

A SPECIAL MINI-PUBLICATION SPECIFICALLY FOR OUR iPad AUDIENCE

MTSU iMAGAZINE

MIDDLE TENNESSEE STATE UNIVERSITY



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Beyond the Printed Page

SO MANY STORIES, so few pages.

Given the treasure trove of stories of achievement found across the MTSU campus, there are simply not enough pages in MTSU's twice-annual print version of *MTSU Magazine* to adequately spotlight all the significant work going on and the accomplishments being achieved. Though many MTSU stories do get told digitally at mtnnews.com or in publications produced by different colleges and departments within the University, those stories don't necessarily reach the audience they could—and should—be reaching.

This special iPad-only mini-version of *MTSU Magazine* is an attempt to revisit some of those great stories—and sprinkle in a few new ones—in an effort to keep our growing web and app audiences in the know about all things MTSU. From newly minted distinguished alumni to expert commentary on vampire culture in an age of *True Blood* and



Twilight, this mini-version covers a broad swath of topics and perspectives.

And before the rumor mill gets started, don't think for a second this iPad-only version foreshadows the end of MTSU's signature print magazine. The next full edition of *MTSU Magazine* will reach subscribers in January 2013. mtnsu

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Tennessee's Best



To revisit the latest, full print edition of *MTSU Magazine*, featuring a cover story on the anticipated impact of MTSU's recently approved, \$147 million science building project, click the magazine cover at left.

Designed by MTSU Creative and Visual Services.

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2012 HOMECOMING

RECAP

UNDER THE BLUE TOP



OCTOBER 6



HIDDEN GEM

Tucked away in nondescript Ezell Hall is a rare museum built stone by stone

by Drew Ruble

photos: Andy Heit

DR. ALBERT OGDEN CAN pinpoint the birth of his fascination with geology. He was 10 years old, bicycling up and down dirt roads in his native Pennsylvania, when he and his friends spotted fool's gold and other colorful minerals poking up out of the ground. "We thought it was treasure," Ogden says.

Soon enough, the farmer who owned the property approached the trespassing boys to quiz them about their intentions. Upon discovering their interest in rocks, the farmer—a retired geologist and museum curator—invited the boys back to his home, where he and his wife revealed a stunning collection of beautiful gems from around the world. Over the next few years, the farmer took Ogden and cohorts on gem, mineral, and fossil digs all over their local area.

Ogden's boyhood fascination with rock and fossil hunting waned over the next few years. "Then I took earth science in high school," Ogden says, "and I knew right then that geology was for me."

He earned his degree in geology from Penn State University and eventually a Ph.D. in hydrogeology from West Virginia University. After stints at the University of Arkansas, the Edwards Aquifer Research and Data Center in Texas, the Idaho Division of Environment, Tennessee Tech, and Clemson University, Ogden landed at MTSU.

It was in Murfreesboro that Ogden began serious pursuit of his dream to open a small mineral, gem, and fossil museum.

continued on page 5

HIDDEN GEM

continued from page 4

In 2005, using pieces from his own collection, Ogden brought his vision to life. Since then, he's built the campus-based collection through donations both large and small and by smartly using limited University funds. (Ogden annually attends the world's largest rock sale in Tucson, Arizona; he puns that he acquires new pieces for the collection at "rock bottom" prices.) But the steady growth of the MTSU Mineral, Gem, and Fossil Museum through the years is perhaps best attributed to Ogden's vision, sweat, and savvy.

The result is the only museum of its kind in the middle Tennessee area. Regionally speaking, the closest approximation to Curator Ogden's campus museum is a lesser collection of gems, minerals, and fossils housed at the Pink Palace in Memphis.

On one recent visit to the museum, Ogden and museum director Alan Brown (a fellow MTSU geology professor who recently took over operation of the museum) were hosting a group of Boy Scouts working to earn their merit badges in geology. Other common visitors to the museum come from Campus School, College Grove Elementary, Siegel Elementary, Kittrell Elementary, Woodbury Elementary, and Middle Tennessee Christian School. Ogden says museum attendance has skyrocketed in recent years as a result of area homeschool groups who are required by the state to take science field trips and who have discovered the free museum. "They really network to find resources to help each other out," Ogden says. "Word spread like wildfire last year."

What's inside?

The museum has two main exhibit rooms, one with mineral specimens and a second housing fossils, birthstones, jewelry made from semiprecious stones, and figurines carved from various minerals. A third, smaller black-light room displays fluorescent minerals. Samples come from every state in the union and from more than 50 countries around the world.

Some of the more interesting items at the museum include

- a partial fossil of a prehistoric, tooth-filled, savage, 25-foot dolphin;
- a replica Allosaurus—a dinosaur that lived 145 to 155 million years ago during the late Jurassic period—that stands six feet tall and is 10 feet long;
- a collection of Tennessee fossils (and others from around the world);
- dinosaur excrement, which Ogden likes to have student visitors pass around a bit before he tells them what it is; dinosaur eggs; and dinosaur bones; and
- An eight-foot-long, museum-quality replica of a mastodon skull, replete with long tusks.

In all, Ogden says about 50 groups passed through the museum last year. Importantly, the museum is a University educational resource as well. More than 700 MTSU students take beginning geology each semester and are required to take a lab in the museum as part of the curriculum.

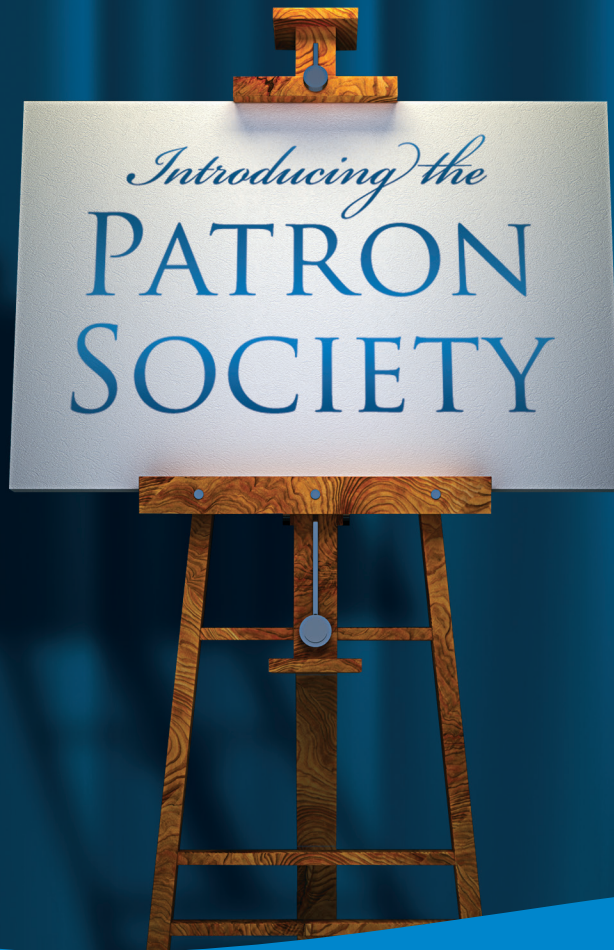
What will happen to the museum when Ogden retires in the next couple of years? Ogden says he plans to continue to help the museum grow both as a buyer for the collection and as someone willing and able to solicit donations large and small.

