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College of Liberal Arts and Sciences Alumni Newsletter, Winter 2021

Emily A. Haddad
University of Maine

College of Liberal Arts and Sciences, University of Maine

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CLAS Alumni Newsletter - Winter 2021

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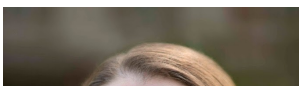
Winter 2021, University of Maine

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College of Liberal Arts and Sciences

Message from the Dean



As the new year approaches, I'm happy (and relieved!) to say that 2021 was full of successes: an [all-time high student enrollment](#) for the University, just



shy of 12,000 students; research projects by more than 25 College of Liberal Arts and Sciences students selected for funding by UMaine's [Center for Undergraduate Research](#); the launch of the [Franco American Digital Archives](#), supported by a grant from the NEH; establishment of new master's and certificate programs in Data Science and Engineering, jointly with the UMaine College of Engineering; and a transformational gift from the Judy Glickman Lauder Foundation to our Clinical Psychology program, which will support training for high-quality mental healthcare in Maine (more on that below).

I look forward to next year, too, when — to name just a few items— we'll mark the tenth anniversary of the Clement and Linda McGillicuddy Humanities Center; the return of the UMaine-University of New Brunswick International History Graduate Student Conference; and a full slate of musical and theatrical performances from the School of Performing Arts, including Ted Tally's *Terra Nova*, about an ill-fated expedition to the South Pole, and the annual charitable Concert for a Cause.

Wishing you the very best for the holiday season and the new year and, as always, thank you for staying in touch with the College of Liberal Arts and Sciences.

Emily A. Haddad
Dean

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Symphonic Band, Opera Workshop, Yuletide Concert round out return to live performance in Fall 2021

A University of Maine Symphonic Band performance, a UMaine Opera Workshop and the return of the annual Yuletide Concert highlighted a busy week of live performances in the School of Performing Arts Division of Music, marking the end of the Fall 2021 semester's return to live, in-person programming.

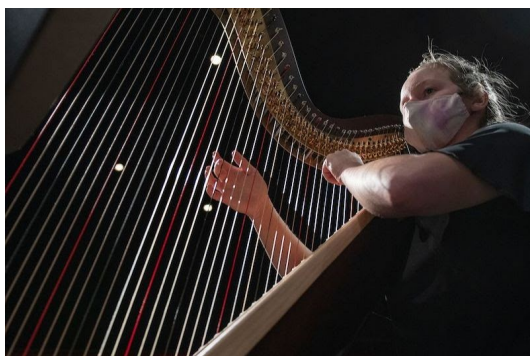
The UMaine Symphonic Band's concert in the Collins Center for the Arts, featuring professor Stuart Marrs as a guest soloist and Nick Talbot as a guest conductor, included a selection of new and traditional compositions, including a work of social conscience inspired by a 2015 act of domestic terrorism against worshippers at the historic Emanuel African Methodist Episcopal Church in Charleston, South Carolina.

The traditional Yuletide Celebration featured all of the UMaine choral ensembles, including the Oratorio Society, University Singers (pictured below), Collegiate Chorale and Black Bear Men's Chorus, performing holiday favorites with the accompaniment of small instrumental ensembles. Nearly 200 singers took part in this year's Yuletide Celebration, conducted by School of Performing Arts faculty Francis John Vogt, Danny Williams and Molly Webster.

The UMaine Opera Workshop returned, too, for a series of free public performances in Minsky Recital Hall under the direction of UMaine voice instructor Isaac Bray, featuring a program of scenes selected from works by Mozart, Handel, Kurt Weill and more.

For Bray, the return to live performance was a welcome relief. “Being back in person for these opera performances means everything, especially for this specific artform,” he says. “Opera is best experienced live. The power and beauty of the human voice are on full display with no amplification of any kind, so the listener really needs to be sitting in the audience to fully appreciate what is being offered.”

And for many student members of the Opera Workshop and other ensembles, this semester marked their first time presenting live on stage. Sabrina Sudol, a double major in studio art and music from Ramsey, New Jersey, is in her fourth semester with the Opera Workshop, but experiencing a live audience for the first time. Katie Mooney, a second-year music education major from Chepachet, Rhode Island in her first semester with the group, was also excited: “Being able to perform in front of a live audience makes the process more fulfilling and brings the excitement back into performing live music.”





UMaine art education students, Bangor Land Trust collaborate on edible landscape project

As part of a collaboration with the Bangor Land Trust, the Maine Humanities Council and the Clement and Linda McGillicuddy Humanities Center, art education students at the University of Maine are helping to improve food security for humans and wildlife in Maine by producing outreach materials for a project that is introducing native berry, nut, seed and fruit-producing plants to local preserves.

Through 2020 and 2021, students in associate professor of art education Constant Albertson's AED 474/574 Topics in Art Education Courses worked on community outreach materials for the Bangor Land Trust's Edible Landscape project, producing signage, lesson plans and illustrations related to edible plants being introduced to Bangor Land Trust preserves on the Penobscot Nation's homeland, with the goal of increasing food sources for both wildlife and humans, encouraging consideration of our relationships to —

and responsibility to care for — the places in which they live.

