

the edition

Editorial Committee

Spring 2026

About this Issue

The Edition is an interdisciplinary periodical created by and for graduate and professional students. Named from the Latin *editionem*—"a bringing forth, producing"—it aims to bring forth and showcase student work across our respective disciplines. Featuring artwork, research highlights, interviews, teaching reflections, events, funding opportunities, and campus resources, *The Edition* was produced through a new initiative as part of Graduate and Professional Student Government (GPSG), on behalf of the Editorial Committee. We present to you this inaugural issue of *The Edition*, which features a sample of the diverse range of work being done by graduate and professional students at the University of Iowa.



Letter from the Editor

Dear readers,

Thank you for picking up the inaugural volume of *The Edition*. Within the pages, you'll find a variety of pieces created by the graduate and professional student body that reflects the breadth of our campus.

GPSG has a simple mission: to better the experience of graduate and professional students. Whether we are supporting students financially through grants, collaborating with campus partners for late-night transportation options, or hosting networking and professional development events, our organization strives to ensure that our constituents have ample opportunities to enrich their experiences in the classroom and beyond.

While there are off-campus channels for our graduate and professional students to share their work, a space for this did not exist on campus. *The Edition* became that space, allowing our students to put into practice what our university prides itself the most on: writing across the disciplines. Communicating our expertise within our fields is one thing. Translating and contextualizing the impact of our work for a broader audience is another.

The Edition also provides a space for our students to redefine themselves and share their creative pieces. Our student body is more multifaceted than the titles we bear as "graduate student" or "professional student," and the variety of submissions featured in this issue reflects this.

Choosing to pursue a graduate or professional degree is no small feat, and it comes with a unique set of challenges that coincide with some of the most formative years of one's life. Over my tenure, I've second guessed my path, I've stressed over my capstone and oral exam, and I've felt the loneliness that sometimes come with the life of a graduate student. These are the things we as graduate and professional students are all too familiar with.

In those moments of self-doubt, I've tried to remind myself of one mantra: the ocean never taught you how to swim. It is by your effort that you keep afloat. It is you who must learn to navigate its unpredictable waters. I hope that when you read the work of your peers, you will find, as I did, that you do not swim alone.

This project would not have been successful without the incredible committee that volunteered to take on this new opportunity. *The Edition* would simply not exist without the student editors, designers, and distributors who saw the project from pitch to print.

We are so proud to share this first volume of *The Edition* with you.

Airiana Mohr
Managing Editor

Interview with Assistant Professor Brendan Whitney, Ph.D.

Hendri Marinda Sari
Conversations Editor

Brendan Whitney, Ph.D., is an Assistant Professor of Instruction in the Department of Psychological and Brain Sciences at the University of Iowa. His background is grounded in clinical psychology, with a research focus on how emotionality and personality relate to depression and anxiety in college students. Much of his work examines complex measurement models of psychological symptoms, which highlights the need for a more nuanced understanding of students' mental health experience.

Whitney's transition from graduate teaching assistant to faculty member highlights the importance of teaching experiences in forming a professional identity; an experience that resonates deeply with many graduate and professional students. Together, his research interests and professional trajectory make his perspective especially valuable for readers.

Hendri Marinda Sari (H.M.S.): To start us off, can you tell our readers a little about yourself and your path to becoming a psychologist?

Whitney: I'm a clinical psychologist in training and a professor here at the University of Iowa. I grew up in a blue-collar family where education was highly valued as a way to have more opportunities and am actually a first-generation college student. My cohort are the first to earn our bachelor's degrees. Interestingly, I originally wanted to be an audio engineer in New York City, but once I got to college, I realized I hated sitting in a room tweaking snare drumbeats for hours.

H.M.S.: Was there a particular moment, course, or mentor that really pulled you toward this field?

Whitney: It started early. In third grade, I remember watching my classmates and realizing how different we all were. Some were huddled together and talking, and others, like me, were happy sitting alone. That curiosity about how people are unique stayed with me. Later, in high school, I took "Introduction to Psychology" on a whim and became obsessed with personality and mental health. I also had a great mentor in college, Dr. Kenneth Walters, who adopted me in his research lab and helped me fine-tune my interests in measurement, personality, and mental health.

H.M.S.: How would you describe your work to someone outside psychology, say, to a friend or family member who asks, "So what do you study?"

Whitney: I study how we can better measure personality traits and symptoms of mental health. A lot of people in my department focus on the "why" behind disorders, but I'm more so interested in the first step: measurement. If you're building a house, you have to measure the boards and pipes correctly first. If anything is off, by even an inch, the house won't function. I apply that same logic to studying the mind.

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research highlights

The Employer's Perspective on Job-Hopping



Jake Harrison
Department of Management & Entrepreneurship
Tippie College of Business

Job-hopping—frequently changing jobs—has become more common in contemporary careers, yet we know surprisingly little about how employers interpret it during the employee selection process and whether it relates to job performance or turnover. To address these questions, we conducted three studies using inductive, experimental, and field methods. In the first study, employers indicated that they often interpret job-hopping as a signal that an applicant might lack commitment or perform poorly. In the second study, employers assessed manipulated resumes and consistently rated job-hoppers lower than individuals with more stable work histories. However, employers were less concerned about job-hopping when resumes showed clear evidence of career advancement. In the third study, we analyzed real applicant data and found that job-hoppers received fewer job offers, were more likely to quit soon after being hired, and performed worse on the job than those who were not job-hoppers. Collectively, the findings suggest that employers generally view job-hopping as a risk—and that it often becomes one.

When Feminism Becomes 'Popular': Hashtag Feminism in Ghana and Nigeria



Rebecca Obu
School of Journalism and Mass Communication
College of Liberal Arts and Sciences

My project explores how hashtag feminism in Ghana and Nigeria translates feminist concerns into digital content that circulates widely across popular culture. The central question is, “how does feminist discourse change once it becomes optimized for visibility, humor, and platform engagement?” Drawing from Sarah Banet-Weiser’s work on “popular feminism,” which argues that feminist ideas gain traction by becoming widely accessible and increasingly commodified (Banet-Weiser, 2018), the study examines how local feminist hashtags reflect this shift in African contexts shaped by their own histories of activism and gender politics. I also situate this within African feminist thought, which resists universalizing narratives and emphasizes context, community, and negotiation (Nnaemeka, 2004).

My primary focus is the hashtag #WeAreNotOurMothers on TikTok, a phrase that uses humor, irony, and relational comparison to negotiate generational differences in African womanhood. While the hashtag appears playful, it often gestures toward structural issues such as restrictive gender norms, double standards around sexuality, and the persistence of patriarchal expectations. At the same time, its humor invites high levels of engagement, making it an example of the kind of “spreadable” feminism that digital platforms reward. TikTok’s emphasis on entertainment and trend-driven visibility plays a key role in shaping how these feminist messages are produced and interpreted.