"Of course, I'm going to keep my fingers in it, plus I've got lots of connections, and I'm always talking the museum up anyway," he says. In addition to expressing total confidence in Brown's stewardship, Ogden says the museum has the strong support of Mark Byrnes, dean of the College of Liberal Arts. "Dean Byrnes even has his own small, but nice rock collection," Ogden says. "It is really cool to have a dean that digs rocks as I do!"

The museum also anticipates a visibility boost in the coming years that might help its prospects for longevity. Plans are afoot to relocate the museum to a more conspicuous location—one of the old science buildings—once construction on MTSU's new \$126.7 million science building is completed.

In rock 'n' roll parlance, something Ogden no doubt can appreciate as a lifelong musician and member of a rock 'n' roll band: That rocks! [MTSU](#)





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BLOWING

Our Horn

MTSU's School of Music distinguishes itself by offering a truly retro musical education

by Drew Ruble

MUSIC HISTORIANS WOULD AGREE that the creation of the electric guitar and amplifier changed modern music. Out of the centuries-long shadow of the plucky, acoustic sounds of a wooden guitar emerged a cacophony of sounds ranging from crunchy to throbbing to shredding. Plugged in, musicians could now play loud enough to reach the ears of listeners far across a field or sitting in an arena's upper deck. But for all that electric guitar innovator Les Paul contributed to music (and culture) through his creation, the electric guitar was by no means the first evolution of an instrument that ushered in seismic change to the world musical landscape. As George Riordan, director of the MTSU School of Music can attest, the evolution of instruments including the violin, the oboe, and the piano three centuries earlier had just as seismic an impact on the music and culture of earlier generations as plugging in did on this one. And at MTSU, the study of that evolution has become a thread running through the education of music majors.

A Change of Tune

In the 18th century, or the late Baroque and Classical periods, orchestral music was the privilege of, well, the privileged. Composers like Haydn earned their living writing and performing music for dukes and duchesses and their private audiences. But as the middle class began to rise and the aristocracy exerted less economic dominance, the patronage system began to wither. Composers were pushed out of the palaces and down more entrepreneurial musical paths. Artists such as Mozart and Beethoven not only wrote symphonies and concertos but also booked theaters and even sold the tickets to their performances. And since playing to bigger and bigger audiences meant making a better living, such performances moved into bigger and bigger concert halls, which required revolutionary changes in the instruments—and a change in the roles of some instruments—

... performances moved into bigger and bigger concert halls, which required revolutionary changes in the instruments ...



to adapt to increasingly larger performing spaces, which simply demanded louder playing.

Consider the oboe, which in Baroque times was used mostly to double the string section. With the new demand for volume, the oboe's function (and thereby its design) changed in order for it to function as a prominent solo instrument above the orchestra for brief intervals, then to duck back into an accompanying role. Similarly, the violin emerged from its role as a quiet instrument used primarily for dance and was refashioned to produce a brighter sound with a raised pitch, making it more dominant. Alterations in

These changes (and others) led to the modern orchestra.

bows, in particular, produced more volume and sustained phrasing. Significant change also came to the harpsichord, a keyboard instrument, which plucks strings to make a beautiful but modest sound. The early pianoforte, which we know today as the piano, used small hammers instead of a plucking mechanism. Musicians then could play soft ("piano") or loud ("forte"), and composers had many new ways to incorporate nuance into keyboard phrasings. These changes (and others) led to the modern orchestra.

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photos: J. Intintoli



BLOWING OUR HORN, CONT.

“You’re solving one problem but maybe creating another one.”

Riordan, an oboist equally deft with Baroque, Classical, and modern models, emphasizes that such change—while needed—did not necessarily mean improvement of the instruments.

“All this change was great in terms of reaching larger audiences, but it also required tradeoffs,” Riordan says. “You’re solving one problem but maybe creating another one. For instance, you add volume but lose something of the expressive nature of the instrument when you change it to fit different circumstances.”

Riordan says altering the basic sound and response of instruments also changed the musician’s approach to the music.

“This meant performers altered the way that they played the older music to better fit their modernized instruments. In the process, many stylistic elements from the 17th and 18th centuries were lost, and performance of older works became profoundly different from the original conceptions of the composers.”

Broadening Minds

How does all this history apply at MTSU’s School of Music? Due to the wealth of period instruments—and faculty specialists—at MTSU, the University has an unusual advantage over many institutions with similar music schools in that its students get more exposure to the “root” instruments that apply to their chosen concentrations. For instance, trombonists at MTSU can experi-

ment with the sackbut, a Renaissance instrument, and might even get a chance to perform with it.

Others might perform on Baroque trumpet or horn.

“In doing so, they begin to understand what it felt like to play these instruments 300 years ago—and there are profound differences,” Riordan explains. “Old brass instruments didn’t have valves. Everything you did, you had to do in the mouthpiece—for example, blow harder to play an octave. When our students get a chance to pick up and play around with these period instruments, it gives them fresh ideas to apply to the modern instrument. That’s why we’re interested in it here.”

Similarly, MTSU students working on a Haydn or Mozart sonata can experience the very light touch that was needed on a 1780s fortepiano (the term used today to refer to an early piano), or how brass performers used an entirely different range of harmonics.

“Once you play a period instrument a little while, it teaches you to phrase in a certain way,” Riordan says. “The instrument teaches you what is possible. Then you can take that knowledge and experience and apply it on the modern instrument.”

The use of historical instruments by faculty members is a research tool and pedagogical enhancement to the study of modern instruments—it’s not really an end in itself at MTSU.

“Our main mission in terms of our students’ applied music performance is to help them become the best performers on their “native” instruments that is, the modern versions, but older instruments can help inform performers about the stylistic intent behind older music,” Riordan explains.

Is such an infusion of period instrument knowledge common at other music schools? While programs like the Juilliard School in New York and Indiana University have whole divisions devoted to period instruments, most universities boast at best a faculty member or two who might be interested in period performance (usually a pianist who might also play harpsichord).

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Trombonists at MTSU can experiment with the sackbut, a Renaissance instrument, and might even get a chance to perform with it.



BLOWING OUR HORN, CONT.

“To have all these Baroque instruments in our instrumentarium at MTSU, the faculty members who play them, and students who can use them and to have it all integrated into the curriculum is unusual,” Riordan says. “We have several faculty members who regularly perform with period instruments. Here at MTSU, it is seen as something that goes along with the modern instruction—that is parallel and enriching.”

What is most unusual for music schools the size of MTSU’s (perhaps even unique) is that there is a significant number of individual faculty members (ten) who have experience performing on old instruments, although this is still very much a minority of the faculty. Some students do get a chance to play and even perform on old instruments while at MTSU, but all music majors (and many nonmajors and community members) have a chance to experience period-instrument performances.

Such period-specific instruction is a trend in higher education, and it’s also shifting the classical music landscape. According to Riordan, performers

today are certainly capable of creating compelling performances of Baroque and Classical music on modern instruments, but many now choose to perform on instruments typically in use at the time the music was composed.

“The thinking of these period-instrument performers is that the old versions of instruments more readily allow for the re-creation of the music in the ways that the composer intended, resulting in a more historically informed performance,” he explains.

Partially due to the period-instrument movement, instrumentalists are increasingly taking a more sophisticated approach and attempting to perform the music from various periods in historically appropriate ways on modern instruments. Given their significant exposure to period instrumentation, MTSU School of Music students can be considered to be on the leading edge of that movement. [MTSU](#)

... old versions of instruments allow for the re-creation of music in the ways that the composer intended ...

