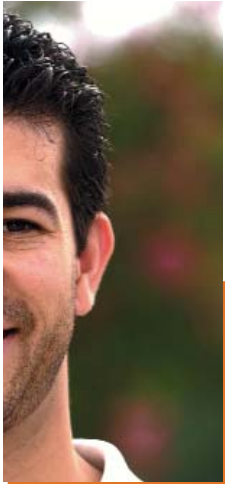
“There’s this premise [in Banks’ approach] that you allow students to use different perspectives so that every time a teacher develops a lesson plan, it can be viewed from multiple perspectives and students can reflect on different points of view,” Clark said. “So if you’re going to study discrimination, you look at it from an interdisciplinary, integrated point of view.”

By the time the institute was over, each teacher had at least one unit (six to eight lesson plans) to take back to their classrooms. The curriculums incorporated Internet-based technology and many of the authors studied throughout the month.

“We had two Spanish teachers and two English teachers in our group. The levels were middle school to high school. We did an interdisciplinary unit and the theme was ‘conflict of identity,’ ” said Irene Sanchez, who teaches at Guajome Park Academy in



Alberto Minotta



Claudia Vargas



Margie Domingo



Daniel Flinn

San Diego. Sanchez characterized the lessons her group developed as very practical.

“A Spanish teacher could pick up my curriculum and use it anywhere,” she added.

The curriculum Phelan developed for his students won an award from Greg Barrios, the book review editor of the *San Antonio Express-News* and a former institute participant. Phelan took home 30 signed copies of *The House on Mango Street* by Sandra Cisneros. He plans to give them as graduation presents to his students.

A literary festival

As if all this intellectual effort weren't enough, students had the chance to hear readings by and interact with many of the authors.

“Even if you live in New York City, you won't see this many authors in one month,” Olguin told the class.

Indeed, the list of visiting writers could have been lifted from any anthology of contemporary Latin American writing. They included Dolores Prida, Sandra María Esteves, Carmen Tafolla, Sandra Cisneros, Raul Salinas, Loida Maritza Pérez, Helena María Viramontes, Ana Castillo, Virgil Suárez, Jorge Piña and Alicia Gaspar de Alba, as well as Sonia Saldívar-Hull and Norma Cantú who recently joined UTSA's English faculty. Noted Chicano scholars José Limón and Tomás Ybarra-Frausto also guest lectured.

When Sandra María Esteves, a Nuyorican poet, visited the class, she conducted a poetry workshop. Flinn is collecting the poems (including one by Esteves) to distribute to his classmates. Cantú read from her fictionalized memoir, *Canícula*, and talked about ways to bring folklore into the English curriculum. Cuban American writer Virgil Suarez charmed the group with his vivacious personality and candid storytelling. When an old woman wandered into the auditorium one day as Clark was preparing the class for Tafolla's performance, few students realized that the woman was Tafolla herself, slyly introducing a performance to the students. The character turned out to be one of many she had created from memory and imagination.

A separate conference, called Latina Letters, took place on the St. Mary's University campus in July. Clark, Mendoza and Olguin made sure that the teachers had tickets to the keynote address given by Ana Castillo.

Sanchez, who had long admired Castillo's writing and who also harbored a secret ambition to write, was on the edge of her seat.

“It was a great experience for me. . . . Growing up, I didn't have a lot of role models and . . . I'm 33 and I felt like this is something I'd like to be.”

But perhaps the most anticipated visit was that of San Antonio author Sandra Cisneros, whose work most of the participants were familiar with.

“She talked about writing from her heart, and she talked about the energy that it required for her to produce that. . .

. . . She's well aware that her culture is separate and yet a part of the American culture. I like that. It's fair. It's her saying, ‘We all live in the same country and yet there is something very distinct about the Mexican culture when it's combined with the American culture, the Mexican American culture,’ ” Flinn said.

“We had a lot of honest writers who were willing to give us everything. They were warm and giving and open,” Phelan said.

“We had a lot of honest writers who were willing to give us everything. They were warm and giving and open.”

The testimonial

The seminar ends with a testimonial dinner in which each teacher presents their evaluation of the institute. They're required to pick an author, issue or literary passage and “engage it creatively,” Olguin said. Some of the testimonials included poems, Web sites, visual art, letters to an author and short stories.

“It's an important capstone. It demands that participants look at themselves as teachers and as subjects, as students and as people whose own lives are affected by the same issues explored in the literary arts,” he added. “It's an emotional, dramatic thing. We don't let them off the hook.”

“The institute experience for me here in San Antonio has been more than a collegial seminar, more than an educational experience and more than a study of Latina/o literature. It has been a virtual renaissance,” Flinn said.

Here, there and everywhere: UTSA artists hit the street

By Jenny Browne

The Tibetan language has two words for goodbye. One is spoken by the person who is leaving and the other by the person who is being left. I think of this when entering the *Here/There* show at Blue Star Art Space. Before I even get in the door, I'm faced with goodbye. But this goodbye, written in large bright white letters on the even brighter blue door, is reserved for neither the coming nor the going. It is part of a piece by Michele Monseau (M.F.A. '98) and serves as fitting entry into a show that expands notions of access to art and provides a delightful treasure hunt of discovery for gallery crawlers making the Southtown art trek from Durango Street to the Blue Star.

Co-curators Ethel Shipton and Risa Puleo describe *Here/There: An Exploration in Public Art* as an exhibition in two parts. *There* is a splattering of sites along the South Alamo business corridor, and *Here* is the main Blue Star gallery. In conceiving the show, the curators broadened the standard field of local exhibiting artists and the idea of exhibition space. The show ran from July 6 to 29 as one of more than three dozen exhibits comprising the 16th annual Contemporary Art Month.

"We hoped to open up the show to people who had never shown, as well as people we feel like we don't see enough."

The result features 16 artists, a healthy portion of whom hail from UTSA's art department and whose materials include everything from growing grass, to light, to chalk. They include Monseau, graduate student Samantha Talbot-Kelly, Riley Robinson (M.F.A. '94), Karen Mahaffy (M.F.A. '96), Leigh Anne Lester (B.F.A. '93) and Andréa Caillouet (M.F.A. '99).