Art education students worked on original illustrations of edible plants requested by the habitat specialist and Bangor Land Trust lead project coordinator Kathy Pollard of Know Your Land Consulting. Several of these illustrations were then chosen to be digitally scanned and composed as signage with both Penobscot and English language labels that will appear around Bangor Land Trust lands. The Penobscot labels were created by hand by Penobscot elder and language keeper Carol Dana, along with the collaboration of Penobscot tribal member Ann Pollard Ranco.

The signage, which will be posted in strategic locations, is not mere decoration: it will help visitors distinguish between edible and inedible plants and fruits they might find in their journeys.

Albertson explains, “Imagery is incredibly powerful in shaping our beliefs, and consequently, our behavior. We buy goods, vote for candidates and pick up our litter largely because of the images that are in our heads about what is right and good. This makes the teaching of art highly consequential for creating the kind of society that we aspire to build.”

With this particular project, she adds, “The human community in the Bangor area suffers disproportionately from food insecurity, and the Edible Landscape will help to address that. It is an honor to assist in this endeavor, and we are grateful for this opportunity to collaborate.”

To complement their own artistic projects, which also included an educational brochure, T-shirts for volunteer planters and donors, and recipe cards explaining how visitors might make use of some of the introduced plants — such as acorn flour — the students also completed a video unit of interdisciplinary, intercultural art lessons specifically intended to address the outcomes specified in LD 291, the Maine law requiring the teaching of Wabanaki history and culture in public schools.

Project lead Pollard explains that “the students in professor Albertson’s class will be able to integrate into their professional experience the capacity to teach their own students that art can be a form of activism and awareness building, as well as community service. This represents ripple effects that could potentially reach a couple generations and hundreds in number of Maine public school children.”

Moreover, she adds, “The art and informational pieces produced by the students will go out into the greater community, thereby broadening awareness for many who’ve never considered the history that led to Indigenous dispossession of lands and resources.”

Kate Westhaver, an art education and studio art double major from Nobleboro, valued the opportunity to work with stakeholders outside of the university. “I had never worked with an entity outside of myself or my professors while creating artistic products. Suddenly my class was working to provide the community with visual aids that will teach them what to eat! It was just a wonderful experience to create, edit, collaborate, and edit again, until our product was as helpful and clear as it could be.”

Westhaver, who graduated in spring 2021 and currently teaches an adaptive art course at Lincoln Academy, adds “it was an extremely gratifying experience to directly work with individuals who have the best intentions for their community, and who are effecting positive change while using the impact of visual arts.”



UMaine Clinical Psychology Program receives transformational gift from Judy Glickman Lauder Foundation

The University of Maine has received a transformational gift from the Judy Glickman Lauder Foundation to support the efforts and initiatives of the Clinical Psychology Program to help meet the increasing demand for high-quality, evidence-based mental health providers in Maine.

The gift, made through the University of Maine Foundation, will allow UMaine's accredited doctoral training program to increase its teaching, research and outreach capacity by nearly one-third. Two new faculty members and two doctoral students will be added to the program, and a professional staff member will be hired to coordinate field placements for undergraduate and graduate students statewide.

One of the faculty positions will bring additional expertise in the delivery of evidence-based interventions in health care and community settings; the other will focus on substance use and/or trauma — two critical areas of need in Maine and beyond.

UMaine's nationally recognized and highly competitive Clinical Psychology Program in the Department of Psychology prepares students for careers combining research and practice. As part of their training, students provide psychological services to the public through UMaine's Psychological Services Center on campus and at practicum sites in Maine and internships nationwide.

In addition to helping the department's clinical graduate program expand its mental health services, the Glickman Lauder gift will facilitate the Psychology Department's efforts to enhance career success for undergraduates through development of new courses, research

Where do the stories of Native Americans come from? Who tells them, and why?

Much of what Americans learn about Indigenous people of the continent is communicated by people who are not Indigenous. Euro-American archaeologists in particular have influenced how people think about Native Americans past and present.

A team of Wabanaki researchers and students led by professor Bonnie Newsom of the University of Maine is creating a framework for retelling stories of the past.

“We hope to change not only public perception, but also to reconnect Wabanaki people to our ancestral past through an Indigenous archaeology lens,” said Newsom, assistant professor of anthropology and a faculty associate with the Climate Change Institute at UMaine.

In an article published this month in a special issue of the open-access journal *Genealogy*, the research team members describe their work in Acadia National Park, where Newsom and graduate students Natalie Dana-Lolar from UMaine and Isaac St. John from University of New Brunswick have been reanalyzing archaeological collections from Wabanaki cultural sites. The sites are associated with coastal shell mounds, which are eroding rapidly as global warming causes sea level rise to accelerate.