A Band for All Time



Some 10 full-time MTSU School of Music faculty members play on 17th- and 18th-century period instruments and are able to re-create the style the composers would have expected, so that their music may be heard with all its original color and passion.



The horns do not have valves of any kind but do have interesting extra tubing called crooks. Angela DeBoer, horn, uses a (valveless) Classical-period natural horn to introduce the harmonic series to all first-year music theory students, so all undergraduate music majors are being taught a theoretical concept using a historical instrument.



Trumpet professor Michael Arndt (also incoming president of the Faculty Senate) has all his

students play the “Ode to Joy” from Beethoven’s Symphony No. 9 on natural trumpet and then on their modern instruments, to inform their playing.



A few students study Baroque flute with adjunct professor Jessica Dunnavant, and trombone professor David Loucky has had interested students perform on sackbut and ophicleide.



Of interest to Andrea Dawson, violin, and Christine Kim, cello, are the tip and frog (the lower end) of the modern and Baroque bows; the strings, which are gut; the bridge, tailpiece, neck, and fingerboard; and the lack of a chin rest on the violin and the lack of an end pin on the cello.



No Vanishing Act



by Drew Ruble and Connie Huddleston

Claudia Barnett's stature as a writer and playwright continues to grow

photo: J. Intintoli

CLAUDIA BARNETT SAYS HER PLAYWRITING CAREER STARTED when she submitted a one-act play to a little theater in Michigan “and then forgot about it.” A few months later, the theater tracked her down, seeking permission to produce the play. She drove to Kalamazoo, saw the production (which she described as “wonderful”), and was especially struck when one female audience member told her after the play that all young girls should see it. Inspired, Barnett sent the play to *Dramatics*, a magazine for younger audiences, which published it.

Barnett's ascent in playwriting has continued from that point on. An MTSU English professor, she writes about missing women, women who kill, and women who are silenced. In September 2011, based on only the first two scenes of her play *Witches Vanish*, she was chosen for the Downstage Left Playwright Residency at Chicago's Stage Left Theatre. At the time, she'd written only 20 pages. She traveled to Chicago six times during the year to complete the first draft, working with her director and five actresses. The characters are Macbeth's witches, who explore the stories of women who disappear. The witches travel from the Spanish Inquisition to the Soviet gulag to Juarez, Mexico. The play had a workshop production as part of Stage Left's LeapFest in May and June.

As playwright-in-residence at Tennessee Repertory Theatre in 2009–2010, she experimented with poetry, madness, and time in her full-length play *No. 731 Degraw-street, Brooklyn; or, Emily Dickinson's Sister*. In 2012, she attended a conference in Spain to present a staged reading of *He Killed My Bird; or, Now that We're in Heaven*, a one-act play inspired by her Honors sophomore literature course, Women Who Kill, which covers Medea and Macbeth; 20th-century examples, *Machinal* and *The Little Foxes*; and all the way to contemporary plays by Carson Kreitzer, Rebecca Gilman, and Suzan-Lori Parks. “You'd be amazed at how many plays by contemporary American women are about women who kill,” she says. Her latest published work is *I Love You Terribly*, a book of six short plays.

Barnett lives in a log cabin outside Murfreesboro, surrounded by a few acres of trees—a place that she says feeds her creativity. Originally from a bustling city in New York, she says she loves silence, fresh air, and the deer in her yard. She gets her best writing ideas while yanking out weeds.

Barnett first joined the MTSU faculty in 1994 after completing her Ph.D. at Ohio State University. She has been instrumental in developing the Visiting Artist Seminar on campus, and she has brought many excellent guests to MTSU, including actress/playwright Heather Raffo, filmmaker Jesse Epstein, and songwriter Nathan Bell. As a teacher, she is especially proud of one of her former students, Margaret Hoffman. Both Barnett and Hoffman had plays produced by Independent Actors Theatre in Columbia, Missouri, in March. Engaging with her craft, Barnett can't help but pass her enthusiasm and love of writing to her students. [MTSU](#)

Splitting the GOAL POSTS

THE SMALLEST MAN IN PADS—THE FIELD GOAL KICKER—TROTS OUT to the 30-yard line. Though only seconds remain in the game, his uniform is spotless. Setting up next to the squatting holder, he takes four measured steps backward followed by three equal steps to the side. Now aligned for the perfect kick, he glances briefly up through the goal posts before bringing his gaze back down to the squatter's position.

"I can do this," he tells himself.

As the ball is snapped, he strides forward, locking his back foot before following through with his kicking foot—a fluid two-second motion that sends the ball soaring high into the air and eventually between the goal posts. Three precious points are added to the scoreboard as the crowd cheers. And the kicker's larger, dirtier teammates begin to pat their comrade on the back as he jogs back to the sidelines.

And if that field goal kicker is truly prepared, according to Dr. Mark Anshel, a professor in the Department of Health and Human Performance at MTSU, all of this has already happened in the player's head several times with positive outcomes before the game has even started.

"There's one person who's totally responsible for success or failure on that performance trial," Anshel says. "And all eyes are on him. The pressure is insurmountable. His goal is to maintain attentional focus on what's relevant in the situation, that is, a clean kick, ignoring all extraneous noise and interfering stimuli and to be able to deal with any distractions."

Anshel teaches courses in sport and exercise psychology, research methods, experimental design and motor behavior. He's the author of *Sports Psychology: From Theory to Practice*, now in its fifth edition. Much of his work was spurred by a lack of available knowledge on how an athlete can best cope with stress, which caused him to create literature in an applied area and use research as the basis of application.

Given the rabid nature of collegiate fan bases, there's usually a lot riding on the leg of the football team's placekicker. It's not uncommon for oversized men to fight and scrap and tear each other to pieces for 59 minutes and 59 seconds only to have the diminutive kicker on the squad determine the game's outcome. What's running through a kicker's mind in such an instance? Is it different for the kicker than for the rest of us in terms of thoughts and emotions?

Dr. Mark Anshel works to keep performance anxiety off the field and out of mind.



by Amanda Haggard

photo: J. Intintoli

Most collegiate and professional kickers have certain personality characteristics that allow them to handle their tough job: confidence, the anticipation of success, and a strong belief in mental and physical preparation.

As MTSU's resident expert on the psychology of motor performance under great anxiety or stress, Dr. Anshel is well qualified to explain the psychology of one of the most stressful sports moments—the field goal kick.

Getting Your Head Straight

According to Anshel, 70 percent of child athletes in the United States drop out of sports while in school. One primary reason, he says, is their self-perception of “low ability” in competitive athletics.

Where does the negative self-view come from? Anshel says it often comes from negative feedback from coaches, parents, opponents—even teammates—which feeds self-doubt and eventually leads players to drop out, which may only add to the obesity problem in the United States.

“We don't want our kids dropping out of sport,” Anshel says. “They end up leading inactive lifestyles, put on a lot of weight, and stay sedentary.”

For college and pro athletes, low-ability perceptions are the ultimate recipe for failure. “When an athlete makes a low-ability explanation for their poor performance, they are on their way out,” Anshel says. And that's especially true for field goal kickers, who often dictate success or failure for their teams.

Given that burden, most collegiate and professional kickers have certain personality characteristics that allow them to handle their tough job: confidence, the anticipation of success, and a strong belief in mental and physical preparation.