By tracking the use of humor as a rhetorical strategy, my research considers whether these posts challenge or inadvertently dilute feminist critique. Through qualitative analysis of TikTok videos, I’ve identified three dominant strategies: personal testimony as feminist evidence, moral outrage as a reframing of womanhood around refusal and safety, and satire as a critique of religious and generational norms. While structural inequalities are frequently named, solutions largely center on individualized boundary-setting rather than institutional reform. These observations led me to conclude that TikTok reshapes feminist praxis by rewarding affective, spreadable storytelling, producing a form of popular feminism that is contextually grounded yet structurally constrained. In this way, popular hashtag feminism does not simply reflect African feminist negotiation but may gradually recalibrate it, aligning political expression with platform-friendly affect rather than institutional transformation, making it crucial to recognize these constraints if feminist organizing in African digital spaces is to move beyond visibility toward more sustained collective action.

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Indigenizing Academic Librarianship in the Digital Age

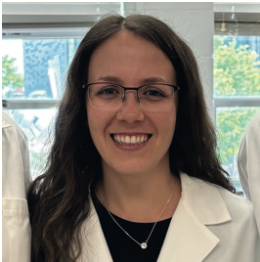


Rowan Wildberg
School of Library and Information Science
Graduate College

In Fall of 2025 Rowan Wildberg continued their research into how Indigenous librarianship seeks to reclaim space and authority within library systems in order to create more ethical and inclusive Indigenous knowledge creation and preservation in the library. They wrote an unpublished conference paper that introduced current and emerging methods to Indigenize the academic library, which means not only making changes to include Indigenous knowledge in the library, but to also make systemic and institutional changes that follow Indigenous cultural values. Their methodology included citations of previous research on this topic, analyzed how the Xwi7x̱wa Library, Leech Lake Tribe's Bezhigoogahbow Library, and Red Lake Nation's Medweganoonind Library have Indigenized their libraries, and reviewed digital tools that several information communities have recently developed for describing Indigenous knowledge in all libraries. They found that an academic library is particularly suited to implement these features and changes. This research matters because Indigenous knowledge is an under-researched area of library science, and learning more about Indigenous knowledge offers opportunities for people of any background to learn more about Indigenous cultures and how our library and knowledge systems can be improved.

Rowan will be continuing their research and writing on the topic with another conference paper this semester, both of which they are hoping to publish after more input and advice from other Indigenous librarians. Rowan is in their last semester of their Library and Information Science Graduate program at the University of Iowa while also working as an intern with the 3D Collections Curator at the Minnesota Historical Society.

Exploring Maternal Blood Vessel Health After Gestational Diabetes



Grace S. Maurer, M.S.
Department of Health, Sport, and Human Physiology
College of Liberal Arts and Sciences

Women who experience diabetes during pregnancy, a condition known as gestational diabetes, face an increased risk of developing serious health issues later in life, including heart disease and diabetes. Heart disease and diabetes are among the leading causes of death for women in the United States. It is important to understand why women with a history of gestational diabetes are at a significantly higher risk for future disease development compared to women who had uncomplicated pregnancies.

Gestational diabetes affects the body's small blood vessels, which play a critical role in overall health. These blood vessels are found throughout the body, including in the skin, heart, and kidneys. Changes in these small blood vessels can reflect broader issues in the body's vascular system. The Microvascular Physiology Lab at the University of Iowa is currently studying endothelin-1, a molecule that has been linked to problems with blood vessel function. Researchers are investigating if blocking the effects of endothelin-1 can improve blood vessel function in women with a history of gestational diabetes, with the ultimate goal of identifying targeted medications to reduce the risk of heart disease and diabetes in these women.

Maternal cardiovascular research is crucial for advancing personalized medicine and improving the health of women who had gestational diabetes. Ultimately, the Microvascular Physiology Lab is dedicated to promoting longer, healthier lives for women by addressing the long-term effects of pregnancy-related health complications.

Quit Being Hard on Your Cells: The Airway Perspective



Aparna Pathmanathan
Department of Anatomy and Cell Biology
Carver College of Medicine

Every breath we take relies on the delicate lining of the airways, known as the airway epithelium, which serves as a multifunctional barrier to protect the lungs from inhaled pathogens. But what happens when the three-dimensional structural scaffold that supports this lining becomes abnormally stiff? That is the question at the heart of Aparna's latest research.

Aparna's work focuses on how the stiffness of the extracellular matrix (ECM)—the structural scaffold surrounding cells—affects the functional regeneration of the airway epithelium. Increased extracellular matrix stiffness has been implicated in the pathogenesis of multiple lung diseases, including chronic obstructive pulmonary disease (COPD), idiopathic pulmonary fibrosis (IPF), and asthma. However, a significant knowledge gap remains in our understanding of how airway epithelial basal stem cells or 'repair cells of the airway' interpret and respond to these mechanical cues in ways that influence airway regeneration and function.

Preliminary studies using donor-derived human basal stem cells demonstrate that increased extracellular matrix stiffness drives the healthy basal stem cells into an abnormally flat tougher type of cells called squamous cells. So instead of rebuilding a healthy airway lining in response to injury and disease, these cells make a flatter and dysfunctional airway epithelium. Through this work, Aparna aims to identify key mechanosensitive drivers or cells' in-built pressure-sensors that convert physical forces into biological decisions to control how the airway repairs itself under chronically stiff environments.

arts



Shake Down

Jack G. Taylor

Art, Art History, and Design
College of Liberal Arts & Sciences

Jack G. Taylor (b. 1996, Seattle, WA) is a painter, illustrator, and printmaker currently based in Iowa City, Iowa. Taylor's work employs cartooning language and pop imagery to critique, satirize, and skewer American culture ("Too Late" Stage Capitalism), and often draws on classic mid-century animation, underground and mainstream comics, film, music, and other pop ephemera to depict the mania and malaise of modern life.

*"Through bright, distorted characters and frenetic tableaux,
I explore the banal evils and strange truths of American life."*

"Shake Down" depicts a cartoon character falling, surprised, with a vibrant cobalt blue jacket, deep indigo purple scarf, and cherry red mouth, rendered in thick, painterly marks against a flat light-ultramarine and burnt sienna brown backdrop. All of these elements come together in bright, colorful compositions that feature distorted characters caught in frenetic compositions.

Sisyphus

Emily T. Swanson

Music Therapy
College of Liberal Arts and Sciences

And I would walk for many days of heaving heat,
And many nights, so crystal cold,
Until my feet had blistered over,
Until my shoes had worn through the soles.

And I would walk any divine distance,
With no ending in sovereign sight,
For the possibility of comet conclusion,
For the lasting rest of my life.

And I will do it all over.

Until my pulse loses its soft ring,
Until my poor soul rots itself clean,
Until my pride snaps off its strings,
And my painted smile begins to bleed.

One must imagine Sisyphus happy.
One must imagine a great many things.



Xeno (Anti Gravity III)

Aykeem Spivey

Painting & Drawing
College of Liberal Arts & Sciences

Aykeem Spivey is from the Chicago-land area and has been interested in exploring the limitations of line, rhythm, and color. Spivey often engages with mid-to-late-20th-century abstract expressionism and minimalism to discuss moments when false binaries dissolve into fluid spaces where self-evolution is possible.