The *There* portion of Monseau's piece at Espuma Coffee and Tea Emporium on South Alamo Street fits the site of much Southtown hello-ing and goodbye-ing. Visitors walk through a glass door with both words on it, words spoken countless times a day. In a revealing comment on much of polite social conversation, one can see the "goodbye" right through the "hello."

Public art is fundamentally designed to provide commentary on and enhancement of a specific place. But Caillouet was not given a specific location for her piece. Instead, neighborhood residents woke one morning in July to a blanketing of flyers on telephone poles advertising only, "LOST FRIEND." (1) For Caillouet, the piece is less about loss and more about what remains in an absence of any kind, what is left here when someone or something goes away.

As with the best public art, the outside installation creates an unexpected occasion for individuals to pause and reflect on their own interpretation outside the often intimidating white walls of a gallery.



1

Caillouet's companion piece, "Presence," consists of some 4,000 pieces of chalk, each with the word "TRACE" hand-stamped on the surface. Visitors to the gallery are invited to take a piece of chalk with them, a trace to keep after the show is finished.

While public art is often a final add-on to architectural projects, Shipton and Puleo turned the tables and invited two UTSA architecture students, William Lambert and Nic Reisen, to participate in the show. Lambert's "Just Sprouted" is three framed squares of grass hidden like secret gardens in the gallery's side room. They literally grew greener and taller as opening night progressed. But out under the blistering July sun in front of the Southtown Urban Main Street Program office, the larger panels of "Grass If Greener" soon gave up any sign of life, perhaps a commentary on life surrounded by concrete.

Reisen's "Portal I & II" playfully flip-flopped the visual information of the two sites. A large suspended polyester resin peephole on the street showed the view within the gallery while the inside partner piece focused on a photograph of the Victorian columns one would expect to see outside.

And while Robinson's exquisitely executed wood and metal spheres (2) spin an immediate and haunting spell from inside the abandoned Meny's Paint Co., the installations of Mahaffy and Lester demand a good bit more work from the viewer. But the work is worth it.

Mahaffy's video from inside the belly of Cintas—The Uniform People on South St. Mary's Street (3) shows the glow of a facility open at roughly the same time of night as a First Friday art opening. While the work that happens is different, the parallels in the repetitive process of cleaning and purifying a shirt with the often mundane processes undertaken in pursuit of an artist's particular vision evoke questions about the definitions of beauty, art and work. Mahaffy initially hoped only to film Cintas from the outside, but the company, more than happy to be the art, provided her with a tour and permission to make the video within the facility.

Lester's silhouette of a brain painted a color called "homestead" (5) is one part of her cerebral yet fascinating anatomical installation. The paint colors (with eerily fluffy names) correspond to the colors of human diseases within the body. "Sickle cell anemia is the color of raspberry touch" (4) reads one panel placed on the glass



2



4



5

San Antonio's studio art engine

For more than two decades, UTSA's visual arts program has been nourishing the city's creative life by graduating a steady number of dedicated artists.

The B.F.A. program, with a little more than 200 students, has graduated about 25 students each year. The competitive M.F.A. program regularly enrolls 20 to 35 students each year. Only about 10 to 30 percent of applicants are admitted, says James Broderick, chair of the visual arts department.

Specialties in both degrees include ceramics, drawing, painting, photography, printmaking and sculpture. In addition to choosing a concentration, students are required to take elective courses in other areas and are encouraged to study with all members of the studio and art history faculty and to work freely among the disciplines.

"They may have a specialty or express themselves with great skill and depth in their chosen media but still have abilities and educational opportunities to move laterally among studio disciplines or create composites of media in their work," Broderick said.

Since it opened in 1993, UTSA's Satellite Space, a 2,000-square-foot gallery located in the downtown Blue Star Arts Complex, has provided a venue for the exhibition of master's-level work and other contemporary exhibitions. Support for the gallery is provided by UTSA and private donations. The Satellite Space is part of a large community of non-profit, artist-run galleries, most located downtown, that provide exhibit space for working artists.

The Texas Observer recently published an article describing the "blooming" of San Antonio's art scene. Writer Alix Ohlin credited UTSA's art department with supplying much of the raw energy behind the city's outsized contemporary art scene. "For one thing, the graduate studio program at UT-San Antonio regularly produces artists, and many of them stay in town after graduating," he wrote.

Broderick adds, "We bring a number of students from all over the country to study here. And a lot of them stay here. Our people play a role in every corner of the visual arts community that they can."

— Lynn Gosnell



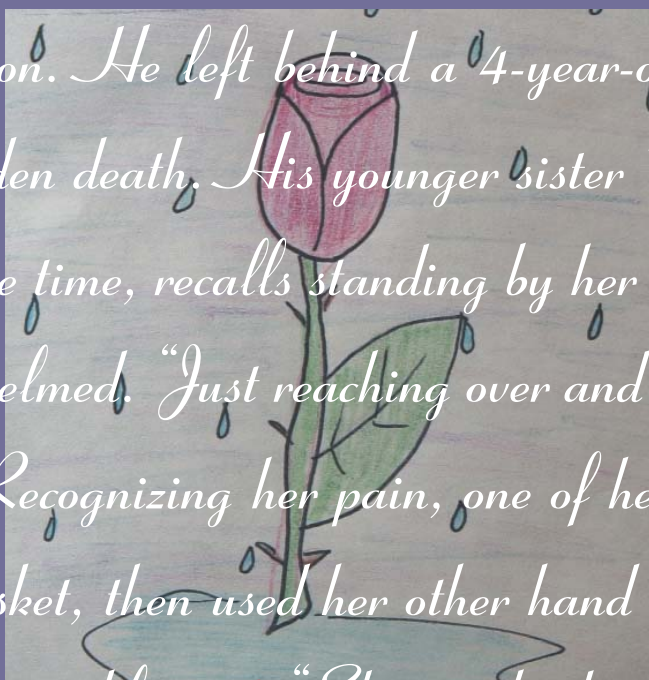
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windows of Nored Shearer Architects fronting South Alamo. Over in the Blue Star gallery, Lester randomly arranged silhouettes of the respective body parts (cells for sickle cell, spine for osteoporosis) to mimic the terrifying randomness of serious disease.

