

FALL 2012

acumen

The magazine of Lehigh University's College of Arts and Sciences

New Play Design Lab

A Critical Conversation

Transfer of Volatiles

Shaping the Modern Presidency

The
transformative
power of
the ARTS

LEHIGH UNIVERSITY | COLLEGE OF
ARTS & SCIENCES



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CONTRIBUTORS

EDITOR

Robert Nichols

CAS ADVISORY BOARD

Donald E. Hall, *dean*
Frank Davis, Diane Hyland,
Garth Isaak, *associate deans*

DESIGNER

Kayley LeFaiver

CONTRIBUTING WRITERS

Karl Brisseaux
Bill Doherty
Geoff Gehman '89 M.A.
Amanda MacMillan '04
Robert Nichols
Dawn Thren

PHOTOGRAPHERS

Douglas Benedict
John Kish IV

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Lehigh University
9 West Packer Avenue
Bethlehem, PA 18015
www.cas.lehigh.edu

READER FEEDBACK:

Please send comments to:
acumen@lehigh.edu

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Message from the Dean



New Magazine, New Direction

This issue of the magazine explores how CAS faculty and alumni are making a difference.

Welcome to *Acumen*, our “new” magazine chronicling the student, faculty and alumni accomplishments that energize the College of Arts and Sciences at Lehigh.

Acumen has been around for years, but its purpose in the past was to promote the college in various professional arenas. I felt that what we really needed to do is share the stories we hear daily about the accomplishments of our students and alumni, as well as our faculty. I wanted to create a magazine that would keep you informed of the many advances being made by the college and its alums, and we are off to a great start in this issue.

In the following pages you will meet Kevin Pauza '86, who is revolutionizing the treatment of spinal pain. We will also introduce you to a diverse group of other graduates whose paths were forever altered by their education in the arts at Lehigh. You will read about the life-changing impact on students and faculty made by the philanthropy of alumni such as Karen Schaufeld '83 '14P and Dale Strohl '58, and you will discover the impact our students have in the surrounding community through efforts like those of Christina DeSalva, the first community fellow in our Environmental Policy Design program. Finally, you will meet Professor Dena Davis, our Presidential Chairholder in Health, who is helping make national policy on health-related issues.

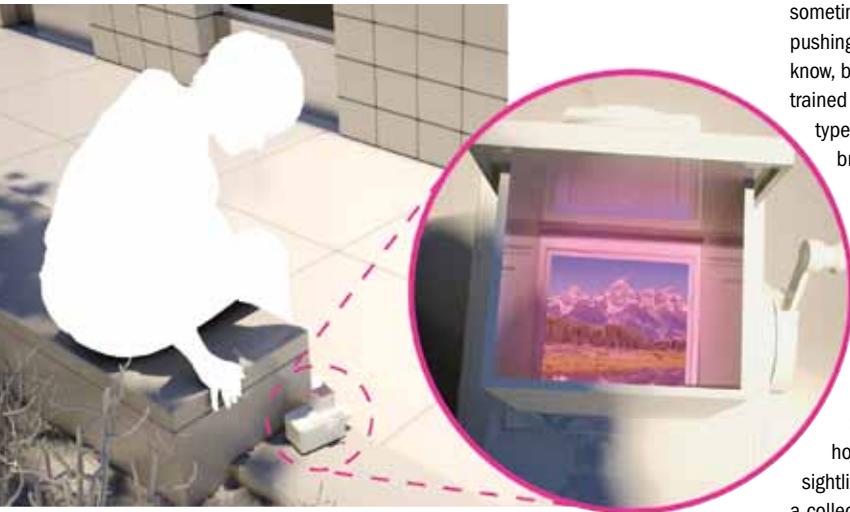
We created *Acumen* to share with you the vitality and breadth of scholarship and creative activity within the college. Though it is a redesigned publication, we elected to keep the title *Acumen* because it evokes our capacity to shed light on significant issues and accomplishments. I hope that the wide-ranging work found within these pages interests you and keeps you connected to the college.

As I attend Lehigh events, I have the opportunity to meet many College of Arts and Sciences alumni. Some remain deeply involved with Lehigh; others have drifted away. I invite you to come see us. If you haven't been on campus in a while, I hope you will return soon. You will likely be deeply impressed by its physical changes. Recent renovations and new buildings have greatly changed the campus skyline. But there are some changes you won't see when you enter the campus grounds. A university's greatest assets are its people—the students, the staff, the teachers, the researchers and you, the alumni. A university is made up of people who form the heart of an educational institution and the soul of students' educational experience. A university derives its function from the people who occupy its buildings. A university's reputation is strengthened by the support of its alumni.