Helene (Timothy's Story)

Alex Goglewski

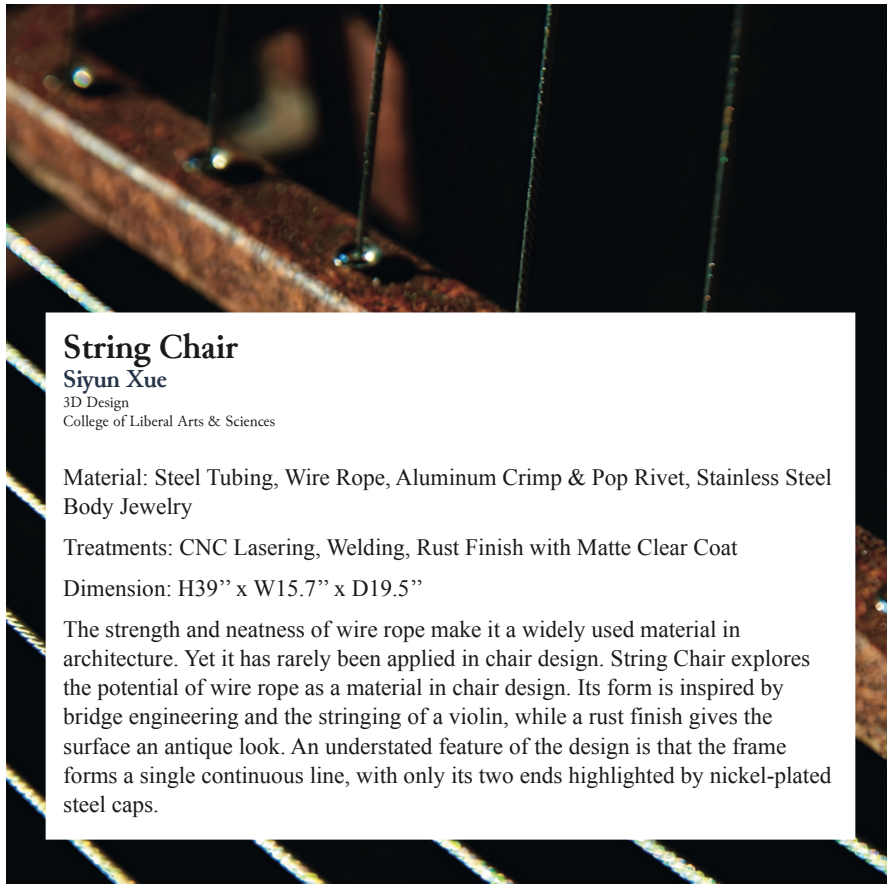
Writer's Workshop, Poetry
College of Liberal Arts & Sciences

"I can't even describe them
out in the fog hollering like foxes
split-bark groaning, hisses clicks
extra tongues and arms, see
nothing might should kill a bear
but it's creeled across the duff
skin grey and hard when I poke it.
I reckon something big took a bite
haints, they're easy to mistake
legs for moonlight.

Kid livin' in the white town
the houses plumb white
caught fish with plastic bottles
watched bikes float down the mountain
into the crick the dog found
a leg bone in the ground
Ma's head's full of snakes she made me bury
my baby teeth next
to the skeleton those teeth
never grew back in.
Washing gums, washing hands in it
where the animals eat
til' the skin is a rash.

Get a fixin' to go back every year
we load the boys up in the truck sit them
on the chicken feathers pressed into chicken feathers
wind in our ears dirty with sweat
knots come loose from our feet.
we didn't bring girls along to those trips
you know how we are
less and less houses every year.
The walls have long finger-scrapes
down the paint. Whatever left its mark
has my teeth in its mouth."

The wind pushed the car into the mountainside.
The houses are homeless now floating
down the river uprooted
lightning splits the trees apart
into new reaching black claws
gasping wonders lap the rain
the ocean rises into the mines
rusts the cages, excavates
Earth's crust. Still peeling fossils
under the floods: bones
of the Three-Headed Devil
the boys the Mas and Asheville.



String Chair

Siyun Xue

3D Design
College of Liberal Arts & Sciences

Material: Steel Tubing, Wire Rope, Aluminum Crimp & Pop Rivet, Stainless Steel Body Jewelry

Treatments: CNC Lasering, Welding, Rust Finish with Matte Clear Coat

Dimension: H39" x W15.7" x D19.5"

The strength and neatness of wire rope make it a widely used material in architecture. Yet it has rarely been applied in chair design. String Chair explores the potential of wire rope as a material in chair design. Its form is inspired by bridge engineering and the stringing of a violin, while a rust finish gives the surface an antique look. An understated feature of the design is that the frame forms a single continuous line, with only its two ends highlighted by nickel-plated steel caps.

When I was Sick, You Visited Me

Delia Carmena, Philosophy, College of Liberal Arts and Sciences

"...and the name of that river was suffering: and I saw a boat which carries souls across the river and the name of that boat was Love."
(attributed to St. John of the Cross)

The word "patience" comes from the Latin word "patientia", meaning *suffering through or the ability to endure*. But normally composed and cheerful Mrs. C had had enough. "Shut up!" she shouts at her fellow not-so-composed, neighboring patient, Mrs. W, who is despairing of the possibility that pressing the call button would get a staff member to come. Bedridden with only a curtain to separate them, Mrs. C has probably listened to Mrs. W voice her pain and discomfort for many weeks. Perhaps Mrs. W's groans remind Mrs. C of the pains she is experiencing herself. We are visitors, and so what seems to be patience on our part is really just a lack of having to endure as long as Mrs. C. The brothers and sisters we visit in the nursing home are in an environment of suffering. Having spent much of my life surrounded by a culture that values efficiency and comfort, experiencing an environment where people have been suffering for a long time with little hope of recovery in sight stretches my understanding of life.

Some people went through the holiday season without a visit from friends or family. I heard stories from a deacon about funerals where only one person showed up for the service — a caregiver. People I have never seen in my life, who are mine as I am theirs in the Spirit of Christ, break down at our visits because they have not had someone to talk to — someone who *wanted* to talk with them — for weeks at a time. The realization that a near-stranger can reach them starkly displays vulnerability and the ever-present human need and desire for connection. Their existence is often one of pain that comes with a body worn by life, but there is also the added pain of loneliness. The latter sort of pain is something we can mitigate with love in action, by spending time and giving attention. I wonder about what they've learned and experienced, and what they could teach me. It is an honor to be allowed so near to their hearts.