Whether troubling as Lester's meditations or tickling as Lambert's grass, the various twists taken on *here* and *there* beg further questions. And with no carefully crafted artist statements on the bus stops, all are free to stop, say hello, and answer for themselves.

Also participating in Here/There: An Exploration of Public Art were Cakky Brawley, José Chapa, Rae Culbert, Patrick Cormier, Agosto Cuellar, Henry Rayburn, Ron Rendon and Robert "Beeboy" Tatum.

When her brother died in 1993, Martha Atkins wasn't ready to say goodbye. ♥ Jim Atkins, an attorney, died at age 37 due to an undetected heart condition. He left behind a 4-year-old son and a family stunned by his sudden death. His younger sister Martha, who was in her early 20s at the time, recalls standing by her brother's open casket, shocked and overwhelmed. "Just reaching over and touching him was too much for me." ♥ Recognizing her pain, one of her friends stepped up, reached into the casket, then used her other hand to take hers, forming a link between the two siblings. ♥ "She was bridge for me," Atkins says. "She helped me say goodbye to him in a way that I couldn't."



HEALING HEARTS

By Rebecca Luther

For the past several years, Martha Atkins, M.A. in educational psychology '96, has been helping others deal with their grief. Her clients are children ages 3–18 who have suffered a death. Twice a month, they gather to eat, play and talk about whatever's on their minds at the Children's Bereavement Center of South Texas, which since September 2000 has occupied a large stucco house in San Antonio's Monte Vista neighborhood.

The 90-year-old house is filled with teddy bears; the donated stuffed animals line the stairwell to the second floor, where children meet in different rooms according to their age. Bulletin boards in each room are decorated with the children's drawings—angels, rainbows, roses and tears—as well as photographs of the person they lost.

It's a place, Atkins says, where children can come and know that they are not alone.

"When they hit the door, they know every other kid in this place has had a similar experience to the one they've had," she says.

It is this sense of security that enables children who are grieving to open up and work through their fear and sadness. Atkins recalls once sitting with a young boy in the small, darkened loft of the center's rumpus room (an area known as the Cave); the two held flashlights and spoke in whispers as the boy recounted for the first time since his sister's murder what he saw and heard in the house on the night she died. And the time a little girl was able to conclude, after slowly digesting Atkins' explanation that her father had used a gun to hurt himself, that her daddy had made a bad choice.

"They say things here that they don't say anywhere else," Atkins says. "I cannot tell you how many times I have been privileged to sit on the stairs or up in the Cave or on the back porch and listen to their stories. . . . It is something that is profound to this child, that they need to talk about, questions they need to ask, and they haven't ever felt safe enough to do that before."



Martha Atkins

A class assignment becomes a career

Atkins' idea for the center is framed and hanging on the wall of her office: the title page and evaluation for a class project she completed while pursuing her master's degree at UTSA.

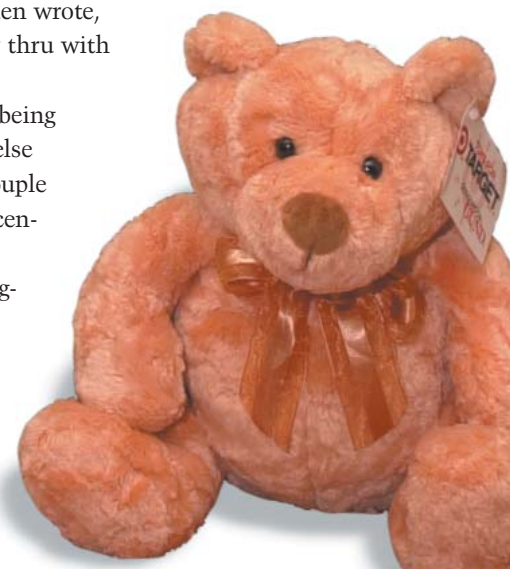
Associate Professor Larry Golden challenged his students in Child and Adolescent Counseling to write a proposal for a project that helps San Antonio children. It's a regular assignment for his class, Golden says, because writing grant proposals is a skill that professional counselors will need for their careers.

"My students have come up with some great ideas, and some of them have become reality," he says. "For example, I know of one student who produced psychoeducational videotapes for her school district and another student who created a group support program to help military families cope when a family member is stationed overseas."

It was a few years after her brother Jim's death, and Atkins was working as a child life specialist at Santa Rosa Children's Hospital while attending school. She realized that there wasn't a place in San Antonio to provide long-term support to children coping with death. She wrote a proposal for HeartWorks, a grief center that catered to kids.

On his evaluation of her project, Golden wrote, "Good writing, Martha—You must follow thru with this much-needed project."

The name "HeartWorks" was already being used, but Atkins has realized everything else she envisioned. Started in 1997 with a couple dozen children meeting in a church, the center now serves 200 children in its house. Atkins has gone from a student who recognized an unfilled niche to an executive director with a \$300,000 budget.



Golden offered more than moral support—he served on the center’s first board of directors (Martha has returned the favor by becoming a regular guest speaker in Golden’s classes), and he offers rave reviews of the center and its work.

“The feeling of the house is warm and comfortable. The staff and volunteers, like Martha, are well trained and well suited to work with grieving kids and parents,” he says. “This kind of supportive group intervention can make a real difference in how a child adjusts to a loss. Of course, I’m very proud of Martha.”

Atkins is far more modest about her accomplishments, but even she is in awe of how the center has developed and grown.

“This is such a fun story to tell,” she says. “That we started out of my bedroom, out of a graduate school project, and four years later, we’re in a house and we have 200 kids who come to see us.”