As an alumni magazine, *Acumen* is your magazine. If you know of someone who will make a great story, send us an email at acumen@lehigh.edu. Enjoy this issue of *Acumen*. I look forward to hearing your thoughts and comments.

Donald E. Hall
Herbert and Ann Siegel Dean



Art Mile-High Artwork

Wesley Heiss, assistant professor of design in the department of art, architecture and design, has teamed with fellow artist Marek Walczak to produce a series of 20 pieces of art to be strategically placed down a 12-block stretch of 14th Street in downtown Denver.

With his partner, he produces permanent, public artworks. The artists have been commissioned by the city to create a treasure hunt of hidden artworks meant to be part of the environment and blend into the surroundings. Cast in zinc, objects include a wide range of iconic viewing and recording devices, such as a Polaroid, a Sony TV and a spyglass. Each piece is attached to a piece of existing infrastructure and keyed to a specific view of the neighborhood. Holding a prototype of the spyglass, he says the piece will be aimed at a vacant parking lot.

"When you look through it, you'll see a building that was torn down, a historic building, put back in place."

The pieces will depict a variety of things, from famous events that took place in the neighborhood, to humorous juxtapositions, to illustrations of possible future

Heiss' work in Denver includes a twin reflex camera as art (above) and Thought Balloons (below).

uses of the street. Each piece will include a QR tag, so visitors can use smartphones to link to a website where they can read background information about what that particular story depicts.

Heiss is working with the Denver Historical Society to determine appropriate stories for each piece and establish a website where community members can



submit ideas. Each piece brings a new set of challenges as Heiss navigates government regulations and community desires.

"We have to recalibrate and adapt, negotiate and address everyone's concerns. And we're working with technology that is

sometimes new to us. It's scary pushing the bounds of what we know, but that's the fun of it. I was trained as an architect, but this type of art offers a tremendous breadth of opportunities.

"Part of the fun of these projects is to come up with a new technology to use every time. It was a difficult site, and we didn't automatically know how to approach it. The idea came from a conversation we had about how to create interesting sightlines down the street. As a collector of old technology, we eventually gravitated toward what cool things you could look through and how we could misuse them."

The project is scheduled to be complete in spring 2013.

Heiss has created other works for the city. In January 2011, he opened *Thought Balloons*, a playfully interactive piece that inserts software-generated text-based dialogue over the heads of people seated on the frame. When someone sits down on the bench, which is covered in black glass, a thought balloon pops over their head suggesting what they are thinking. If two people sit

on the bench, thought balloons pop up, creating conversations between them. The texts are updated by the community, who can provide suggestions for dialogue text on a website established for the project.

"I try to have a sense of humor in my work. It's playful and easily

accessible, and it needs to make sense to the people who live in the area. For me, the most satisfying thing is to see people using and enjoying the things I have made."

Theatre

New Play Design Lab

The creation of a play is a tremendously collaborative process involving the playwright, the director and the actors, but designers are seldom included in this effort. Without designers, the development of any play misses critical visual perspectives, argues Melpomene Katakalos, who in July headed the New Play Design Lab at the Bay Area Playwrights Festival in San Francisco, Calif.

It's a novel approach to developing a script. Normally, plays develop in a workshop environment, as festivals bring together directors, writers and actors but seldom include visual artists. In response, she developed the New Play Design Lab, which brings designers into the mix in the early part of the process.

The Bay Area Playwrights Festival brings together a select group of playwrights and professional collaborators to engage in an in-depth development process over three weeks every summer. The work leads to two public, staged readings of each play, with a week for rehearsal and rewriting in between the readings. As head of the design lab, Katakalos directs intensive design seminars.

"As designers, we think differently than writers and directors, so the visual person is a tremendous benefit to writers. The goal is not to design the shell. It's to have a designer in the room to talk about visual ideas, to lend another creative mind to the process."

Katakalos says the festival is an excellent environment in which young designers can be part of the development. Lucas Ingram and Rebecca

Pink Ladies, one of Katakalos' Cornell boxes.



Osborne, fourth-year theatre majors focusing on design, joined Katakalos and were involved

in design meetings, offering their ideas and responses to the plays.