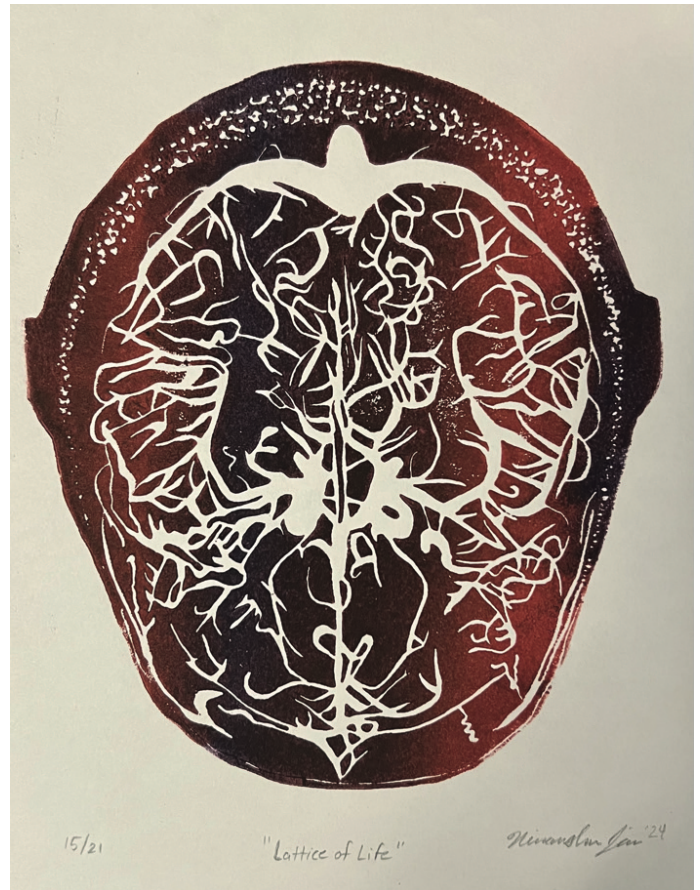
There are things that are obvious and inevitable in life, and, as a philosophy graduate student, I am one for asking questions of seemingly obvious things. The opportunity to reflect on my visits to this nursing home reminds me of the mystery of the concepts of dignity, suffering, and (inevitably) love. Dignity and suffering are concepts that are dear to lovers, to preserve the dignity of the beloved and perhaps to suffer alongside them. Bioethical debates regarding end-of-life may come to play eventually in research, but currently, I have the privilege of beginning to research love from the lens and with the tools of analytic philosophy, a tradition of philosophy known by some to be concerned with clarity and precision. I hope to do justice to the mystery before me by offering clarity on this aspect of the human experience, as well as elaborating on the different (perhaps innumerable) modes by which it is exhibited.

The encounters also cause me to reflect on a variety of questions for myself and for an account of love. I wonder, are there things worth suffering for? Could being around family and loved ones make the bodily aches and pains of age or illness worth withstanding for as long as possible? Would those who care for me (in old age or illness) view my suffering as an opportunity to show me love that they would otherwise not be able to? Depending on how important loving and being loved is in our ethical framework, answering these questions may affect what we take to be a right thing to do for ourselves (and perhaps others) in their final days.

At the time this is being written, God, in His infinite Mercy, knows I'm not ready for the trials these exteriorly fragile beings face yet. But should the time come, I pray for the strength and patience I get to witness in those in the nursing homes.

Lattice of Life

Nimansha Jain, Internal Medicine, Carver College of Medicine



This piece was created through linocut printmaking, a technique in which the artist carves a design into a linoleum block, inks the raised surfaces, and transfers the image onto paper. The process emphasizes the interplay of positive and negative space, the boldness of line, and the tactile textures that emerge from each carved mark. Printmaking allows for both precision and spontaneity, capturing the rhythm and character of the artist's hand with every impression.

Perspectives

Kshitija Kale, Pathology, Carver College of Medicine

What's more dynamic than a perspective ?

Times change. Tides change. And so do people.
Contexts change, experiences change. And so does the opinion.

With each passing day, I become a different person.
I wonder how far I have come. I dread for how far I will go.
For better or for worse.

Trust fades, but not the faith. Yes, I doubt often but I care more.
Lately I have been believing in chances, second and third.
And I have been giving myself some room, to breathe and grow.

It's time to rise to a new thought. It's time to rise to a new person.
For the greater good. For the better me.
It is time. For a new perspective.

Getting to know Dr. Brendan Whitney: A Conversation on Personality, Teaching, and the Realities of Mental Health

Hendri Marinda Sari, Epidemiology, College of Public Health

(continued from cover)

H.M.S.: What do you enjoy most about being an Assistant Professor at this stage of your career?

Whitney: I love helping to navigate the "emerging adulthood" stage that undergraduates are in. They've just left home and are figuring out who they are as a person, figuring out what they want to do with their lives. It's incredibly fulfilling to help them find their passion and discover which career path actually fits their goals, whether it's clinical psychology, social work, counseling, or elsewhere.

H.M.S.: When people read your research, what do you hope they take away from it? Why does this work feel important to you personally?

Whitney: I want researchers to think critically about the tools they use. Personally, this matters because I grew up in a family of carpenters where the rule was "measure twice, cut once." If we aren't measuring depression or anxiety accurately in the "here and now," we're missing the nuances of how these emotions play out in the real world. If we want to understand "why" clinical phenomenon occur, we have to first accurately and reliably measure the "what" that we are actually interested in understanding.

H.M.S.: Looking at your work so far, are there any findings that really stand out to you, or that have changed the way you think about psychology?

Whitney: The replication of the "Five Factor Model" of personality is bizarre and fascinating to me. Across totally different cultures, the US, China, Germany, Indonesia, the same five broad traits (Openness, Conscientiousness, Extroversion, Agreeableness, and Neuroticism) consistently pop up. It shows that while our behaviors might vary by culture, the words we use to describe the core of who we are remarkably consistent...aside from openness, which looks a bit different from time to time.

H.M.S.: Were there moments in your research when the data surprised you or pushed back against your expectations?

Whitney: Yes, and it was heartbreaking. While screening students for my dissertation from 2022 to 2024, I found that 86.5% of the college students had at least mild symptoms of depression or anxiety. Even more jarring, about 25% to 30% screened positive for severe depression. In a previous study, I found that about 92.5% screened positive for at least mild symptoms of depression or anxiety and thought maybe the numbers were high because they were being assessed during the height of the COVID-19 pandemic. But even in the years after, it was still 86.5%. These aren't patients in a clinic. These are the typical college students you see walking across campus every day. The internal nickname for my dissertation was "the kids aren't alright." It really motivated me to keep pushing for better screening and measurement tools.

H.M.S.: How do you envision your research on symptom measurement translating into a practical setting, particularly in how we assess and treat mental health symptoms?

Whitney: It's about "personalized healthcare." In clinics, we often clump symptoms together into one box labeled "Depression" or "Distress." But if a clinician tracks depression and anxiety separately, they might notice that a treatment is helping the depression while the anxiety remains high. That nuance allows for a pivot in the treatment plan that

you'd miss if you were just looking at an "overall" score of "general distress."

H.M.S.: If students took one practical insight from your work, what would you hope it will be?

Whitney: Don't be afraid to try new things and don't be afraid of "non-significant" results. In science, when your hypothesis doesn't work out, the next question is "Why?" That is how science works; that's how science progresses. Failure isn't absolute. It's just a steppingstone along the way to success.

H.M.S.: You teach everything from intro to advanced courses. What's most rewarding about that for you?

Whitney: The "Aha moments." When a student is struggling with a concept and suddenly the light bulb goes off, and it all makes sense. That is the most rewarding thing across any field I teach.

H.M.S.: Are there specific strategies you use to keep students engaged with sensitive material like mental health?

Whitney: I use a skill from therapy called "radical genuineness." I don't try to be a "rigid" professional or pretend to be someone I'm not. I dress casually, I talk about my woodworking, and I even let myself get emotional or tear up in class when we talk about heavy topics like suicide. I tried to model that it's okay to be a real human who feels things thus helps students feel safe to engage with the material.

H.M.S.: How do you reflect on your teaching and adapt when something doesn't land well?

