study allows Mann to create a reference collection for two hardwood forests on Maryland's lower Eastern Shore, determine species richness and diversity using different collection methods, and to examine presence of introduced species and determine their relative abundance.

Preparing Aspiring Teachers to Hypothesize Ways to Assist Young Students

Jenny McFadden, Education

McFadden will be collecting and analyzing data as part of Dr. Randall Groth’s National Science Foundation (NSF) Research Experiences for Undergraduates (REU) project titled Preparing Aspiring Teachers to Hypothesize Ways to Assist Young Students (PATHWAYS). Her role in the project is to contribute to the development of interview protocols and then to conduct interviews with undergraduate PATHWAYS participants to help measure the initial impact of the program. Upon conducting each interview, she will also be responsible for transcribing the data. McFadden will then collaborate with Dr. Groth in data analysis, disseminate their research findings by co-authoring a manuscript to submit for publication and present at conferences as opportunities become available. The RAP grant will be used toward the purchase of recording and transcribing equipment, with all remaining funds used to provide incentives for participants to commit to the interviewing process.

Re-Evaluating Brecht’s “Epic Theater” Model and the Role of Empathy through Michael Haneke’s Sound Track in Funny Games

Celeste Reeb, English

Bertolt Brecht’s work has been so influential that cinema studies has developed a short hand version to describe his expansive body of work, which includes focusing on just a handful of terms: alienation effect, epic theater and active spectatorship. Through limiting our understanding of Brecht, we have constructed a binary that does not exist in his work, which is Rationality = Good and Empathy = Bad. In re-evaluating what Brecht actually states about the relationship between these two terms in the didactic model of “epic theatre” we begin to understand the deeper subtleties found in his texts. Evidence of the use and misuse of Brecht is apparent when reviewing criticism of film directors who employ the use of “epic theater,” and one director who particularly embodies these issues is Michael Haneke. In particular, Haneke’s Funny Games (1997) is often praised or demonized for its Brechtian tendencies, but it is always judged on this shorthand binary version of Brecht that has been created. When we remove the rationality/empathy binary, we are able to examine Haneke’s work and understand the nuances present. Furthermore, while the Brechtian tendencies in Haneke’s work are often discussed on the visual level, the sound track encompasses much of the true essence of Brecht’s work. By reexamining Brecht in relation to Funny Game’s sound track, we begin to see the neglected areas of film studies and the possibilities for new exciting research open.