Telling the story of the Children’s Bereavement Center is an important part of Atkins’ duties as a full-time administrator, a role she admits does not come as naturally to her as counseling children does. The center is in a \$1 million capital campaign and has raised about \$750,000 toward that goal. A tree painted on the wall of the house’s foyer recognizes major contributors, which include Pizza Hut of San Antonio, HEB and USAA. A special fund raiser, Hearts in Harmony, will feature performances by Rick Fracker, tenor for the Metropolitan Opera, and Atkins’ brother John Atkins, a professional opera singer in Los Angeles. The event is scheduled for Feb. 7.

The center also benefits from varied nonmonetary support—from a woman who showed up at the center to donate a single teddy bear, to San Antonio Spurs chairman Peter Holt, who arranged to have a new driveway poured after noticing a pothole during a Children’s Bereavement Center open house.

Atkins has an extensive support system she can use to run the center: there are about 130 grief centers for children around the country, most of which work under the auspices of hospices and hospitals. “The nice thing about this place is we are not the first,” Atkins says. “We did not have to reinvent the wheel.”

The center has more than 60 trained volunteers who serve as facilitators for the children’s group session, but Atkins also keeps a hand in the counseling aspect. She is the coordinator of the sibling group night, for children whose brother or sister has died. On the first night in the new house last year, Atkins reports, she sat on the floor with a group of ten 6- and 7-year-olds and had a “great conversation” about their pets that had died, about pet funerals and how the children could bring in photos of their pets to show the others.

“Being with the children is like breathing to me,” Atkins says. “That is not work; it is just not work. Writing a grant is work. That’s not as easy or comfortable, but it’s absolutely necessary.”

How children grieve

Children who go to the center are first evaluated and then assigned to a program depending on the type of loss they have suffered—whether it was a caregiver or sibling who died, whether the death was sudden or the result of a chronic illness. About 60 percent of the children also attend private counseling. While the obvious benefit of going to “group,” as the center’s young clients call their biweekly evening sessions, is meeting other children who’ve experienced a death, Atkins says the center also allows children to ask the questions that well-meaning parents may have tried to avoid.

“I think, by and large, adults don’t give kids enough credit, and they don’t—in an effort to protect them—share enough information. Children need age-appropriate information just like adults do. They need that information so they can start to make sense of what happened.

“It’s OK to tell a child, ‘Your dad has a disease, and he’s not going to get well. Your dad’s going to die,’ ” Atkins says. “And I hear, ‘Oh, but they’re going to cry!’ Heavens yes, they’re going to cry. Let ‘em cry. They need to cry, just like you need to cry.”

Adults might also make the mistake of trying to sugarcoat the prospect of death by avoiding the word *dead* in favor of vague euphemisms: he passed on, we lost him, or he’s gone away. But an explanation of “Grandpa passed” may make a child think of the hall passes he needs to go to the school rest room.

“Kids are very literal,” Atkins says. She once heard a story about a little boy who was told that his grandmother had died and it was permanent. The child later asked when Grandma would be coming back from the beauty shop. That is, after all, where women go to have their hair dyed and permed.

To encourage open communication, there are no taboo subjects at the Children’s Bereavement Center. Children are free to ask anything, and, Atkins says, they do. “One kid asked one time what people look like once they’ve been in the ground for six weeks.”

The center’s teen room, which occupies the third-floor attic of the house, is often the scene of intense conversations about life and death. But younger children often don’t have the inclination or attention spans to sit in a circle and talk about their feelings, so their group facilitators might prepare an activity or have the kids draw pictures. “We do what the kids want to do,” Atkins says. “Sometimes we’ll just go play foosball and not talk about dying at all.”

Very young children might not even have the vocabulary to talk about their feelings and instead will grieve and express themselves physically—through their play.

“It’s really fascinating,” Atkins says. “They truly do not have the words that adults have. They just don’t. So they play. Children play anyway, but they also play out their experiences.”

If a family moves to a new house, for instance, a child may pretend that her dolls are moving to a new house and act out that process. But children also manifest their death experiences through play. If Mom dies, the child might also have funerals for her Barbie. If a father died in a car wreck, his son will likely crash his Matchbox cars over and over.

Laypeople are likely to view such play acts as an indication that a child is not coping well with a death or even as aggression, but it is healthy, typical behavior, Atkins says.

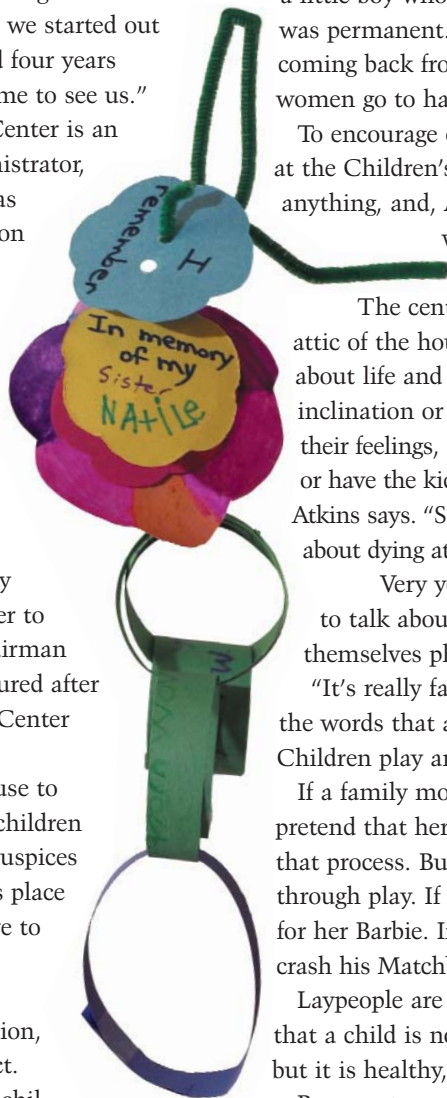
Because toys play a part of the healing process, the center has plenty of them including some you’d never find at a day care center. The sides of one building block are imprinted not with letters but with words a child might use to describe his feelings: sad, not fair, angry, afraid.