Whitney: I look at student feedback and exam grades. If everyone does poorly on an exam, I assume I didn't teach it well. Just recently, I was teaching a complex statistic called "factor analysis," and it just seemed like it wasn't landing. I spent hours ruminating on it, talking to colleagues for tips, and now I'm revisiting my slides to try a different approach. You have to be willing to "go back to the tapes" and forgive yourself for being a person who makes mistakes.

H.M.S.: Can you share an example of a change you made based on student feedback?

Whitney: I listen to students about the actual setup of the class. I've adjusted assignments like quizzes to be more helpful for students.

H.M.S.: What advice would you give to new faculty developing their own style?

Whitney: Practice, rehearse, get feedback, and most importantly, don't try to be somebody you're not. If you don't feel comfortable being "casual" in your professional persona, don't force it! Students will notice if you're being inauthentic. Just be yourself and bring your own passion into the room.

H.M.S.: You were previously a student here at Iowa. How is it being on the "opposite side" of the podium now?

Whitney: It's weird! As a graduate student, you're trained to defend your ideas and expect to be challenged during presentations – it's how you grow as a professional. The first time I stood in front of 300 undergraduate students, and they just believed what I said without questioning me, it was very jarring. Also, my former professors on my graduate research committees are now my colleagues and friends who ask me to get lunch. It's a bizarre transition, but very enjoyable.



H.M.S.: What has it been like transitioning from being a graduate TA to having TAs teach your courses?

Whitney: The biggest shift is really about the power and control you have when you're in charge of the course. As a graduate TA, I followed my instructor's lead and taught the content they wanted. Now, I'm the one in charge of the curriculum and instructing others on what to teach, which brings a lot more pressure. The weight and the stakes are much higher, and I want to do my best to deliver the best learning experience to my students.

H.M.S.: Does that responsibility change how you handle the day-to-day challenges of a classroom?

Whitney: Definitely. As a TA, if a student was disruptive or if there was an issue like academic misconduct, I could just delegate that to the head professor. Now, that responsibility is entirely on me. I have to be the one to confront students and handle those stressful situations directly.

H.M.S.: What goals or projects are you most excited about for the next few years?

Whitney: Teaching-wise, I'm thrilled to finally teach "Personality Theory" next semester. It was the class that got me into the field fifteen years ago. Research-wise, I'm working on publishing my dissertation data now that I have a larger sample size to run more "fancy statistics." I'm also collaborating with the Pomerantz Center to help psychology students better navigate their career or graduate school options and internships.

H.M.S.: Would it be okay for students interested in these areas to reach out to you?

Whitney: Absolutely. Reach out via email or stop by my office if I'm in. I'm always happy to talk about research, career paths, or even give book recommendations.

H.M.S.: Finally, what do you hope students will remember most about learning with you?

Whitney: I hope they remember that I was honest and transparent. In this field, we don't know everything, and it's important to be upfront about the things we're still trying to figure out. More than anything, I just want them to remember me as an authentic person who taught them to the best of my ability and knowledge.

student spotlight



Alyson Hurley
Art, Art History, and Design
College of Liberal Arts & Sciences

From Classroom to Gallery: Student Exhibition Project

During the fall 2025 session a course titled “The Art Museum: Theory and Practice” was offered again at the University of Iowa. Cross-listed as ARTH:4081 and MUSM:4081, it provided students with an opportunity to work directly with the Stanley Museum of Art’s African art collection. Throughout the course students were able to engage with topics relating to museum representations of Africa (Unit 1), curating exhibitions (Unit 2), African art collections and cultural contexts (Unit 3), and the ethics of collecting (Unit 4). Taught by Dr. Cory Gundlach, the Curator of African Art at the Stanley, the class was well informed and in the best position possible to complete a semester-long exhibition project. It was conducted alongside other assignments that presented the opportunity to apply what students were learning and refine their ability to critically engage with museum practices, especially in relation to the collection and display of African art.

The project developed alongside students’ knowledge throughout the semester, starting in the first few weeks with a multitude of object studies. Viewing objects in the Stanley’s African art collection in person and up close, with additional commentary from the curator himself guided class discussion and informed later thematic and object selections for their exhibition. Proposals were the first step toward coming together as a class and identifying three different topics that the exhibition would employ. Based on these choices, everyone was tasked with suggesting objects to include within each theme, recommendations that would evolve throughout the semester. All members of the class were eventually able to pick which subtheme they wanted to work with, splitting the class evenly into groups. Students were trusted with researching their subtheme’s thematic panel and object labels. Thematic panels were collaborative group efforts while object labels were individually assigned.

One of the most challenging tasks throughout this project was writing content of importance and relevance while also sticking to the strict, limited word-count that accompanies museum texts. Another difficult assignment was coming together as a class to determine the title of the exhibition, one that encapsulated the overall theme while also relating back to the subthemes. Besides the necessary research and writing that accompanies curating an exhibition, and the brainstorming sessions pertaining to the title, students were also part of conversations surrounding the exhibition layout and wall colors. The course presented everyone with the opportunity to be a part of the decisions and moving parts of curating an exhibition in a museum setting, a new experience for many.

Under the supervision and direction of Dr. Gundlach: Olivia Anders, Julie Brachmann, Cecil Campbell, Angelina Gentry, Hannah Grillot, Alyson Hurley, Obatola Layiwola, Maryellen Lerg, Ranee Taylor, Madalynn Vega, Archie Wagner, and Lauren Woessner all contributed to this exhibition project. The exhibition stemming from “The Art Museum: Theory and Practice” in the fall 2025 semester will be on display in the Stanley Museum of Art this spring 2026. The exhibition explores topics including women’s agency and American ideas of feminism, categorization ethics, and connections between spiritual objects and the environment (both physical surroundings and the natural world).

¹“New Conversations on African Art - the Conversation Continues.” Stanley Museum of Art, 2021. <https://stanleymuseum.uiowa.edu/sites/stanleymuseum.uiowa.edu/files/2022-09/New%20Conversations%20on%20African%20Art.pdf>

²Roy, Christopher. “Preface.” In *Baobab*. A Publication Dedicated to the Study of African Expressive Cultures, vol. 1. University of Iowa. Department of Art and Art History, 1997. Clunis, Sarah. “The Stanley Collection.” Collections 3–4, nos. 4–1 (2007): 11–26



It is important to mention the significance of the Stanley Collection of African art and Max and Elizabeth Stanley, its collectors, who later gifted their collection to the University of Iowa Museum of Art (now the Stanley Museum of Art). There were, and still are multidisciplinary engagements with the collection including, but not limited to, the Stanley conferences on African art and the Program for the Advanced Study of Art and Life in Africa (PASALA) conferences. Further support for multidisciplinary engagement has been provided by PASALA, for instance with the Graduate Student Symposia on African art and the *Re-Imagining Ritual and Style: New Conversations on African Art* online series (Roy, “Preface” in *Baobab*, 1997; Clunis, “The Stanley Collection,” 2007; “New Conversations on African Art - the Conversation Continues,” 2021). Finally, this student exhibition itself would not have been possible without the objects and resources provided to the museum and the University of Iowa by the Stanleys.

beyond the books



Drew Jauron
Management & Entrepreneurship
Tippie College of Business

Joined at the Hip: Fieldwork Travel in the 2020s

I was deep in the Derbyshire countryside of England, stomping through wheat fields and navigating the weeded shoulders of a one-lane highway, avoiding drivers and nosy farmers while frantically checking Apple Maps – my only resource to guide me back to my rented Airbnb (the upstairs of an herbalist couple’s home) – all while the iPhone’s 3% battery life stared... me... down. I had just failed at timing a research site visit to a historic dairy farm that closed an hour before I arrived, Apple Maps having provided me the wrong hours, and, in the spirit of adventure, I reckoned I could recklessly hoof it on foot to avoid another £15 Uber. It was then that my gaze ventured upwards from my dim, low-battery mode mobile, and I was treated with the pastoral elegance of horses in a green field adjacent to the public footpath with a clear July sky above.