“Their personality traits are based on stability and consistency,” Anshel says. “More than anything else, they are able to manage their emotions very effectively, overcome barriers of booing [for instance], and concentrate solely on the act.” In their mental imagery, there is “always a successful outcome.” Anshel says they “view the kick as a challenge, do not feel threatened by it, and have no self-doubt about their ability to get it through the uprights.”

According to Anshel, even when they fail and miss a kick, the successful kickers he knows are adept at quickly downplaying the negative event in their minds and getting back to positive thinking. When they miss, they “tend not to view themselves as

poor players—[instead it] could be bad luck, wind, a poor hold, an awkward hit of the ball. But they park it in that corner called ‘what can I learn from this’ and move on. They're very good at being able to move on from the lack of success.”

Experience counts, too. Anshel says kickers must also keep a store of memories of positive achievement from which they can recall previous instances of success. He adds that child athletes often have issues coping with stress in sports because they've had little or no previous success from which to generate positive images.

“These better athletes at MTSU or even these elite-level athletes have all these positive performances from their history to retrieve and recall and remember and execute mentally,” Anshel says.

In addition to expecting success, accessing memories of success, and dismissing past failure as anomaly, kickers also develop a set of mental routines focused on a proper set of procedures to perform in the actual game. They mentally prepare for big moments.

Taking the Game Home

Do such characteristics translate into success in life? Anshel thinks so.

While mental preparation is especially vital to tasks like field goal kicking, Anshel says groundwork in building confidence is the key to increasing a sense of purpose and arousal while managing anxiety in any sport—and even in everyday activity.

“Anxiety is a killer of sport performance,” Anshel says. “Anxiety is about threat and worry, and when you're feeling threatened or worried about ‘what if, your muscles tighten up. And when your muscles tighten up, they stop being coordinated.”

Anshel says these coping skills can be transferred to many areas of life—he works with the Murfreesboro Police Department and emergency dispatch in order to teach them the same kind of anxiety management that a field goal kicker would use to perform a game-winning goal.

“You've got to manage your anxiety and build confidence,” Anshel says.

That sounds like good advice for anyone with a stressful job to perform. [MTSU](#)

Learning from Disaster

by Gina K. Logue

A group of MTSU servants see the power of Mother Nature—and the resilience of a people—firsthand.

The Japanese city of Fukushima Daiichi is still struggling to recover from the massive March 11, 2011, earthquake and resultant tsunami that engulfed the coastal area. Some 16,000 people lost their lives. Thousands more lost their homes and possessions. Fuel meltdowns in three reactors at the Fukushima Daiichi nuclear power plant compounded the nation's trauma, creating a societal ripple effect that is lasting long after the last aftershock subsided.

In June, 2012, ten MTSU students witnessed the results of the disaster firsthand. During ten days of debris cleanup and personal service, the MTSU delegation—chosen on the basis of grades and essays—served hot meals, entertained kindergarten children, and learned about disaster-response procedures. (Dr. Doug Heffington, director of the MTSU Global Studies program, led the trip. No MTSU representatives ventured into unsafe areas.)

One of student Caitlyn Mayo's most poignant memories is that of an orchard owner, who told the students of his determination to sell his succulent peaches, tart cherries, and crisp apples in Tokyo or wherever he can, despite consumer resistance born of fear. Mayo, a senior speech and theatre major from Woodbury, says the farmer refused to resort to laying off his workers, regardless of his economic situation. He told the group, as they snacked on his wares, that he would rather sell his car than get rid of any of his employees.

"He was willing to give up his own stuff to make sure that his workers didn't have to go without," Mayo recalls.

Preston Nalls, a senior electronic media communication major from Franklin, intentionally wore a shirt that says "I Love Fukushima" for a brief side trip to Tokyo to gauge public reaction.

"There was a group of businessmen coming back from a bar, and I passed them along the way," says Nalls. "They were laughing, saying, 'Why is he wearing a Fukushima shirt?'"

Yet the resilience of the Japanese people was apparent to everyone. Nalls says the survivors are not reminiscing or moping; they're looking ahead and getting on with their lives.

"The recovery is definitely going to be a long, ongoing process, because the amount of devastation that we saw in the different areas that were really heavily impacted—you cannot imagine unless you're standing there and see it firsthand," Mayo says. "The gravity of what you're looking at is just enormous."

Mayo remembers seeing a coffee shop in the middle of an empty field, where a town once stood. The restaurant was open for business.

Even amid the overwhelming ongoing struggle the students witnessed, there was time for friendship and laughter. Julie Vandal, a rising junior and organizational communication major from Fayetteville, says her fondest memory is the hospitality of her home-stay family.

"The daughter had already left for school before I woke up in the morning, and she left me a little letter at the breakfast table," says Vandal. "It's my most prized possession now. She was just saying, 'It was great to meet you' and 'It was a great experience.' They were just so nice."

"I can honestly say that those were the best ten days of my life so far," says Nalls.

David Schmidt, MTSU's vice provost of international affairs, who accompanied students on the trip, said "A special student will want to volunteer, and once they do it, it becomes a lifelong practice."



MTSU

Battle of the **BULGE**

by Drew Ruble

Eat, drink, and be healthy—even on a student’s budget and schedule

We asked Lauren Petr-Cromer, an MTSU instructor of nutrition and food sciences, a few questions about the college lifestyle that might help MTSU students make better decisions about what they put into their bodies. Petr-Cromer was recently named Young Dietitian of the Year by the Tennessee Dietetic Association.

What is the typical college student ingesting (food or drink) that is the most damaging as it relates to his or her health?

Super-sized anything! Aside from lack of exercise, portion distortion is the biggest contributor to obesity. We all need to relearn how to eat or drink the correct portion sizes of food and beverages. A half-cup serving of full-fat ice cream occasionally is not going to pack on the pounds, but a 2- or 3-scoop ice cream cone eventually will. Peanut butter is an excellent topping with whole grain toast, but two tablespoons contain almost 190 calories; those peanut butter to-go cups contain four tablespoons, or about 400 calories! I challenge students to start ordering the tall latte at Starbucks rather than the venti—12 ounces is a much more appropriate beverage serving than 20 ounces, especially for a beverage that contains caffeine.

What are some semipainless things that a college student could do from an eating perspective that would rapidly improve his or her health?

Eat more vegetables, and drink plain water! Most people don’t mind eating their fruits, but getting in 2½ to 3 cups a day of a variety of vegetables can be a challenge for many college students. Yet vegetables, depending on how they are cooked, are relatively low in calories, contain lots of fiber to make you feel full, and can provide loads of phytonutrients that may prevent disease. We still don’t know with 100 percent certainty that eating enough fruits and vegetables will help prevent chronic diseases; however, with the research that is available, I’m definitely eating my daily servings. As for the water, plain tap water is what I recommend. It’s regulated by the Environmental Protection Agency for safety and is calorie-free, super-inexpensive, better for the environment when compared to bottled, and doesn’t contain anything artificial. Being well hydrated is not only good for the kidneys and other bodily functions; it also helps control hunger and fatigue. Sugar-free

continued on page 15

Battle of the Bulge, cont.

flavored waters, to me, are just a slightly healthier substitute for a soft drink—they still train us to desire sweet-tasting beverages.

Given that college students are constantly on the go, don't have time for a sit-down breakfast, and often don't have a lot of money for food, what is a reasonable breakfast for a college student to eat?