Another that has inspired lively conversations, Atkins says, is a wooden toy coffin, an old-fashioned “toe-pincher” model with a detached lid. No, no, the children say, that coffin is all wrong. It should have straight sides, and the top should be hinged and split in half. Catholic kids will point out that there should be a cross on the lid. And the Jewish kids, she says with a laugh, will protest that the casket should be sealed shut.

Life without Dad

Twins Ben and Sam Gentry, who turned 10 in September, remember their own father’s funeral, but they prefer to talk about his life. Dad’s favorite sport was boxing, Ben declares. He taught us how to shoot a bow and arrow, adds Sam.

His family cherishes their memories of Chuck Gentry, a carpenter who refurbished trains and even collected train ornaments for the family Christmas tree. But Liz Gentry says her husband’s favorite holiday was the Fourth of July. Every year, he would barbecue and invite his guests to bring fireworks to shoot off at nightfall. He enjoyed watching movies with his family, and Gentry and her





Sam and Ben Gentry (pictured with Martha Atkins) are among the 200 children who attend group sessions at the Children's Bereavement Center of South Texas.

sons erupt into laughter remembering the time Dad fell asleep on the sofa holding the remote control, and the TV just kept clicking and clicking through the channels.

The Gentrys have been going to Tuesday night sessions at the Children's Bereavement Center since about a month after Chuck Gentry died of lung cancer in December 1999.

Sam and Ben were skeptical at first, their mother says, but they now look forward to going to group and willingly skip soccer practices and scout meetings to do so. "I get to draw on the walls—that's cool," Ben says, referring to the center's rumpus room, where the kids were allowed to draw pictures and write messages to their dead relatives before the room was lined with padded mats. Sam is more introspective when he talks about the center. "You can say your feelings without anybody making fun of you."

A hospice worker and a woman at her church both told Liz about the center. "I knew they would need some extra help," she says, agreeing with Sam's summation. "It gives them an outlet to express themselves where they don't feel like they're going to be criticized or judged."

And that outlet is private, she adds. Though parents and caregivers accompany their children to the center for the twice-monthly sessions and potluck dinners, parents stay downstairs in the house's common area while the children attend group in the rooms upstairs. Led by their own facilitators, the parents talk about how their children are doing, how they are doing. Gentry believes she benefits from her time at the center as much as her boys do.

"It's helped to be with other parents facing the same dilemmas," she says. "It gives you an alliance with someone who's been there, not just somebody who's trained to listen."

The cycle of grief

Ben and Sam Gentry have been going to the center for a year and a half, and Ben even recommended it to a classmate whose father died. They'll continue going as long as they want.

"I feel like when they get to the point they say, 'I'd rather be at soccer practice than at group,' then it's time to start weaning them back," Gentry says.

Children can use the center's services as often and for as long as they choose, though Atkins usually recommends children not begin group sessions until at least a month after a death experience. That's when a family will start getting back into its regular routine, and that is when a child may begin to really feel the absence of their parent or sibling; Mom's no longer there to read stories like she used to, or Dad's not there to take them to school.

"The way it was explained to me was, the 'goneness' gets longer," she says. Through proper grieving, that goneness diminishes, though it never disappears.

Atkins still feels bittersweet talking about her brother Jim, whose son, John, is now 12 years old. Because he was only 4 when his father died, John asks his Aunt Martha questions to learn more about his father, especially what he was like when he was a boy. What did he play in band? Did he get in trouble at school? Did he burp? Yes, he burped frequently, his aunt assures him.

"He doesn't remember a lot about [his father], so there's a gap there, and there's a level of sadness that he will have," she says. "It's not huge, it doesn't overtake his life, but it's there and will be something that follows him forever.

"That's how it is for all of these kids."

For more information, visit the center's Web site at www.cbct.org.

Alumni



It was smooth sailing for the second annual Alumni Gala. "Charting Our Future" was the theme for the Sept. 8 event, which raised over \$27,000 for student scholarships. "The monies raised tonight will allow us to provide 34 more scholarships to deserving students," said Rene Escobedo, Alumni Association president. "They are our future, and it's our mission to make sure they can realize their educational dreams." Funds were raised through gala ticket sales, sponsorships, silent auction and a cruise giveaway.

Raising scholarship funds was not the only focus of the evening. Honored for their outstanding achievements were Alumnus of the Year Marian Sokol and Distinguished Service Award recipient Marguerite McCormick (see profiles below). Don Barnes was named Board Member of the Year for his six years of service on the board and the leadership he provided to Balloon Fest and Diploma Dash. Husband and wife team Marty and Karen Hutchison received Volunteer of the Year awards for their dedication and help at association programs.

Special thanks for making the gala a success go to honorary chairs Bob Rivard and his wife, Monica Maeckle, and co-chairs Linda and Jim Montgomery. The association also thanks Lynn and Ben Catalina of Cruises Inc. for sponsoring the Alumni Caribbean Cruise Giveaway and Lopez Printing for providing the gala invitations.

Past Alumni Association president Alicia C. Treviño and current president Rene Escobedo share a laugh at the 2000 Alumni Gala.

Alumnus of the Year

MARIAN SOKOL '75 is the founding executive director of Any Baby Can, a comprehensive support center for children with chronic illnesses and disabilities. Any Baby Can has eight offices in South Texas and serves more than 2,000 children annually.

For 20 years, Any Baby Can has been a referral center for more than 300 medical and social services agencies. In addition to administering funds and providing case management for its clients, Any Baby Can conducts advocacy and prevention efforts. It has enacted a number of innovative programs: Crisis Fund for Infants, Babysitter Brigade, Emergency Formula Distribution, ABC Parent Helpline, the Foster Grandparent program, Children's Transplant Association of Texas, the Adopt-a-Child Christmas program and others.

Sokol received a master's degree in early childhood education at UTSA in 1975 before going to UT-Austin to complete her doctorate in 1979. She was an assistant professor at San Antonio College before leaving to start Any Baby Can in 1982, and she continues to teach, serving as an adjunct assistant professor at the UT Health Science Center Nursing School until this year and as a frequent guest lecturer at UTSA. In 1995, she earned her master of public health degree from the UT Health Science Center at Houston.