"A lot of veterans of design have not been part of the process. They show up the first day of rehearsal when the show is in production at a theatre, not in a festival setting where it's being written and is changing. It's changed me tremendously as a designer by being part of that process. When you have a deeper understanding of how the play is made, your design choices make more sense. They are more deeply rooted. They have more meaning."

A co-founder of San Francisco's Crowded Fire Theatre, Katakalos was an integral member of the Bay Area theatre community and has worked with many festival playwrights over the years. The design lab also requires designers to create pieces of art, either research based or collage, that are visual representations of the plays in an abstract form.

"They can really open up conversations with playwrights and directors about the play. It's very environmental, very scenographic. It's not about just costumes, or just lights, or just sets. It's the overall feeling of the play. It's still a malleable form. They are great conversation pieces, great visual manifestations of the play."

Katakalos often creates sculptures out of found objects and is inspired by renowned designer Joseph Cornell. By collecting and carefully juxtaposing found objects in small, glass-front boxes, Cornell made boxes representing things we cannot see: ideas, memories, fantasies and dreams.

In the classroom, Katakalos' students build "Cornell boxes" as inspiration for their designs.

The boxes help students get used to the ¼-inch scale they'll use to build models of their scenes and also let them think about objects in different ways.

"Cornell takes everyday objects and transforms them into something new and beautiful," Katakalos says. "I find this is helpful for theatre because we're constantly working with real, recognizable objects that are transformed by being on stage.

"Even if a playwright is writing about a specific era, they are writing about now as well. One of the things I think is relevant is the idea of taking real objects, putting them on stage and changing them into something different. One of the things I try to teach my students is, just like in stage design, while the sculptures are composed of real objects, their juxtaposition is transformative."

Architecture

Mapping Shadow and Light

Anthony Viscardi, professor of architecture in the department of art, architecture and design, joined a select group of artists in April when he spent a month on a residential fellowship at The MacDowell Colony in Peterborough, N.H., to explore his art of "shadow mapping."

The MacDowell Colony, the nation's oldest and leading art colony, provides "creative individuals of the highest talent an inspiring environment [to] produce enduring works of the imagination."

Viscardi was chosen by a panel of writers, artists, composers, film-

The Shadow Hut by Anthony Viscardi.

makers and architects. While at MacDowell, Viscardi continued his 20-year investigation into shadow mapping, a drawing method generated by tracing the sun-cast shadows of an architectural construct as it is built over one day. In essence, the resulting drawing records and interprets the intertwining of space and time.

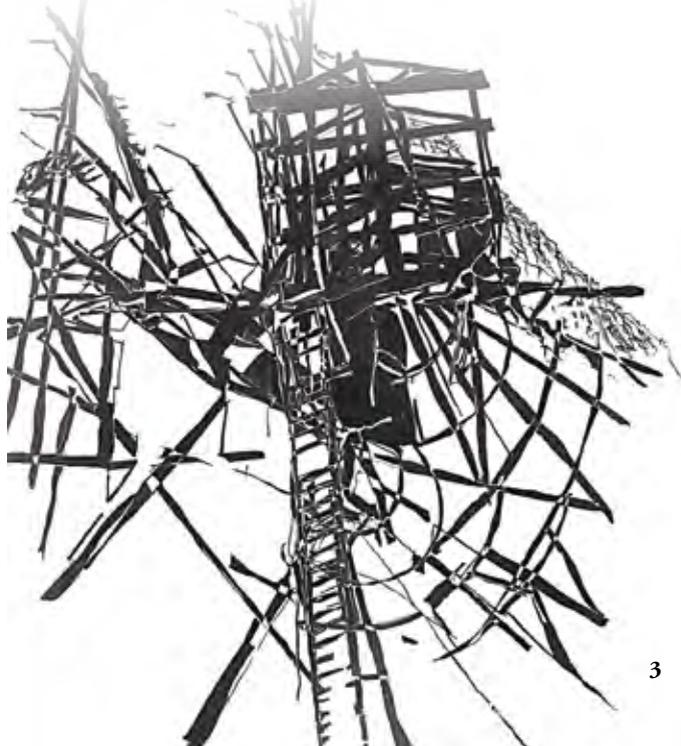
"Receiving the MacDowell fellowship was an incredible honor and a pleasant surprise," says Viscardi. "Formally I was accepted at MacDowell as an architect, but once there, I saw my work was as an artist." MacDowell colonists are assigned one of 32 cottages scattered on 450 acres of woodlands and fields. Viscardi lived and worked in the Alexander studio, a stone building designed after a Swiss chapel that Marion MacDowell saw in her travels. He says this space provided the freedom to create without restraint.