My favorite breakfast, and I think the healthiest, is cooked oatmeal and fruit. A large container of off-brand, quick-cooking or regular rolled oats is less than \$3 and contains enough oatmeal to last at least two weeks. Fix ½ cup of dry oats based on the package instructions and mix with banana slices, raisins, diced apples, or whatever fruit is on sale or available, and you have an excellent breakfast for probably less than a dollar. Plus it is microwaveable!

Take it with you to class by packing it in a to-go container and don't forget a spoon. I avoid purchasing the individual flavored packages or cups of oatmeal, as those are more expensive per ounce, pack in less fiber, and provide more calories from sugars.

College students often rely on coffee and energy drinks to keep them going through the day and night. What are some healthier alternatives to give them the energy they need?

Sleep, regular exercise, and, as I mentioned earlier, adequate hydration are my recommendations. I remember thinking that sleep was overrated when I was in college, but studies show again and again that your performance is negatively impacted when you don't get enough sleep. I tell my students an extra hour of sleep might do them better than an extra hour of cramming for a test. Exercise is also important to fight fatigue. A study released in 2006 supported findings that sedentary people had improved energy levels when they started a regular exercise routine. So instead of reaching for a Red Bull or coffee to boost you awake, maybe take a walk.

Is late-night eating really that bad for college students?

The reason late-night eating is so bad is because it usually consists of greasy fast food or sweet indulgences. If you still have calories to spare at the end of the day, it really doesn't matter when you eat. You won't gain weight just because it is after nine before you eat. However, if you have already consumed enough calories for the day, then the 800 calories from a 10-piece chicken nugget meal with medium fries is just extra calories. If you did this four times in a month, you would gain about a pound that month. If you did this all school year, then you would be about 10 pounds heavier than when you started in August. [MTSU](#)

Petr-Cromer has worked as a dietitian manager with a skilled nursing facility and as a clinical dietitian at a diabetes weight management clinic. Her résumé also includes experience as a dietary and kitchen manager who developed meal plans and assessed nutritional needs of patients. She is also a preceptor/mentor with the Vanderbilt University Medical Center Dietetic Internship Program.

The Gentle Page

by Gina K. Logue

THE BEST MTSU STORIES OFTEN are not about splendid new buildings or the official placement of new programs accompanied by the traditional “grip-and-grin” photograph. Sometimes the best MTSU stories are about individual initiatives by the talented and fascinating people who work here. Elaine Mitchell Palmore is one of those people.

With her bubbly personality and passionate concern for children, Palmore is endearing to all kinds of people with all kinds of agendas. The director of MTSU’s Child Development Center, Palmore is writing children’s literature for the needs of today’s children.

In fact, her first book has received the endorsement of the Betty Ford Center.

The Dragon Who Lives at Our House (Fresh Fables) tells the story of a typical suburban dad who likes to drink beer at barbecues in the company of his faithful companion, Al, a jovial green dragon. Eventually, however, Al grows so big that he can no longer stay in the house. Dad has to go to some place called “treatment,” where he meets other people with dragons of all sizes and colors. After Dad’s recovery, Al never really goes away, but he does shrink down to a manageable size.

Only 14 books about

addiction are recommended by the Betty Ford Center, one of the most renowned alcohol- and drug-abuse treatment centers in the world and a pioneer in the field of rehabilitation. Palmore’s very first book made the list.

Not bad for starters, eh?

Dragon also was a finalist in the Health: Addiction and Recovery category of the Best Books 2011 Awards sponsored by *USA Book News*.

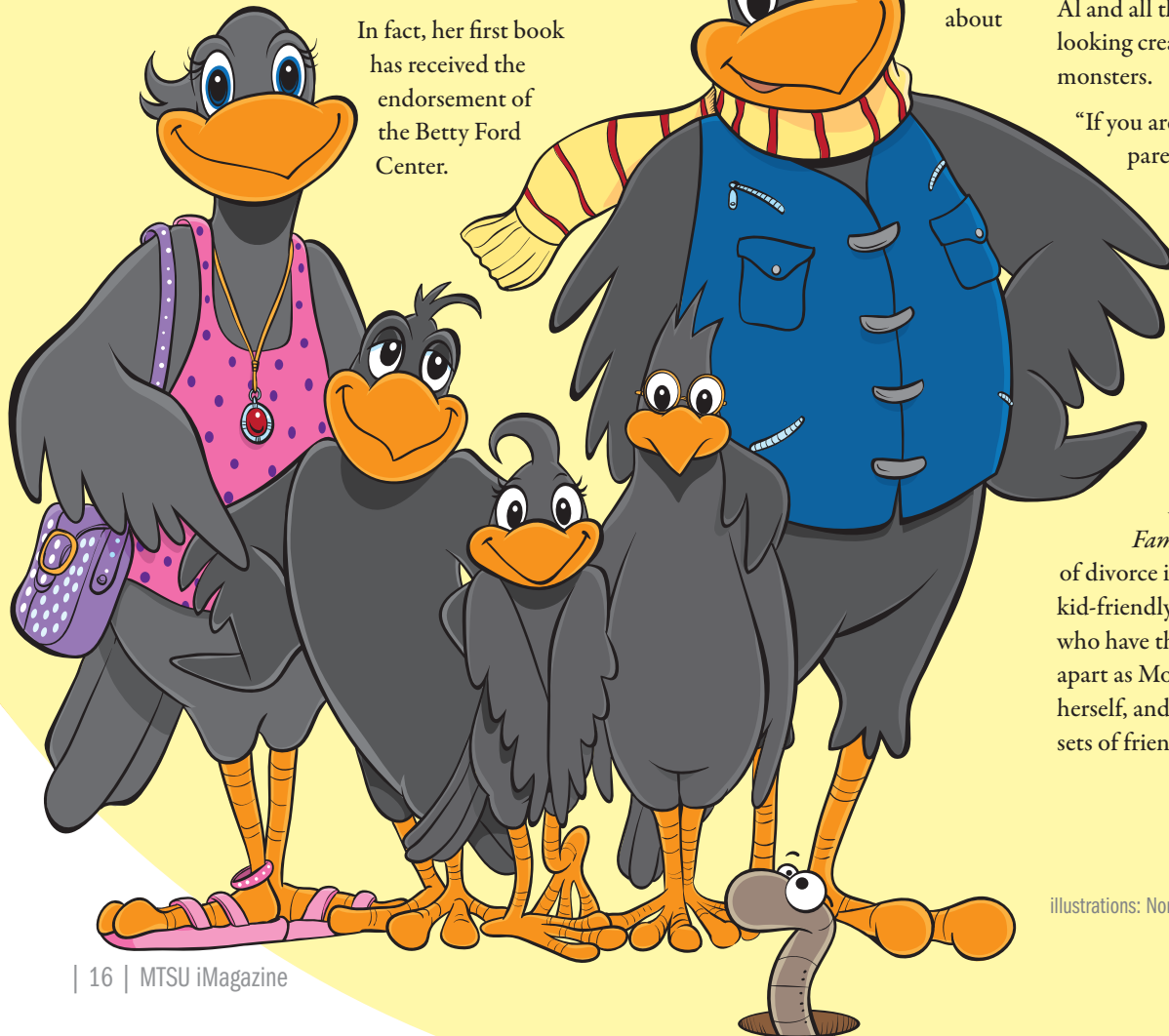
In addition to Palmore’s careful prose, the illustrations of Norris Hall are another reason her books resonate with professionals and other readers. Hall drew Al and all the other dragons as benign-looking creatures instead of fire-breathing monsters.