Sokol has served numerous professional, civic and public organizations, including on the boards of directors for the National Sudden Infant Death Syndrome Alliance and Methodist Healthcare Ministries. She was director of the San Antonio Water Fluoridation Campaign this year.

For her work with Any Baby Can, Sokol has been honored by the San Antonio Community of Churches, the Assistance League of San Antonio, Rotary International, the Texas Pediatric Association, the San Antonio Women's Hall of Fame and other organizations.



Distinguished Service Award

MARGUERITE MCCORMICK '83 is founder and artistic director of the Children's Chorus of San Antonio, whose mission is to provide quality music education and performance opportunities to children in San Antonio. The group formed in 1983, the same year McCormick earned a master of music degree in choral conducting from UTSA. Indeed, the group originally was the UTSA Children's Chorus and rehearsed on campus.

The Children's Chorus features children ages 7-18 who are selected by open audition. Each of the chorus' five ensembles rehearse weekly and perform throughout the year at their own concerts and with other groups, including the San Antonio Symphony and the Symphony Mastersingers. The Children's Chorus has appeared throughout Texas and beyond, from San Antonio's Majestic Theatre to Carnegie Hall. The advanced Chamber Choir and Youth Chorale ensembles have performed in Ireland, England and Canada and toured Italy this June.

McCormick has spent 30 years teaching music in public and private education. She is a board member for VNA Hospice of San Antonio and chair of the repertoire and standards committee for children's choirs for the southwest division of the American Choral Directors Association.

McCormick has been honored by the Association for Choral Music Education and the Music Educators National Conference. While teaching in San Antonio's North East Independent School District, she was named Teacher of the Year at Jackson Middle School in 1990. McCormick was honored by the university as an Outstanding Alumnus in 1993, and she received the Division of Music's Distinguished Alumnus Award in 1996. In 2000, she was inducted into the San Antonio Women's Hall of Fame.



Profile Pedraza . . . after City Hall

Becoming a vice president of UBS PaineWebber was not part of George Pedraza's plan when he graduated from UTSA in 1987 and left to study for his master's degree at the University of Pennsylvania.

"I always intended to come back to San Antonio and run for city council," Pedraza says. "I always liked local government."

Pedraza's interest in public office grew in part out of his studies at UTSA with political science professor Richard Gambitta and John Bauer (then an assistant professor of political science at UTSA) and in part out of an undergraduate internship with former Mayor Henry Cisneros.

"Henry Cisneros was arguably one of our city's most successful mayors," says Pedraza, whose job included doing research, writing speeches and helping the mayor prepare for a variety of appearances. A later internship with Congressman Henry B. Gonzalez cemented his commitment to public service.

But Pedraza's degree in city planning from Penn led to the pursuit of a second master's degree, this one in public administration from the Maxwell School at Syracuse University. And that led to a job in New York with Sumitomo Trust and Banking Company.

"It was a nice connection in terms of my interests," Pedraza explains. "I worked with cities, school districts and local governments, helping them with their bond needs. It was a good fit with my education."

In 1993, Pedraza and his wife, Rachel, moved back to San Antonio, where he continued in municipal bond work. He was soon approached by members of the Chamber of Commerce, who asked him to run for city council. For Pedraza, however, this ambition no longer had the same appeal.

"Having children changed my ideas about elective office," says Pedraza, now the father of three. "In politics, you're never home, and I wanted a family life." Still a strong believer in community involvement, he participated in many civic organizations, from the UTSA alumni board to the Avenida Guadalupe Association. But Pedraza was destined to serve in city government, even without running for office. In 1998, he was recruited by then City Manager Alex Briseño for the Community

Revitalization Action Group, a committee whose mission was to make recommendations concerning development inside Loop 410. The group suggested creating a new position in the city manager's office to oversee housing and neighborhood issues.

"I thought it would be a real opportunity to focus on the things I'm interested in—housing and community development," Pedraza says. So for two and a half years, he served as assistant city manager.

"I wish everyone could have the experience of working for city government. They would have more respect for how hard those people really work."

Now Pedraza is back in the world of municipal bonds, but he also continues to address the issues that took him to City Hall. Through a separate venture called Re-emerging Markets of America, Pedraza seeks to rehabilitate single-family residential housing for affordable housing purposes.

Pedraza considers the path that led him from San Antonio's South Side to the office with the panoramic view of the city. "I often wonder what my options would have been if there had not been a UTSA," he says. "It really helped set me in the right direction and opened a lot of doors for me."

— Judith Lipsett



78 **Jose Ramos**, B.A. in political science, M.A. in education '95, is the assistant principal for Seguin High School. He received a Ph.D. in education administration from Texas A&M University in May. E-mail Jose at joe_ramos@seguin.isd.tenet.edu.

80 **Wayne L. Burges**, B.B.A. in accounting, is the president of Barber & Burges, P.C. Certified Public Accountants. E-mail Wayne at wburges@alamocpa.com.

Frank Flacy, B.A. in psychology, M.A. in education '81, has a new book, *The Enemy Within*, available at www.1stbooks.com. He is the author of several books, all of which can be viewed on the Web site.

82 **Mari Bailey**, B.B.A. in management, recently retired after 30 years with SBC. Mari and her husband, David, reside in Ingram, Texas.

83 **Deborah Ann Kleitches Pool**, B.B.A. in management, is senior management analyst with the U.S. Army Signal Command at Ft. Huachuca, Ariz.

84 **Sheree Lyn Bodary**, B.B.A. in accounting, and her husband, Kirk, live in Victor, N.Y., with 10-year-old twin daughters, Aubrey and Ali.

Earl (Ty) Tracy III, B.S. in biology, and his wife, Shari, announce the birth of their son, Seth, on May 25. Earl is senior manager for veterinary pharmaceutical sales with Fort Dodge Animal Health. He received their President's Award for top salesman in the United States.

