Prof’s index tracks qualified teachers

California’s efforts to improve public education come down to one thing: qualified teachers, says CSUS teacher education professor Ken Futerneck. “The state has put a number of structures in place including lower class sizes, support and training for new teachers and a rich set of educational standards. But none of these structures matter if we don’t have qualified teachers in the schools,” he says.

To identify where the state’s quality teachers are – and aren’t – Futerneck developed the Teacher Qualification Index, a landmark indicator that measures the level of teacher preparedness in every public school in the state. The index is based on the percentage of fully credentialed teachers in each school as well as the number of beginning teachers. If more than 20 percent of teachers at a school are in their first or second year of teaching, the school’s rating goes down.

“Of course we want beginning teachers,” Futerneck explains, “but when too many are placed in a school, they do not receive the critical support and mentoring that will enable them to be successful and survive their first years in the profession. Ironically, schools with high concentrations of students who are English language learners and poor have the highest percentages of beginning teachers.”

The data is available on the website www.edfondemocracy.org/tqi. Users can conduct searches using a number of criteria including county, TQI rating, poverty level, percentage of English language learners and academic performance rating. The index also looks at the distribution of credentialed teachers around the state.

“The spread ratings tell us whether there is an equitable distribution of qualified teachers in a district,” Futerneck says. “Access to quality teachers is the most equalizing component of quality education.” The initial index, See TEACHERS, Page 4

Forums set for athletics task force

Two public forums have been scheduled by the CSUS Athletics Task Force. The task force was established by President Alexander Gonzalez to review the athletics program. The task force will be posing five questions at the forums:

• What is the role of intercollegiate athletics at the University?
• What are the benefits of a successful athletics program?
• Which facilities need improvement?
• What issues regarding conference affiliation and community interests need to be addressed?
• What should be the future direction of the athletics program?

Comments can be made See ATHLETICS, Page 3

Campus slavery archive to take digital format

CSUS is building a new one-of-a-kind archive that will draw visitors from around the world. But those visitors might never step foot on campus. Instead they’ll click their way through digital holdings – letters, journals, photographs, documents, newspapers and more – that tell the story of African American slave experiences in California and the state’s little-known involvement in the Underground Railroad. The digital archive will hold high-quality images of original source materials carefully cataloged for use by scholars and the curious public.

“The library hasn’t jumped in to digital projects yet,” says Tame Webb, library director and dean. “We need to become a more active player in the field of information technology.”

The CSUS Underground Railroad Project is under the guidance of Joe Moore. Moore, along with his wife, history professor Shirley Moore, are experts in African American experiences in Gold Rush-era California. The two are working with graduate students and library specialists on the project.

Funding for the CSUS Underground Railroad Digital Archive project is through a grant from the federal Library Services and Technology Act administered by the California State Library. It’s part of the National Underground Railroad Network to Freedom Program, a National Park Service effort to

S’Wonderful show celebrates Gershwin

There’ll be rhythm, there’ll be music at “Forever Gershwin,” a tribute show celebrating the work of George and Ira Gershwin.

The CSUS Theatre Alumni Chapter’s presentation is a fundraiser for student scholarships. Performances are at 8 p.m., Saturday, Nov. 15 and 2 p.m., Sunday, Nov. 16 in University Theatre in Shasta Hall.

The revue was conceived and written by Georgia Larson, an advisor to the theatre and dance department and widow of Gerard Larson, who served as a professor and chair of the department for 40 years. Larson also performs in the show.

The revue features music arranged and performed by Carole Delaney, professor emeritus in the music department. Ed Braza, the theatre and dance department’s music theatre director, also performs, along with Claudia Kitka, a professor of voice in the music department and singer/actor Bradley Moates, a theatre and dance department alumus. Theatre and dance alumus Ed Traffon directs the show.

Building bond measure on March ballot

A $12.3 billion school bond measure is officially on the March ballot, the Secretary of State’s Office announced last week. The measure, Proposition 35, would allow the state to sell the bonds to pay for school and university construction and renovation.

Most of the money would be used for K-12 schools. However, $2.3 billion would be available for construction projects at California State University, the University of California and community colleges. However, the Sierra Community College District is also vying for $394 million in local voter-approved bond money.

Proposition 35 was put on the ballot by the Legislature. California begins numbering ballot propositions where it left off in the previous election, beginning over again every 10 years.
Slavery
Continued from page 1

commendare and interpret the Underground Railroad across the nation.

The Underground Railroad was the name given to the loosely or- ganized network of people – most of them free blacks – who helped escaped slaves flee slavery in the South and seek new lives in the North, the West, Canada, Mexico, Europe and the Caribbean.

“Most people don’t think of the Underground Railroad as operat- ing in California,” Joe Moore says.

“But there were a lot of slave issues in California – like bringing slaves into the state and how they were to be treated.”

California was admitted to the Union as a free state largely because white gold miners feared competition from slave labor.