“If you are in a situation where your parents are addicted and they’ve been dragged off to jail in the middle of the night or whatever, the last thing you need to see is this horrifying dragon,” Palmore said in an interview on WMOT-FM’s *MTSU on the Record*.

Palmore’s second book, *Big Changes in the Crow Family*, tackles the tricky subject of divorce in a similarly compassionate, kid-friendly way. Mom and Dad Crow, who have three little hatchlings, grow apart as Mom returns to college to better herself, and the Crows develop different sets of friends and different life agendas.

MTSU

illustrations: Norris Hall



A “James” Dean

by Allison Gorman



John Vile seems an unlikely James Madison impersonator. With his infectious laugh and outsized personality, it's hard to believe he regularly channels the bookish, introverted man Washington Irving once described as “a withered little apple-John.” It's also hard to believe that there is a market for James Madison impersonators. But for the past several years, Vile has enjoyed steady work donning tights and a wig and addressing academic groups as America's fourth president.

Granted, he hasn't quit his day job. In fact, as dean of the Honors College since 2008 (and chair of the Department of Political Science before that), Dr. John Vile puts in a notoriously long day. He shows up early, stays late, and takes work home with him at night. And somehow, in the midst of “deaning,” as he puts it, he writes—copiously. He's built an international reputation as a constitutional scholar; he's written and edited more than two dozen books on the subject (including a thousand-page, two-volume encyclopedia).

Some books have taken him five years to complete, but his latest, *The Writing and Ratification of the U.S. Constitution: Practical Virtue in Action*, was finished in just a few months. (He happened to be working on two other books at the same time.)

“I just can't keep from writing because I love it so much,” Vile says. “It's an extension of my teaching. I grew up in a big family with lots of noise, and I can work around other things. So a lot of times, I'm working on a book here, but I'm building it around meetings and interviews.”

In that respect, Vile is very much like the president he portrays—an agile, prolific writer and a famously hard worker.

Vile reminds audiences that Madison not only drafted George Washington's first address to the U.S. House of Representatives but also wrote the House's official response to Washington . . . and Washington's response to the House. And his legacy as “the father of the Constitution” is largely the result of his diligence: unlike the other 54 delegates to the Constitutional Convention, he showed up early, ideas in hand. What evolved into the U.S. Constitution began with his working document, the Virginia Plan.

continued on page 17

Vile is very much like the president he portrays—an agile, prolific writer and a famously hard worker.

A “James” Dean cont.

“Madison was very influential because he worked as hard as anybody there,” Vile says.

Vile’s latest book is, in large part, a narrative account of that 1787 event, which was intended to strengthen and refine the role of the federal government. Vile calls the Constitutional Convention “a pivot point not just in the history of America but in the history of the world,” when 55 men, each with his own world view and parochial prejudices, hammered out a document that would stand a fighting chance of ratification by a loose confederation of states. “You just don’t get that many examples of people deliberating together in a reasoned fashion and coming up with a product that everybody recognized was flawed but that most recognized was a significant improvement over what they had—and it [has] lasted 225 years,” he says.

True to form, Vile worked hard to ensure that his book would be published by the convention’s 225th anniversary in September. But the book is timely for other reasons, too. It offers a model of something Americans say they want: political pragmatism and cooperation. It also explains the practical underpinnings of a document that has become both romanticized and polarizing. Once, the Constitution was just another high school reading assignment; suddenly, in light of controversial legislation and Supreme Court decisions, it has new life outside the classroom as everyday Americans parse its words.

Vile rejects Thomas Jefferson’s sweeping characterization of the framers of the Constitution as “an assembly of demigods”—some, like Madison, were brilliant, while others decidedly were not—and he warns against idealizing the Constitution outside its historical context.

“I don’t see the Constitution so much as the product of grand political theory—although it did embody some of that too—but of practical solutions to issues that most of the delegates recognized,” he says. “I don’t think we should idolize the Founders, but I also don’t think it’s fair to dismiss their work because they didn’t recognize all the rights we recognize today. Had the convention been convened to eliminate slavery, give women the right to vote, or create a system of

perfect democracy, it would obviously be regarded as a failure, but this was not its main purpose, and that purpose was settled in a wise fashion.”

Vile says that Americans who argue over the Constitution (or gripe about politicians who do the same) might be surprised by the degree to which conflict is built into the document—thanks in great part to Madison’s design. “We’re always complaining about the lack of consensus and conflict,” Vile says, “but Madison might have been much more pleased with that than we might think. He might say, ‘Yes, what you find so worrisome is, in fact, what helps preserve your liberties.’”

So while Madison has never captured the popular imagination as, say, Washington and Jefferson have, he’s made a big comeback in academia. “There have probably been more biographies of Madison in the last five years than there have been of any Founding Father,” says Vile. “Not to classify myself as an intellectual, but he tends to appeal to those of us who dwell more on ideas than on personalities.”

For now, Vile will continue to bring those ideas to life on stage—although he still hasn’t found a decent wig. During one speech under particularly hot lights, he says, “I started out looking like Madison, and I ended up looking like Einstein.” And then there is the challenge of portraying a cerebral man whose message defies sound bites. (Historians agree that Madison would now be considered unelectable.) After one extemporaneous, 45-minute presentation, Vile says, the next day’s write-up included just one (off-message) quote: “These tights are really tight.”

“I said it,” he admits, laughing. “I just didn’t expect to be quoted.”

For Dr. John Vile, just another occupational hazard—and all in a day’s work. [MTSU](#)



Smart Growth

by Jennifer Stone

WHEN THE PAUL W. MARTIN SR. HONORS Building was dedicated in 2004, there were just seven undergraduate theses by Honors students. Eight years later, in the 2011–12 academic year, the number of students working on theses had grown to 55. That near eight-fold increase in eight years bodes well for MTSU's continued status as the top destination for Tennessee's best and brightest students.

Current enrollment in the University Honors College includes dozens of high school valedictorians and several National Merit Finalists. In fall 2011, 416 entering freshmen enrolled in the University Honors College. Their collective high

A rise in theses reveals more and more students are Honors bound

school grade point average was 3.816, and their average ACT score was 28.04. Recipients of the Buchanan Fellowship—the most prestigious scholarship MTSU offers and which is provided to 20 incoming freshmen each year—constituted an elite within this elite. In 2011, the average entering Buchanan Fellow had a 3.9 grade point average and an average ACT of 31.

Although MTSU's Honors College has experienced significant growth in both student population and theses defended in recent years, Dean John Vile says the best is no doubt still ahead for MTSU's "college within a college."

"Success builds upon success," Vile says.

"One of our top goals over the last several years has been to increase these numbers without compromising academic quality, and I think we are succeeding." [MTSU](#)





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ILLUSTRATING His Points

by Drew Ruble

Don't count MTSU Honors professor Michael Hammock among the stuffy types unwilling to think outside the box in order to make a lesson stick. The 30-something Hammock is as likely to use an episode of cult cartoon *Beavis and Butt-head* as he is a classic Dr. Seuss tale to teach students the relevance of economics in their daily lives.

The Forest or the Trees?

Hammock's use of Seuss's *The Lorax* to explore policy insights on environmental economics was first described in the *Journal of Private Enterprise*. The coauthored work drew national attention earlier this year when the Lorax tale reached the big screen in a full-length movie adaptation animated by Universal Pictures.