But I was rarely looking up.

My first experience in Paris – my first experience on the continent of Europe – was spent fighting with the French metro app trying desperately to load a tap-to-pay metro card onto my phone. Frustrated with the two-factor authentication system’s inability to handle my American phone number, I decided, again, to hike the two-mile journey with my roller suitcase through the cobbled, uneven streets from Gare Du Nord station to the 4th arrondissement. Instead of wanderlust, anger followed me to the hostel.

In both of my expeditions to see Olympic stadiums in London and Paris, I used rental e-bikes to reach the outlying neighborhoods the stadiums called home. Through weaving, idiosyncratic routes along both pedestrian and motorized paths, I’d eventually come to reach my destinations, only to find that I’d left the designated e-bike zones and would be fined for leaving the Lime bike where I was. Being unable to park meant spending an extra pound or euro for each minute the ride was extended, necessitating a hasty return to the cities’ typical tourist districts. In addition to sending urgent messages to return to the parking zone, the apps also remotely cut the power to my bikes’ electric motors, thus reducing the high-powered modern inventions to clumsy, heavy cycles that groaned with the push of each pedal. While navigating crudely redesigned highway crossings, the drop-off to a canal on the right shoulder, and pedestrians walking side by side, I frantically interpreted map instructions that frequently suggested turning right, left, around, down a staircase, or across a non-existent road.

Planning and executing an international solo research trip will be one of the highlights of my PhD. I can quantify the trip in a few metrics: 42 days abroad; 2 conferences attended; 5 countries visited; and more than 50 sites experienced, catalogued, and documented for my emerging research interests. The most surprising stat to me, though, was the 15 new apps downloaded on my phone. There’s a paradox of being in a completely new place, sometimes with a completely new language, yet experiencing it through a phone as the main modern travel tool. Hostel & Airbnb reservations. Train tickets. Bike apps. Rideshares. Directions. Things to see and do. Ordering at carveries and food halls. Killing time at transit stations. While some of these functions can still be performed without technology, just the fact that I *could* use a phone made it all the more likely I’d be tempted to use one. Any part of travel that can be put on an app has been put on an app. While this has increased the accessibility of travel, allowing me to see all that I could with quick arrival and departure and with the least amount of preparation possible, I felt an unease in knowing I was always connected, that I was never quite required to step completely outside my comfort zone. Having the world’s information in my palm helped me see the world, but having the world’s information in my palm trapped me into always checking it first.

I was in Amiens, France, walking back from a historic, now-defunct velvet factory. Heading downtown to kill some time, I was leisurely strolling when I stumbled across a place so immediately sky-consuming and ancient that it stopped me dead in my tracks. I barely knew about the Cathédrale Notre-Dame d’Amiens before booking a train to this small city just north of Paris, but when I saw it live, without being prepared to see it, I felt deep connection, awe. Its hall sloped upwards majestically, forming what I imagined to be the largest room I’d ever experienced. I silently toured the cathedral, observing centuries of artisan craft carved into stone, feeling immersed in a location out of a fairytale, a Tolkien novel, the hall of the mountain king. Later that night, I saw the outside facade of the cathedral illuminated by a free light show, music enveloping the night as locals and visitors alike sat amazed. I had found the unexpected, dived headfirst as it appeared before me, and the moment became a clear highlight of the trip.

“Some of the best moments were spontaneous, guided by the wind, a hunch, a recognition of opportunity.”

My phone enabled me to discover so much and to have such varied experiences—experiences I’m grateful to have had the opportunity to have. But, by the end, as I started to recognize my dependency, my quadrupled screen time, I wondered whether it was the right approach. Some of the best moments were spontaneous, guided by the wind, a hunch, a recognition of opportunity. With all the information available now, all the locations one can see virtually, all the travel guides and blogs, there’s still room for the feeling of unique joy of seeing something you didn’t know was there. Some places, some moments of inspiration, some connections with strangers, are only visible if you look up.

teaching & pedagogy

Intentions matter in teaching. Whereas a goal is what one hopes to achieve, the intention is the theme behind the teaching. It is all the quirkiness and spirit behind the curriculum design, classroom engagement, and individual endeavors of students, instructors, and teaching assistants. Regardless of whether I am the mentor or mentee, the instructor or the learner, my intention has often been to be as decent a human being as I can be. Sometimes that intention falls flat for students or feels cloying, but I do think that the underlying purpose of an interaction can be as consequential as the information being delivered. While all of my formal instructional experience has been as a teaching assistant or invited guest speaker, I still enjoy sharing whatever knowledge and practical tips I have because that is the decent thing to do.

Practical suggestions, like printing class rosters from MAUI to familiarize yourself with students' names and faces *before* the first day of class, can make students feel valued in the classroom. Other things like polling students about a preferred time for office hours and repolling after a semester's drop deadline can also stand out and add deeper consideration to teaching practice. Similarly, adding personality to lesson plans can be wonderful. I use fruit snacks often to incentivize student participation, and it is very well received when it conceptually establishes a loose foundation for a later concept, like episodic memory or operant conditioning. Using food as motivation in the classroom can act as an immediate, inexpensive, and effective reward for behavior. It also, importantly, directly engages the students more than just verbatim question-response formats. Almost inevitably, the students at the very back of class voluntarily ask me to lob their earned fruit snacks at them over significantly calmer options like simply passing it down the line from student to student. That zaniness feels personal and human, and I do think it improves the overall classroom experience in what otherwise might have been a static exchange of information.

Teaching often feels more natural when interests align with the course material, but when a course is required as a general education credit or taught outside one's primary discipline, intentions and execution can misalign. These situations often require trial and error to situate the learning, and sometimes those efforts do not land as intended. When that happens, we adjust, drawing on what has worked and what has not. While our own classroom experiences can shape how we respond, the broader history of educational practice can also inform how we adjust. I often reflect on the 1910 Flexner Report and John Dewey's *Experience and Education* (1938) to help calibrate how much adjustment makes sense.

The 1910 Flexner Report shows how reform aimed at improvement can carry consequences that complicate human decency. Emphasizing specialization, standardization, and scientific rigor, the report sought to address uneven and inadequate medical training. While Flexner's recommendations led to higher educational standards, they also produced profound inequities. By directing funding and institutional support toward larger schools and offering little path for under-resourced institutions to meet new standards, Flexner's recommendations contributed to widespread closures. Most historically Black medical schools were shuttered, leaving only two in operation and sharply narrowing access to medical education for aspiring Black physicians.