Yet, at the same time, Southern slave holders continued to bring slaves into the state and there were an estimated 200 to 300 blacks – as well as countless Cali- fornia Indians – held as prop- erty in the state’s early years.

“There were ads in the Sacra- mento newspapers offering blacks for sale,” Moore says, adding that the local slave auctions were held on J Street. And, where there were slaves, there were runaways and people who helped them.

“The National Park Service feels it is important to tell the story of the Underground Railroad in the Western United States. And once the CSUS archive is online, it will be linked into a national net- work of websites devoted to blacks’ quest for freedom.”

Telling that story in California is not easy. Most of the people who worked to help blacks escape did so in secret, often using assumed names and leaving few records. The first task was to find out how many of those records still existed and then to bring as many of those records a possible together under one digital roof.

“We really didn’t know how much material was out there,” he says. Working with five grad- uate students from the history and public history programs, they visited 80 different sites around the state and in British Columbia and put together a list of material that fills a three-inch binder.

“It was amazing the amount of material we came up with,” Moore says. It includes newspa- per articles, personal letters, dia- ries, early audio recordings, and – Moore’s favorite – photographs.

“That was the best part for me, just seeing their faces,” he says.

Those on the project will now work with the owners of the material to convert it into high-quality digital images and place them on the Internet.

“It will be a tremendous resource and a source of great value to teachers,” the library’s Webb says.

Webb says the project was unusual in that the library is providing access to materials it does not have physical possession of, acting more as a gateway to the resources than their physical pres- ence. But he says the project could make CSUS a logical place for people looking for material about the African American experience in California.

Moore says they are now working to gather the material and post it on the Web. The first material will go online in the next few months, he says. It will be an incremen- tal process with new materials posted as they are digitized.

— Tim Wright
Early days on campus were tough on inhabitants

This article is one in an occasional series about CSUS buildings.

 Mud, dust, war and hundreds of shrub-eating jack rabbits were among the challenges faced by builders, staff and students during the first phase of campus construction at CSUS. Construction on the first master plan, which included seven permanent buildings and a number of temporary buildings, began with a groundbreaking ceremony in May 1951. Construction of the administration building, now Sacramento Hall, and the library building, now Lassen Hall, began in the summer but bad weather and material shortages caused by the Korean War plagued the project from the outset, causing delays that continued over the next two years.

In addition to the administration and library buildings, the original master plan also included a food service building, one main classroom building and three smaller science buildings that housed both classrooms and labs. All of the buildings were designed in the Spartan, austere style characteristic of state architecture in the 1950s.

Because the site had been completely cleared of all trees and brush by construction crews, the campus was a “sea of mud” in winter that “turned into a dust bowl” in summer, according to George Craft, CSUS history professor and author of California State University, Sacramento, The First Forty Years: 1947-1987. During the rainy season it was common for cars to become stuck in mud and in the summer for dust to coat even the interiors of buildings, making some lab experiments impossible.

The installation of a sprinkler system finally allowed for the planting of trees, shrubs and grass to begin in November 1953. More than 3,000 trees were planted in full spring and spring 1954, including the dawn redwoods that now stand east of the University Union and the eucalyptus grove that now stretches along the west side of State University Drive West.

Unfortunately for grounds workers, the first shrubs planted served as food for the area’s thriving jack rabbit population. In response, campus authorities concocted a solution that may seem extreme by today’s standards: faculty and staff were invited to participate in rabbit hunts. The University provided the ammunition but participants were asked to bring their own guns. The hunts bagged between 100 and 200 hares a week before ending in late fall 1953.

The first phase of construction nearly complete, the American River site began to resemble an actual campus. However, busy construction work would continue to define the campus into the early 1960s.

— Matt Nichols
**SKIRR’ SOARS**

Music and the visual arts will come together in a creative collaboration by CSUS faculty members during the Festival of New American Music at the University Nov. 5 at 8 p.m.

Composer Stephen Blumberg and electronic media artist Rachel Clarke, both CSUS professors, have jointly produced “SKIRR,” a work combining original music with animated artwork. The Empyrean Ensemble will perform Blumberg’s music as Clarke’s images are projected on a large screen for the finale of its concert at 8 p.m., Tuesday, Nov. 5, in Capistrano Hall.

“Many people don’t believe skirr is an English word,” says Blumberg. “It’s an unusual word that means to fly or go rapidly.” Blumberg says he and Clarke chose the word to act as a unifying theme for the piece, and that it describes the mood the work evokes.

“SKIRR is a living drawing in a state of continuous transformation,” says Clarke.

“At times the animation is very abstract, at times it is representational. If it is a constant metamorphosis that’s choreographed to the music,” adds Blumberg. A still image from the nine-minute piece graces the poster and program for the festival.

The festival is one of the longest running annual events dedicated to modern composition. All festival events are open to the public and nearly all are free. Included are concerts, lectures, classes and presentations at area schools. Venues range from the University’s Music Recital Hall to downtown Sacramento’s Sterling Hotel to the historic Crocker Art Museum.

For more information, contact the CSUS music department at 278-5155.