85 **Madolyn Douglas Fallis**, master of music, announces the release of her CD, *Best of Bach: Organ, Oboe and Voices*.

Doris Wildberger Wallace, B.B.A. in accounting, announces the birth of daughter, Alexandra Isabella, born Jan. 30.

88 **Sylvia Croley**, M.A. in bicultural-bilingual studies, has retired from teaching high school after 28 years.

89 **Lester Anthony Keith**, B.B.A. in management, M.B.A. '91, is pursuing his doctorate of business administration at the University of Sarasota.

91 **Steven T. Sanders**, B.A. in political science, is an associate attorney with the Law Offices of Robert R. Pagniello, P.C. in Decatur, Ga. Steven's practice is primarily personal injury. He lives in the Atlanta metropolitan area with his wife, Denise, son Andrew, 7, and daughter Allison, 3.

92 **Mark E. Goldstein**, B.S. in biology, is an executive officer with the 433rd Aeromedical Evacuation Squadron, U.S. Air Force Reserves, where he received the 2000 Company Grade Officer of the Year award. Mark is also assistant administrative director of Texas Veterans Health Care Services in San Antonio.

Tracy Marie Haven Hopkins, B.B.A. in accounting, announces the birth of her son Dalton Haven, born Oct. 18, 2000.

Carla Sue Rayborn O'Dell, B.B.A. in accounting, is a managerial consultant with Hanke, Green & Stein, P.C. Carla and her husband, Walter, were married July 1998.

93 **Larry Thompson**, B.F.A. in art, has had work selected for the 2001 Critic's Choice Exhibition at the Dallas Visual Arts Center.

94 **Marcelino (Marc) Barrera V**, B.A. in criminal justice, is a district loss prevention manager with Eckerd Drug Corp. Marcelino and his wife, Jennifer, have a son, Marcelino Barrera VI, born March 27, 2000.

Charles M. Harthan III, B.S. in mechanical engineering, is an associate with A.T. Kearney Management Consultants. He received an M.S. in engineering from the University of Pennsylvania in 1997 and an M.B.A. from Cornell University in 1999 where he was a Park Leadership Fellow. Charles is married to alumna **Lisa Zielinski Harthan**, B.B.A. in personnel human resources '93. They have one son, Charles IV, age 2.

Robert A. Partain IV, M.A. in English, has moved from Austin to Portland, Ore.

Christine A. Voss, B.A. in American studies, M.A. in education '99, is the new vice principal at Smithson Valley Middle School.

95 **Angela M. Walker Forbus**, B.B.A. in accounting, married David Forbus on Nov. 11, 2000. They reside in San Antonio, where Angela is an accountant with Associated Payroll Control Inc.

Class Notes

Adrienne G. Gill, B.B.A. in management, is a sales representative with Southwestern Bell Telephone.

Julie Grothues Maguire, M.A. in history, announces the birth of her twin daughters, Margaret and Elizabeth, born Jan. 29.

Orlando Rummans, B.A. in interdisciplinary studies, was promoted to captain in the U.S. Army and reassigned to Fort Lewis in Seattle/Tacoma, Wash. He will command the 514th medical company, Ground Ambulance, and is responsible for the ground medical evacuation support for ROTC cadets. Orlando resides in Gig Harbor, Wash.

Jennifer Stewart Wilson, B.A. in interdisciplinary studies, and her husband, Dustin, announce the birth of their daughter, Madilyn Michelle, in May. They reside in Las Vegas, Nev.

96 Vikki Voss Jennings, B.A. in interdisciplinary studies '96, teaches first grade at Steubing Elementary in Northside Independent School District.

Jesse Lara Jr., B.S. in electrical engineering, received an M.S. in telecommunication/information systems from DePaul University in 2000. Jesse is a LAN WAN Infrastructure engineer at Exelon Business Service Company in Chicago and an adjunct instructor at Harold Washington College. E-mail him at jesse.lara@exeloncorp.com.

Regina (Gina) J. McMurray, B.S. in biology, is a financial planner and CDP candidate with AXA Advisors, LLC in Buffalo, N.Y. Her civic activities include serving as committee chair, Buffalo Yacht Club; member and public relations co-chair, Zonta International; and ambassador, Buffalo New Millennium Group.

97 Robert Barron, B.A. in interdisciplinary studies, is a high school teacher at Thomas Jefferson High School in San Antonio. He is finishing his first novel. Visit Robert's homepage at <http://home.collegeclub.com/dhesbar/homepage.html>.

Roland P. Cutting, B.B.A. in personnel/human resources, is a dental manager with Christus Santa Rosa Children's Hospital. Roland and his wife, Cynthia, were married July 8, 2000.

Donna Patrick Nicolson, B.B.A. in accounting, announces the birth of her daughter, Bailey Katherine, born Feb. 21.

Christian Michael Reinaas, B.A. in history, and **Maria Alicia Villarreal**, B.A. in history '98, were married June 30.

Carlos J. Trevino Jr., B.S. in kinesiology and health, is teaching U.S. history and coaching the boys' soccer team at Marshall High School in San Antonio.

98 Alegra S. Arguijo, B.A. in psychology, has been appointed president-elect of Chi Sigma Iota. Alegra is engaged to marry Christopher Lozano in October.

Amelinda Gonzales Castellano, B.A. in interdisciplinary studies, is a fourth grade teacher with South San Antonio Independent School District. Amelinda and her husband, Pablo, have two children, Zachariah, age 3, and Christian, born Feb. 9.

Jennifer Legere, B.S. in health, has accepted a position with the American Heart Association. Jennifer's

Profile

Alumna performs in faculty-written play

"I'm Joice Heth. . . . I says, I'm Joice Heth. Don't you know who I is?"

Though she speaks her character's opening lines with conviction, alumna Ann-Marie Moore admits even she did not know the name Joice Heth when she first heard it four years ago. That's when UTSA lecturer Philip Hoke asked her to play the title character in *Joice Heth: The Nurse of Giants*, the first of several one-act, one-person plays he has penned for the Hertzberg Circus Museum.