Flexner's legacy illustrates how improvement can narrow opportunity when standards are pursued without equal attention to human decency. On the other hand, Dewey's *Experience and Education* illustrates a different tension, one between decency and feasibility rather than decency and equity. Rejecting rigid specialization, Dewey advocated for experiential, interdisciplinary learning grounded in curiosity, context, and growth. His emphasis on responsiveness to learners has long been regarded as a more humane and democratic vision of education. Yet this vision is difficult to sustain at scale. The practical demands of educating large populations, maintaining shared standards, and ensuring broad access complicate the full realization of individualized, experience-driven learning.

Finding a balance between human decency and feasibility remains one of the central challenges in pedagogy today. Educational practice does not occur in a vacuum; what happens in classrooms can be shaped by decisions made beyond them, including those of boards of regents and other governing bodies. We only need to look back to the Flexner Report to see how recommendations made outside the classroom reshaped instruction within it, narrowing opportunity even as standards were raised. Yet decisions made beyond the classroom are not the only ones that influence what happens within it; small choices inside the classroom also carry weight. Choosing Motts over Welch's because it does not contain gelatin may seem minor, but that choice widened participation for students with religious or dietary restrictions in a way that was both decent and feasible.

The small decisions we make, and the adjustments we choose when something falters, often extend beyond the classroom. It is a genuine joy to run into former students and learn about the meaningful ways teaching has stayed with them. Sometimes that takes a concrete form, such as being asked to write letters of recommendation; other times it appears more quietly in watching them grow into their own paths. Over time, I have kept reminders of those moments. The student feedback I received during my first semester as a teaching assistant is framed in my office, and many of my office decorations are thank-you cards I have been fortunate to receive. These moments reaffirm my commitment to sharing knowledge and practical guidance, not because it is required, but because it reflects the kind of human decency education should sustain.

In the end, balancing Flexner's call for rigor with Dewey's commitment to humane, responsive learning is not only a matter of policy but of practice. It can take shape in how we structure curriculum and animate a classroom, whether through careful explanation of operant conditioning or the lighthearted backbone of fruit snacks that brings the concept to life. I remain grateful for the students who meet those efforts with curiosity and participation, for it is in that shared exchange that intention itself becomes visible in and beyond the classroom.

Fruit Snacks and Human Decency

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Experiential Community-Oriented Learning in the College Classroom

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partake in experiential learning not only strengthens their immediate classroom community, but their role in the broader community of the university and Iowa City. In this short article I detail my experiences with experiential learning and its impact on my students to emphasize the potential of this pedagogy for other instructors who may be interested in including it in their future course designs.

During the past five years at the University of Iowa I was the instructor of record for RHET 1030: Writing and Communication and MUS 1302: Great Musicians. Additionally, I also served as the Teaching Assistant to MUS 1303: Roots, Rock, and Rap: A History of Popular Music, MUS 2301: History of Western Music I, and MUS 2302: History of Western Music II. In each of these courses I was constantly thinking of ways to engage students with their communities they existed within. Furthermore, I wanted to expand students' awareness of the abundance of resources the university and Iowa City had to offer them as students and community members. Across these courses, I found that community-oriented learning was a valuable pedagogical approach that engaged students in course content and the community they lived in. While the examples I detail below are specific to the courses I taught, their ethos of providing students with hands-on and real-life application of course content and objectives can be practically applied in various fields of study from the humanities to STEM classes.

During my time teaching rhetoric, two of my most successful lessons included experiential learning in the Iowa City community. While teaching students about citations and how to research, I required students to complete a "Main Library scavenger hunt" during class time. Following a guided worksheet, students had to locate: books relating to topics of interest for their projects and then cite them, where different archives were located, and the café (noting what they would order for lunch if they had a free meal). Another successful lesson held during instructional time required students to explore Iowa City and take pictures of advertisements then rhetorically analyze them as a group before reporting back and sharing with other groups. Each semester during student reflections, students noted how they were less afraid of using the library and learned new places in Iowa City through these activities.

As the instructor of Great Musicians, I strongly valued the idea of students experiencing music rather than just listening to it. Because of this ethos, the course's final portfolio project required students to choose from a range of options that engaged with experiential learning in Iowa City. Students could attend a local concert and write a review, participate in music making (such as karaoke) and reflect on the experience, attend a local lecture on music and write a report, or sit in a public space with music and reflect on the music played. Many students were able to attend local concerts such as ones at Hancher Auditorium, The Englert, SCOPE's Homecoming production, Northside Saturday Nights, and Elray's Live and Dive. Another option students gravitated toward was making music, even if they were not musicians or music majors. Students in their final projects frequently mentioned how this assignment was one of their favorite parts of the course, noting that experiencing music and reflecting on how it was part of their life helped them understand core concepts of the class to a greater extent.

During my time as a Teaching Assistant, I also found that experiential learning planned by my instructors was influential on student engagement and enjoyment. During History of Western Music I, Dr. Nathan Platte worked in tandem with the University of Iowa Special Collections and Archives to plan a day for students to look at medieval manuscripts of chant notation preserved from the 13th–15th centuries. Music from centuries ago through this experience was rendered tangible with archival materials that engrossed students. Dr. Sarah Suhadolnik in History of Western Music II brought in The Elias String Quartet in collaboration with Hancher Auditorium and The School of Music to perform short musical excerpts followed by a question and answer session. This opportunity provided students with information from professional musicians who were performing the music students were learning about in course material, translating their classroom experiences to the real world. In the History of Popular Music course, I led students in a GarageBand workshop to teach them how to remix popular songs. Each of these different lessons were recurrently brought up by students when asked what their favorite lessons or experiences were in the different courses, indicating the importance of experiential learning in the classroom.

With intentional planning, instructors can provide their students with valuable and exciting lessons connected to course objectives and content. These different experiences can foster bonding between students who complete them together. Going to the same concert as one another, remixing a song and showing it to peers, or even just laughing about the medieval drawings in manuscript books nurtures community building in the classroom. When students are required to explore the Iowa City community, they also feel more included as a member rather than an outsider that college students so often feel relegated to. This increased sense of belonging can inspire them to become involved in even more aspects of their community and try out new experiences to enrich their time living in Iowa City. Furthermore, these varied approaches to experiential learning ultimately provide students with education on the varied available resources, events, and organizations that can be useful for both their academic and personal lives. Teaching students practical skills such as finding books in a library, how to handle archival materials, or even just reserving concert tickets can embolden them to do these tasks on their own in the future. While not every class can or should be framed with community-oriented experiential learning, it can be a powerful tool for instructors to employ for engagement and fun in their classes.



Credit: University of Iowa Libraries Special Collections & Archives

events & opportunities

Lectures & Seminars

Department of Psychological and Brain Sciences

Brown Bag: Kaitlyn Jones and Johnny Peters

Wed., Apr. 22, 12:30–1:30 p.m. • PBSB B70

<https://psychology.uiowa.edu/event/33730/0>

Kaitlyn Jones is a Graduate Student in the Department of Psychological and Brain Sciences. Kaitlyn is in the Behavioral & Cognitive Neuroscience training area and is a member of the LaLumiere Lab. Johnny Peters is a Graduate Student in the Department of Psychological and Brain Sciences. Johnny is in the Behavioral & Cognitive Neuroscience training area and is a member of the Radley Lab.