In the Seuss story, a character called the Once-ler cuts down all the trees to make "Thneeds." The Lorax—a creature who speaks for the trees—warns the Once-ler of the consequences but to no avail. Before long, the once-beautiful land is barren, and the Once-ler is unable to make any more Thneeds and must close his factory.

The tale is supposed to be a warning that people should take care of the environment "lest we find ourselves impoverished," Hammock says. But as Hammock explains to students,

One MTSU professor employs an uncommon curriculum in the teaching of economics

photo: J. Intintoli

ILLUSTRATING cont.

the story of the Lorax is in fact not a very useful environmental warning.

“Unlike Once-ler, most businesses are not keen on driving themselves out of business. They don’t like large losses or suddenly finding themselves suffering huge negative profits. It doesn’t really make a lot of sense that they’ll destroy the only thing making them lots of money, at least not something they own,” Hammock explains.

“What businesses usually try to do if they own something is take care of it and maximize its profitability. Businesses that manage large stocks of resources like forests, they try to maintain it, and plant new trees after they cut trees down. So the lesson we can glean here is that resources, when they are privately owned, tend not to be destroyed.”

Hammock, then, uses the story to stress the need for environmental policy that gives big companies incentives to be greener in their operations in cases where private property ownership is not an option.

“For instance, it is impossible to allocate property rights for the air. You can’t say this block of air is mine because it can move and become yours. In other words, there’s no way to protect my air from your pollution. Solutions could be a carbon tax or pollution tax. If you want to produce pollution, okay, but you have to pay something for it, and that becomes a disincentive to pollute.”

An Animated Classroom

Given Hammock’s willingness to use children’s literature to illustrate economics

concepts, it should come as no surprise that he also employs animation—his own—in his coursework.

Though admittedly his animation is not museum-quality art (much of it employs stick figures), Hammock’s work does introduce action and motion into his presentations.

“It breaks up classroom monotony a bit,” he says, “and gets a little humor in there as well.”

Hammock taught his first Honors Buchanan Fellows class in the spring of 2012. He says he enjoyed it immensely. “Students are just of the highest caliber. They like talking about subjects outside of class. They like to do additional reading if it strikes their fancy. They’re just great fun to teach.” [MTSU](#)

Biography Lesson

Hammock first discovered that he enjoyed teaching economics in 1995 as an undergrad at Berry College while helping one of his professors teach a course to M.B.A. students. He went on to receive a master’s in economics from Texas A&M University in 1998, and after taking a year off from school to work in a computer store and get married, he and his wife enrolled in Ph.D. programs at Emory University—she studied neuroscience, and he studied economics.

In 2006, Hammock began teaching at Rhodes College in Memphis, where he spent the next three years. After Rhodes, the couple moved to Nashville and became foster parents.

(They eventually adopted a child, Shelby.) Hammock began teaching part-time at MTSU in 2010. Last year, Economics and Finance chair Dr. Charles Baum offered Hammock a full-time temporary position.

At MTSU, Hammock received a grant to fund economics speakers for undergraduate audiences. So far, he has secured big hitters such as Bryan Caplan (economist and adjunct scholar at the Cato Institute) and David Figlio (with the Institute for Policy Research at Northwestern University). Hammock is working on bringing in similarly high-profile speakers for the 2012–2013 school year.

Hammock’s research has been in several different areas but mostly in the young field of information security economics (the application of economics to protecting data) and in the teaching of economics. In the past few years, he has published papers on consumer willingness to pay more to shop websites that offer greater security and privacy and on environmental economics and law and economics. He is now working on a video series for introductory economics classes, a textbook on using the Maxima computer algebra system for economics and teaching, and a large literature review on the economics of information security.

ReVamping

the myth

by Kayla Bates

Immortal, seductive, bloodthirsty—and sometimes just plain sparkly—the vampire is here to stay

WHETHER PEOPLE ARE DRAWN TO VAMPIRES because they are mysterious or symbolize power and sexuality or even because they represent an escape from mortality, the popularity of vampire stories doesn't seem to be slowing down. With movies and TV series like *True Blood*, *Twilight*, and *Vampire Diaries*, as well as novel after novel about these undead creatures in bookstores, vampires are unlikely to fade as a source of public fascination anytime soon.

“If he were alive today, Bram Stoker would be horrified”

photos: J. Intintoli

Stories of vampires reach back before written language. Jimmie Cain, MTSU professor, Bram Stoker scholar, and author of *Bram Stoker and Russophobia*, suggests the archetype of a creature that dies and comes back to life stems from people falling into cataleptic states—a condition characterized by a trance or seizure with a loss of sensation and consciousness accompanied by rigidity of the body. Today, we call these states comas.

“In the past, people didn't know,” Cain says. “They thought when you fell into a coma that you were dead. Vampire stories likely come from stories of people that were dead, were buried, and then found around town in their burial gowns, covered in blood because they had to dig their way out of a grave.”

The modern-day vampire story was born toward the end of the 19th century with Stoker's publication of *Dracula*. Dr. Cain

suspects the grandfather of fang lit would be rolling over in his own grave about what has happened to the vampire tale in modern culture.

“If he were alive today, Bram Stoker would be horrified by *True Blood*, a show that valorizes vampires, and *Twilight*,

Modern interpretations clearly highlight more humanistic qualities in vampires than do the older tales.

where we have a vampire hero,” Cain says. “For Stoker, the vampire was a distillation of every conceivable form of evil imaginable: religious, spiritual, domestic, sexual, and I'd argue political evil, as well.”

By comparison, the character of Edward Cullen from *Twilight* is more inclined toward true love than true blood. Modern interpretations clearly highlight more humanistic qualities in vampires than do the older tales.

Cain says this trend toward warmer, fuzzier vampires actually has its roots in the 1970s and movies featuring actors such as George Hamilton (*Love at First Bite*) playing a debonair, sophisticated vampire. That trend itself can be attributed to Anne Rice's influential 1974 book, *Interview*

with the Vampire, whose central character, Lestat, while still quite monstrous, was nonetheless the protagonist (and one with whom readers could sympathize, at that).

Another theme recurrent in vampire stories that has morphed over time is the liberation of women. In the *Dracula* story, the women who are turned to vampires immediately become sexual.

“These turned women lose all the demeanor and probity of a proper

continued on page 24

ReVamping, cont.