Moore, B.A. in English '95, had become acquainted with Hoke when she was a student in UTSA's theater group, then known as the Bargain Basement Players, and he was an adviser. It may have been fate, she says, that she ran into Hoke on campus a couple of years after she graduated, when he was working on his script.

"I saw her [Moore] one day, and it just clicked in my mind," Hoke recalls. "I said, 'This is going to be Joice.'"

Moore's reaction was slightly less enthusiastic. "I was like, 'Joice who?'"

Joice Heth, indeed, is a little known personage in the history of circuses and sideshows, yet an important one, for it was Heth who gave legendary promoter P.T. Barnum his first taste of success. Heth, a withered, petite slave, claimed to be 161 years old and to have been George Washington's childhood nurse, and Barnum accordingly marketed her as part natural curiosity, part national relic. Her story was considered credible by many, at least until she died in 1836. Ever the opportunist, Barnum held a public autopsy of Heth, charging 50 cents for the viewing. However, the attending physician declared her to be no more than 80 years old, citing a lack of ossification around her heart. Barnum was undaunted.

In an attempt to carry on the mystique, he began to circulate rumors that the body examined was not Heth's, that the old woman was still alive and in hiding.

While history has relegated Joice Heth as a hoax, playwright Hoke and actress Moore are not so quick to judge. In the play, the sassy, straight-talking character, who invites her audience to call her Aunt Joice, defends herself against such charges with vivid and humorous details of her life as the Washington family's slave: "I tell you one thing. There weren't never no cherry tree. Can you imagine me letting a 3-year-old run around with a hatchet?"

Hoke also includes in the monologue a theory for why Heth's heart looked so good on the autopsy: Crippled, blind and toothless, she was fed mostly oats for the last years of her life, and, Aunt Joice asks her audience, don't the doctors tell us now that oats are good for your heart? While researching the play, Hoke even consulted a pathologist who agreed that the 19th-century autopsy findings would not stand under today's measures.

So, just as Barnum did, *Joice Heth: The Nurse of Giants* leaves the audience to wonder.

"I think she's telling the truth as she knows it," Moore says of her character.

"I like her humor. I like the fact that she's honest, truthful. She says things that I think other people think, but she says them out loud."

Since she began doing the occasional performances of *Joice Heth* at the Hertzberg and other venues, Moore has written and performed another one-woman play about Molly Bailey ("the first woman in Texas to run a circus by herself," she says). Moore also writes poetry; she was scheduled to give a reading Sept. 21 as part of a poetry festival sponsored by Our Lady of the Lake University.

Her performances and writing serve as creative outlets, but for now, Moore says, she's content with her day job as a human resources representative at Dee Howard Aircraft Maintenance.

"I thought once I wanted to be an actress, but I don't like to starve," she says with a laugh. "I just like to get that thrill once in a while."

— Rebecca Luther

Looking Back

Walk this way

Soon after the last tassel is turned by springtime graduates, the university begins giving campus tours to next fall's freshmen. The tours are part of the two-day orientation in which new students are introduced to UTSA life. More than 3,000 students attended orientation sessions this summer.

After taking a class in the spring, orientation leaders are tested on all the facts they need to have at their command. They test-walk their tour-giving abilities with a veteran orientation leader. They learn crowd management skills and, most important, how to walk backwards and talk at the same time.

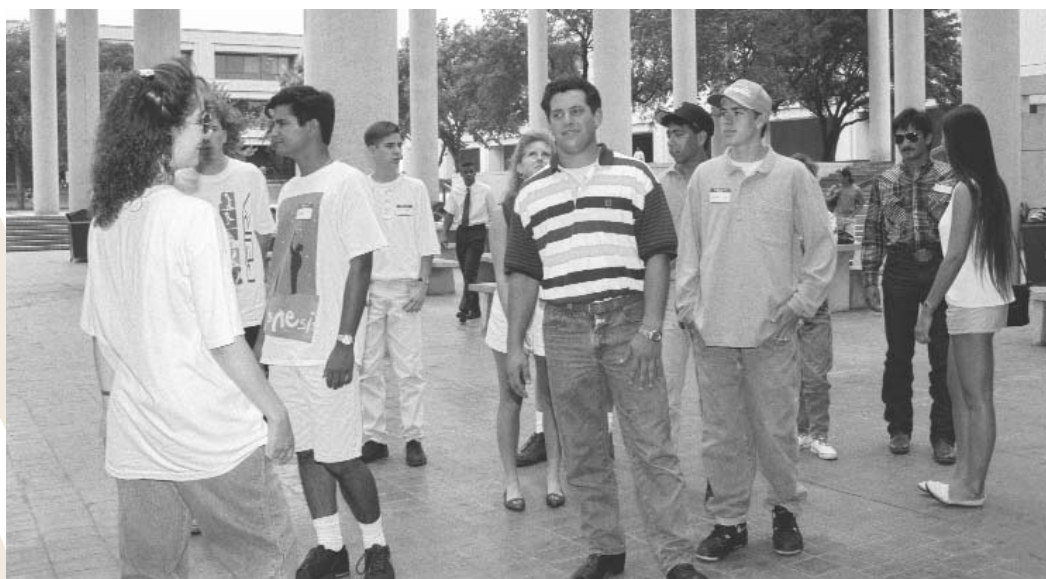
"We make them walk backwards so the students can see them," says Mitch (short for Michelle) Carbajal, the energetic senior who serves as the student coordinator for orientation. "It takes them a while to get used to it. Their legs will hurt. We recommend tennis shoes."

To prevent a logjam of students, Carbajal sends each orientation tour on a slightly different route around campus. Each tour has about 15 students.

"There is a science to it," she insists.

There's also a hazard—lampposts. It seems that the new students routinely ignore requests to let the orientation leaders know about immobile objects in their path. Collisions have happened, although Carbajal won't reveal how many students have been injured while wandering backwards on assignment for the university.

— Lynn Gosnell



Orientation tour, circa 1989

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