"It's quite a luxury, actually," he laughs. "You're given free rein to do whatever you want. Since colony etiquette dictates that colonists are to be left alone to create, no one drops in on you. Even your daily basket lunch is delivered to your door without

interruption. They leave you alone, and there are no obligations. You wake up every morning confronted by your work. It's exciting, but it's also challenging at times. You surround yourself in your work. To have that kind of immersive opportunity truly is a gift."

In one shadow-mapping technique, Viscardi uses pencil on Mylar, allowing the graphite to smear as he works, continually drawing as the sun changes position and later highlighting areas by erasing. Some of these drawings remain small in scale, but others are reinterpreted large scale, up to four feet wide by eight feet long. Since his studio space at MacDowell allowed him to work larger, he made an interesting discovery. While small drawings are typically very detailed but feel perceptually expansive in scale, the large-scale drawings change in the viewers' perceptions and seem smaller and more organic.

"I've always done art. It's always been related to my teaching and my practice of architecture. Doing this fellowship at MacDowell fortified my work as a professional artist and re-energized me as a teacher. I'm excited about what I'll be able to take back to the studio and my students."



English

The Narrative of Hip Hop

After more than 30 years, Hip Hop culture has evolved from the local parties hosted by DJ Kool Herc on the streets of the Bronx to an international powerhouse that impacts music, movies, art and fashion. Hip Hop includes DJing, Hip Hop dance, graffiti art and rap music. Rap draws upon a rich storytelling history, and this connection with African American literary and oral folk traditions is of particular interest to James Braxton Peterson.

Peterson, associate professor of English and director of Africana Studies, studies and teaches about Black popular culture—Hip Hop, media and the graphic novel. His main research focuses on the socio-linguistics found in rap music—the speech, vernaculars and language variations—that create the narratives of Hip Hop culture. He examines the stories artists are telling through their music and is becoming increasingly interested in the structures of the language in rap music.

The author of the forthcoming book *Major Figures: Critical Essays on Hip Hop Music*, Peterson examines artists' use of meter and rhyme scheme and the fact that

Artists such as Public Enemy helped bring Hip Hop to the cultural mainstream.



James Braxton Peterson

there is a tremendous breadth and richness to Hip Hop.

"If you step away from the content and look at the form, there is a profound use of metaphors and analogies. Metaphors, analogies, similes are the central poetic principle of rap music. I'm interested in narrative structure—how stories are told—and the poetic structures. And if you look at the form, it spans genres. You have country rappers, classic rappers, gangster rappers—it crosses all forms of music.

"Jazz influenced a whole generation of artists, and rap has been equally influential on my generation. Hip Hop has shaped our sense of aesthetics. There's wonderful storytelling taking place."

In the end, Peterson says, he hopes to develop a dialogue about how Hip Hop fits into the scholarly discourses about Black literature and culture.

"Hip Hop is part of a continuum of oral and folk expression that begins with the sermonic tradition, slave narratives, moves into Negro spirituals, the blues, jazz, soul, and rhythm and blues. Rap music is on that trajectory," he says.

Along a similar path, Peterson recently began studying narrative found in graphic novels. A devoted reader of the *X Men* who owns nearly all the issues, Peterson finds connections between the two forms.

"At the core, if you go back and read the literary genealogy, you will find the creators were deeply invested in diversity as a political issue. The original formulation is trying to use mutation as a metaphor for race. They did it exceptionally well, right from the beginning."

Modern Languages and Literatures

Perspectives on Turkish-German Literature

Germany has become a nation of immigrants. Approximately 20 percent of Germany's population has an immigrant background, and an estimated four million people with Turkish roots now live in Germany. This new reality has changed the country's literature, music, arts and culture. Vera Stegmann, associate professor of German in the department of modern languages and literatures, is exploring works by contemporary authors from the Turkish-German community.

With help from a New Directions Fellowship, Stegmann spent part of this summer conducting research in Berlin, attending readings, visiting art exhibits and meeting authors. Her current project focuses on the Berlin-based writer, actress and director Emine Sevgi Özdamar. Özdamar's *Berlin-Istanbul Trilogy*, a series of three novels that is inspired by Heinrich Heine and Bertolt Brecht, chronicles her life as a Turkish immigrant and has influenced the next generation of young Turkish-German artists. Among these, Stegmann will analyze works by novelist and visual artist Feridun Zaimoglu, poet Zafer Senocak and film director Fatih Akin.