“For over a century, North American archaeologists have operated under a model that assumes the right to excavate, research, and interpret Indigenous archaeological sites and associated material culture with little to no consultation with the people whose heritage these places represent. Although archaeology has undergone a transformation in the

opportunities and experiential internships.

"We are proud of our Clinical Psychology Program and its important work by faculty and students, and honored that the Judy Glickman Lauder Foundation has chosen to expand its impact with a generous donation," said University of Maine President Joan Ferrini-Mundy. "The teaching, research and services this program provides are important and part of the mission of the state's research university."

The Glickman Lauder family donation to help improve the state's mental health resources was inspired in part by the Harold Alfond Foundation's \$240 million challenge grant to the University of Maine System in 2020.

"In providing the initial support needed to recruit high-quality faculty and doctoral students, our family hopes to inspire others to join us in making an investment in the long-term future of the program and in creating innovative solutions to meeting the mental health needs in Maine," according to the chair of the Glickman Family Mental Health Philanthropy Committee, Dr. Allison He Glickman. "It is deeply rewarding for our family to take part in tackling the mental health crisis in Maine. No family is immune from the effects of mental illness. Our hope is to expand the number of psychologists produced in Maine and lay the foundation for undergraduates in the UMaine system to be inspired to go into the mental health field and make a difference in their local communities."

UMaine's program is the only American Psychological Association-accredited doctoral program in clinical psychology in Maine and was recently reaccredited for 10 years — the longest possible professional accreditation period granted to only the strongest programs.

"Thanks to the Glickman-Lauder family, we will be able to increase the UMaine Clinical Psychology Program's capacity to meet Maine's critical workforce shortage by expanding the clinical training program,"

past 30 years that has reformed some of these practices, narratives of Indigenous pasts that objectify past peoples and impose Eurocentric interpretations on Indigenous heritage are slow to change," they write.

They present the example of the "Red Paint People" story portrayed by 20th-century archaeologists as a distinct and separate "lost" people who inhabited the landscape that became Maine. Despite the fact that this portrayal is not Indigenous and has been rejected by many in the archaeological community, the myth lives on in the public imagination and interferes with Wabanaki efforts to articulate their own history.

As Wabanaki archaeologists, Newsom, Dana-Lolar and St. John instead want to refocus the story on the relationship between past Indigenous peoples and Wabanaki communities today. Using Indigenous language and community voices to describe and interpret collections of stone, bone and ceramic materials, they tell a story of continuous Wabanaki presence in the Acadia region.

Through their own personal stories as well as Wabanaki languages and world views, the team wants to address the gaps in knowledge on past Indigenous use of the park lands, and to use information acquired through their research as a basis for knowledge exchange and communication with Wabanaki communities, so that they are fully informed to participate in stewardship decisions for Indigenous heritage spaces in Acadia National Park.

"This paper represents a sea change in the way knowledge about archeological science is created, managed and disseminated," said Rebecca Cole-Will, program manager for Acadia National Park. "I began my career as an

said professor Emily Haigh, director of UMaine clinical psychology training. “We are incredibly excited to be recruiting high-caliber faculty who will be in the classroom and working with students starting next fall. We think these hires will have a transformational impact on our graduate and undergraduate training as well as on the local communities.”



UMaine planning May commencement for COVID-impacted graduates

Planning is underway at the University of Maine to host a commencement ceremony in May 2022 for graduates of the COVID-impacted Classes of 2020 and 2021. Traditional commencement activities, including large, in-person activities, were not possible for these graduates due to pandemic-related public health guidance.

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archeologist studying at the University of Maine and conducting fieldwork in Acadia National Park many years ago. It is tremendously rewarding to now be involved with research here at Acadia National Park that centers Wabanaki community engagement and Indigenous science.”

In the 1990s, Indigenous archaeology was defined in the academic literature by George Nicholas and Tom Andrews as archaeology “with, for, and by” Indigenous peoples, but as Wabanaki archaeologists, Newsom, Dana-Lolar, and St. John have always operated within this framework intuitively.

“Our commitment to the well-being of our people, both forward and back, shapes not only the archaeological questions we ask but also why we ask them,” they write.

The special issue, *Storying Indigenous (Life)Worlds*, is edited by UMaine professor Darren Ranco and Jamie Haverkamp, a former UMaine Ph.D. student, now an assistant professor at James Madison University.

Their work is supported by a Second Century Stewardship award from Schoodic Institute, the National Park Service, and National Park Foundation.

A recent article in the [Boston Sports Journal](#) described how an elective ballet course in the UMaine School of Performing Arts helped Boston Bruins goalie (and former Black Bear) Jeremy Swayman develop his game as a player. “I didn't go into it thinking, 'Oh, I'm going to get better ankle stability or flexibility,' but that's exactly what happened,” Swayman said. “We did it twice a week — and we had homework with it too where we were all dancing. ”But it was the movements themselves and just the coordination you had to have and body awareness that all went into it. And I think it completely mirrored my game and helped a lot.”



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