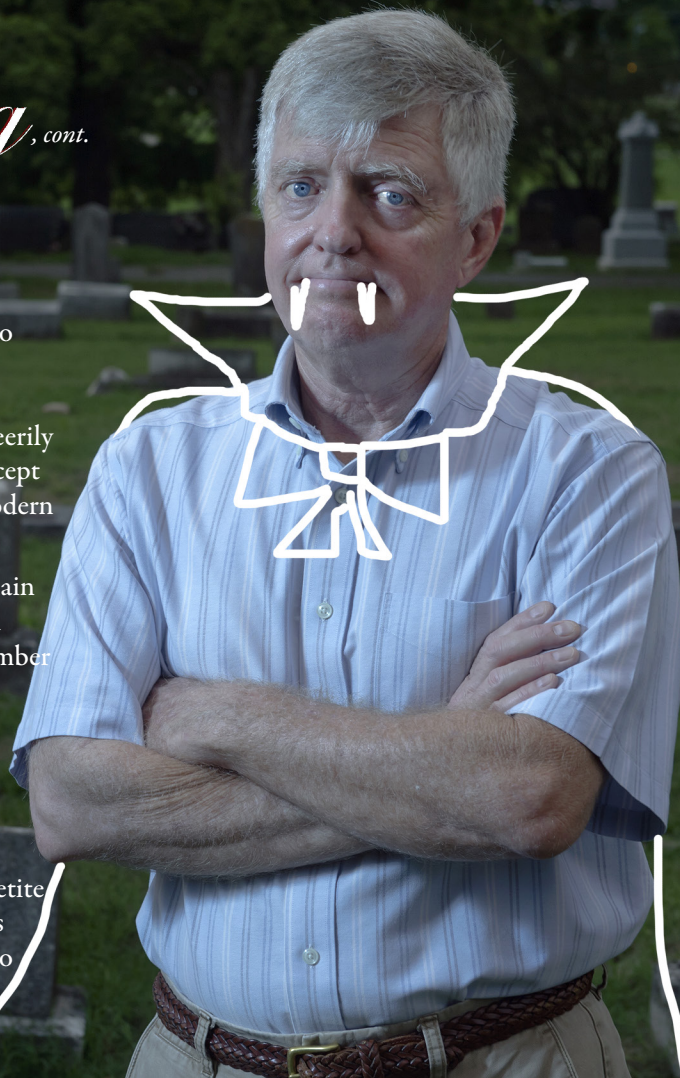
Victorian woman and suddenly become sexually rapacious,” Cain says.

While we don't see Bella Swan instantly changed into a woman hunting for sexual experiences, Stephanie Meyer, author of the *Twilight* saga, does portray the newly vamped Bella as a wickedly beautiful, almost eerily perfect physical manifestation of a woman. The concept of beauty and eternal youth clearly resonates in a modern society seemingly obsessed with staying young.

Cain speculates that in addition to our desire to remain young and beautiful forever, the rise in popularity in vampire stories could be linked to the increasing number of people who have lost their belief in an afterlife.

“If there's no heaven, maybe the next best thing is to live forever,” Cain says.

One thing hasn't changed, regardless of era: though the vampire craze is a little long in the fang when it comes to its role in popular culture, the public's appetite for a good vampire tale seems unabated. And even as undead creatures such as zombies have shambled into the spotlight, vampires are here to stay. **MTSU**



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All aTwitter



MTSU's "tweet-pert" weighs in on the interaction of social media and business

by Amanda Haggard

THE BUZZ AROUND SOCIAL MEDIA AND ITS MANY uses has businesses and professionals thinking about how they can make the most of Twitter and other online information networks like it. A professor of marketing in the Jennings A. Jones College of Business at MTSU, Dr. Don Roy, has been recognized for his insight into the emerging social media trend.

This past spring, Roy received an award from MBAPrograms.org, which named his Twitter account among the top 50 for business-school professors. He is also ranked 65 out of 100 on *Social Media Marketing* magazine's top marketing professors roster, which includes academics who offer awareness in advances that affect business professionals.

Roy says he became curious about the phenomenon of Twitter soon after it hatched in 2007, before smartphones were everywhere and when it was text-driven with 140-character limits.

twitter, cont.

“It just intrigued me—why are people doing this?” Roy says. “So I thought, ‘Let me join and watch and kind of see what’s going on.’”

Roy soon set up his Twitter account to act as a portal to his blog, *Marketing Dr: The Good, The Bad, & The Ugly of Marketing* (marketingdr.blogspot.com), which encompasses review and critique of business practices and marketing techniques and includes advice for burgeoning business professionals.

What Roy has learned is that businesses have an advantage through social media that they have not had in the past: virtually free marketing research.

“People are talking, not only about your products, but about what they like, what they don’t like, and what’s important to them—this treasure trove of information that you really don’t have to pay for,” Roy says. “It’s just out there for the taking. It does take some investment in time or software.”

Roy says that consumers are also benefiting from an influx of information about products and services.

“Social media is important because it gives all of us a voice as opposed to traditional mass media,” Roy says. “Communication has largely been one way; it’s been the business talking to the

consumer. The business had the information advantage because they possessed more information than the customer did.”

Creating a clear and consistent social media brand for a business can be difficult, Roy says, but there are measures that a company can take to ensure that its online voice reflects the values of the business.

“Generally, the way to deal with that is to have specific people who are trusted with social media,” Roy says. “They’re trained. They get it.”

This principle is also the key, Roy says, to avoid situations in which an employee might say something inconsistent with the overall brand. According to Roy, whether you have one person or half a dozen working your social media, it is very important that they “understand the strategy behind it—and that there is a strategy behind it.”

Roy stresses that social media has become an asset and necessity to career-minded persons in virtually all professions.

“Information equals power, and I think social media is important no matter whether you are a young professional or someone older,” Roy says. “Personally, I look for professional development. To me, one of the most valuable forms of sharing on social media is if you have something you can give to other people.” **MTSU**

What Roy has learned is that businesses have an advantage through social media that they have not had in the past: virtually free marketing research.



GRADE A GRADS

Introducing the
2012-2013
class of
Distinguished
Alumni

Deanna Meador

MANY MTSU ALUMNI BRING THE UNIVERSITY recognition and prestige through their innovative work and loyal support. Each year since 1960, MTSU's Alumni Association has recognized accomplished alumni with the association's highest honor—the Distinguished Alumni Award. Younger alumni who are making a positive impact in the world are eligible for the Young Alumni Achievement Award.

This year's honorees include a product safety innovator, a former Lady Raider turned high-powered Nashville attorney, and a children's education researcher. Each is well deserving of the honor, and their personal stories don't make for a bad read, either.

Maria Salas

photo: Andy Heidt

Distinguished Alumni, Service to the Community

Maria Salas '85 (B.S. Mass Communication)

Maria Salas is a former Lady Raiders basketball player who now, along with owning her own bankruptcy law firm in Nashville, devotes a large part of her time to community service. She has served or is currently serving on the boards of Nashville Cares, the Human Rights Campaign, and the Nashville Bar Association. She is a founding member of the Stonewall Bar Association and is a member of the Mid-South Commercial Law Institute and the Tennessee Lawyer's Association for Women. She has received many volunteer awards, has been named "Best of the Bar" by the *Nashville Business Journal*, and is an alumna of Leadership Nashville.

Distinguished Alumni, Professional Achievement

Larry Needham '68 (B.S. Chemistry)

For over 34 years, Larry Needham was employed by the Centers for Disease Control and Prevention (CDC) in Atlanta, where he served as chief of the organic analytical toxicology branch. He devoted much of his time to the development of methods for assessing human exposure

to a variety of environmental toxicants and was considered to be one of the preeminent human exposure assessment experts in the field. His two most prominent works were (1) demonstrating that leaded gasoline was a major contributor to blood lead, which prompted the EPA to remove lead from gasoline, and (2) producing data that prompted the FDA to remove the reproductive toxicant BPA from food packaging containers, baby pacifiers, and bottles. He produced over 350 peer-reviewed publications and gave over 200 presentations internationally. Needham passed away in October 2010.



Larry Needham

Young Alumni Achievement Award

Deanna Meador '04 (B.S. Interdisciplinary Studies)

Deanna Meador is a research coordinator at Vanderbilt's Peabody Research Institute. She is coordinating two multimillion dollar, grant-funded research projects focusing on self-regulation in children. One of her most recent accomplishments was developing a paperless data collection system that has saved over 68,000 pieces of paper, months of data entry, and thousands of dollars on one research project alone. The system is being piloted by PRI, and she is presenting it to representatives of the Institute of Education Services. www.mtsu.edu



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