Fran Lebowitz: Author, Humorist, and Social Observer

Wed., Apr. 22, 7:30 p.m. • Englert Theatre

<https://events.uiowa.edu/event/36324>

Fran Lebowitz is celebrated as a biting social commentator, known for her sharp essays, bestselling books, and memorable appearances in television and film. This event is free and sponsored by the School of Journalism and Mass Communication.

Levitt Lecture with David Axelrod

Tue., Apr. 28 • Hancher Auditorium – Hadley Stage

<https://law.uiowa.edu/event/33198/0>

David Axelrod is a preeminent American political strategist and commentator and the former chief strategist and senior advisor to President Barack Obama. He was the founding director of the University of Chicago's non-partisan Institute of Politics where he now serves as a senior fellow. Pre-registration required for up to two free tickets.

Hansen Distinguished Lecture: Bhramar Mukherjee, Ph.D.

Wed., Apr. 29, 12:30–1:20 p.m. • College of Public Health Bldg N110

<https://events.uiowa.edu/event/36112>

"Ethics, Community, Communication, and Capacity Building: The Four Quadrants of Being a Public Health Statistician." Dr. Mukherjee has been selected by the University of Iowa College of Public Health as the recipient of the Richard and Barbara Hansen Leadership Award.

Public Philosophy Lecture on Social Epistemology

Fri., May 1, 3:30–5 p.m. • Senate Chamber, Old Capitol

<https://events.uiowa.edu/event/30877>

"Tempting Fate: Taking Risks, Pushing One's Luck and Living an Authentic Life" Distinguished Professor of Philosophy at UC Irvine, epistemologist Duncan Pritchard presents from his latest monograph

Clarence Tow Seminar Series in Economics: Xiao Lin

Mon., May 4, 3:45–5 p.m. • Pappajohn Business Building S107

<https://events.uiowa.edu/event/36034>

Xiao Lin is an Assistant Professor of Economics at the University of Pennsylvania, working on information economics.

Rapid Response History: America250 and its Discontents

Tue., May 5, 5–6:30 p.m. • Schaeffer Hall 140

<https://events.uiowa.edu/event/36987>

"Last of a series of public presentations examining controversies surrounding the commemoration of the nation's 250th Anniversary in 2026—which arrives at a time of political polarization surrounding the uses of history. Cory Young and Colin Gordon examine these controversies in this session.

Funding Opportunities

GPSG Grants

See website for dates • Online Submission

<https://gpsg.uiowa.edu/individual-grants>

Apply for grants from GPSG for travel to professional conferences, research expenses, or materials for a service project.

GPSG GPAC (Organization Funding) Cycle 3

See website for dates • Online Submission

<https://gpsg.uiowa.edu/organization-allocations>

The Graduate and Professional Allocations Committee (GPAC) is responsible for reviewing funding requests from over 500 student organizations on campus and making funding recommendations to Graduate and Professional Student Organization (GPSG). This is an opportunity for student organizations to obtain funding for their events.

Arts & Entertainment

Levitt Lecture: Sandra Sawatzky

Thu., Apr 16, 6–8:00 p.m. • Stanley Museum of Art

<https://events.uiowa.edu/event/37070>

Artist, filmmaker, and environmentalist Sandra Sawatzky speaks about her 220' hand-embroidered narrative tracing the global history of oil—"The Black Gold Tapestry"—currently on display at the Stanley.

How Polarity Yields Five Codes of Music

Tue., May 5, 7:30 p.m. • VOX 0151

<https://events.uiowa.edu/event/32374>

FA Syzygy with S/Z Presentation. A fourth presentation in a series of "intergalactic music poetics" aimed at "transmuting experience of everything as music". Concert is free and open to the public.

Schubert Song Cycle "Die Schöne Müllerin"

Tue., May 12, 7:30 p.m. • VOX 0151

<https://events.uiowa.edu/event/35036>

Free and open to the public.

Student Life Events

Minfulness Silent Retreat

Sun., Apr. 19 1–4 p.m. • IMU 335

<https://events.uiowa.edu/event/37094>

Practice being in the present moment while being guided through a variety of meditations by a trained Student Wellness meditation teacher.

Public Observation Nights

Fri., May 1, 15, 8–12 p.m. • Van Allen Observatory

<https://vao.physics.uiowa.edu/public-observing-nights>

Join the University of Iowa Physics & Astronomy Department as we use the Van Allen Observatory and small telescopes to tour the spring sky. To attend the observation session, follow the signs in Van Allen Hall to the east elevator to reach the roof.

Doc Dash 5k Run Fundraiser

Sat., May 2, 8:30 a.m. • 375 Newton Rd.

<https://uidocdash.com>

Doc Dash is an annual 5k charity run/walk hosted by the University of Iowa Carver College of Medicine since 1989.

Dance Graduate Concert

Thu., May 7, 8 p.m. • Space Place Theater

<https://events.uiowa.edu/event/33058>

Evening performances featuring works choreographed by graduate students from the University of Iowa Department of Dance.

Workshops

Brush Pen Calligraphy Workshop with Artist Tianyi Xie

Thu., Apr. 23, 5–8:00 p.m. • Stanley Museum Art

<https://events.uiowa.edu/event/37243>

An immersive Chinese brush art workshop in the museum lobby—learn fundamental calligraphy techniques, design and create your own custom calligraphy bookmark, and view curated items from Special Collections and Archives. Light refreshments and an opportunity to connect with the community—open to all skill levels.

Write at the Stanley: A Generative Writing Workshop

Apr. 26, and May 24 • Stanley Museum of Art

<https://events.uiowa.edu/event/35473>

Monthly workshop to create new creative writing inspired by works in the Stanley collection. Each session will be led by a different talented writer from our area, who will be offering a new prompt and a new approach to ekphrastic writing (writing inspired by visual art). Bring your own notebook and pencil or computer and leave with the beginning of a newly written piece.

6th Annual BioBlitz, Ashton Prairie Living Laboratory

Sat., July 11, 9–11 a.m. • Ashton Cross Country Course,

3310 Hawkeye Park Rd.

<https://events.uiowa.edu/event/35620>

Join researchers in collecting, observing, and recording biodiversity at the Ashton Prairie Living Laboratory in our 6th Annual BioBlitz. Your findings will inform a major research project and will contribute to the fifth data point in a multi-year documentation of how diversity changes at this site over time. Collections will be housed with the UI Museum of Natural History, accessible for comparative data analysis for generations to come.

REDCap and TriNetX training

Monthly • Virtual via Zoom

https://redcap.link/icts_training

Monthly training sessions for TriNetX and REDCap are open to graduate students, staff, and faculty; the TriNetX Basic Training covers study creation, cohort identification, data exploration, and research-data extraction. The REDCap series offers six progressive sessions—Basic (project setup, form design, user permissions, testing, export), Intermediate (calculated fields, longitudinal data, customization, dashboards), Surveys (distribution and electronic consent), Advanced (automation and data-quality tools), MyCap (mobile collection), and Data Handling (Excel/text data transformation)—most with optional hands-on components. Virtual workshop held over Zoom. Registration required.

Help shape the future of *The Edition*!

Your feedback is essential—please fill out this short survey (<3 minutes) by scanning the QR code to tell us what you enjoyed or would like to see more of. Your response will help us **decide whether *The Edition* will continue** as an outlet for graduate and professional student scholarship—please help guide the future of this publication!