In order to fully understand Turkish-German writers, Stegmann also explores literature from Turkey. She is shifting her research from German studies to comparative literature and focusing on Turkish authors, especially the novelist Orhan Pamuk, who received the 2006 Nobel Prize in Literature. Pamuk's *Snow* centers on a Turkish poet who spent 12 years of political exile in Frankfurt, and the novel takes place during the 1980s and 1990s in Turkey and Germany. This dual perspective, presented by a Turkish author, sheds light on the life of immigrant writers in Germany.

"German literature has greatly diversified in the last few decades,

and the methods of comparative literature provide invaluable tools for its study,” says Stegmann.

Stegmann’s previous scholarship focused on exiled German authors who were forced to flee Nazi Germany during World War II and who emigrated to the United States or Latin America. Her latest effort will provide a new understanding of Turkish-German intercultural space from both German and Turkish perspectives.

Funded by the College of Arts and Sciences, New Directions



Turkish-Germans are reshaping their nation’s cultural and artistic landscape.

Fellowships provide two years of support (\$10,000 of support per year) to active scholars who would like to pursue a significant new direction in their research.

Religion Studies

A Critical Conversation

The Sepoy Mutiny of 1857-58 was a major turning point in the development of India’s social and political movements that paved the way for the emergence of a sovereign nation. Muslim reformer Syed Ahmed Khan, one of the architects of this modern India, provided a mediatory discourse between Western modernity and traditional Islam and is the focus of research by Khurram Hussain.



Hussain, assistant professor of religion studies and a member of the Center for Global Islamic Studies, focuses on the period just after 1857 and Khan’s reaction and writings following the rebellion. In particular, he examines Khan’s role in providing a mediatory dialogue between Western modernity and traditional Islam. In the aftermath of the mutiny, Governor General Charles Canning asked whether the Muslims were bound by their faith to rebel against the Queen, and Khan’s career is a response to that question, says Hussain.

“It’s not a yes/no answer that he gives. He wants to have a critical conversation about the relationship between the British and the Muslims in India. So, today when Muslims are being asked this question in America—in general, ‘Are you secular or not? Are you Westernized or fundamentalist?’—they’re either here or there kinds of questions, and what I want to get from those kinds of questions is to have a critical question about Muslims and the West. Syed Khan provides a template for that.”

Khan was a mediating figure, says Hussain. He sought to have a dialogue with the British while at the same time conversing with Indian Muslims, and his writings provide a model for developing a conversation between Islam and the West. Khan integrated Western science with the traditions of Islam when he founded the Muhammadan Anglo-Oriental College, and Hussain finds connections can be made to modern discussions.

“He was trying to get the language of science mixed in with the language of Islam so that you could learn them together rather than thinking of them as separate things,” he says.

Most Western literature focuses on the question of whether Islam is commensurable with Western modernity, and doing so creates incomplete understandings of the Islamic perspective, he argues.

“Everyone is trying to determine whether Islam is commensurable with the West, and that leaves the discussion in a strange place. A conversation needs to take place, but that dialogue is difficult



Gurkha soldiers with their British officer, 1858 (above). A Kashmiri Muslim vendor sells caps during Ramadan.

because the West does not understand Islam on its own terms.

“Islam has values that are distinct from Western values, but commensurability is not a development question. That question cuts down the conversation. If we are going to have a conversation, we need to have a critical conversation.”

Earth and Environmental Sciences

Transfer of Volatiles

Petrologist Gray Bebout and two of his graduate students traveled to the French-Italian Alps in July as part of a project examining the degree to which carbon in seafloor sediments and oceanic crust is returned to the mantle, contributing to whole-Earth carbon cycling.

Bebout's research focuses on geochemical cycling at various time-scales aimed at understanding the transfer of volatiles such as water, carbon dioxide and nitrogen among Earth's atmosphere, biosphere, hydrosphere and lithosphere.

Funded by the National Science Foundation, Bebout and his students

analyze the extent to which rocks still preserve the geochemistry, element concentrations and isotope compositions they possessed at the surface before subduction.

"You begin with carbon-bearing rocks and sediments on the seafloor and they travel via subduction to great depths below the surface, releasing carbon that could be returned to the surface at arc volcanoes such as those in Washington State, Oregon and Alaska," says Bebout. "It's important to understand the cycling of carbon in these materials, because in the big picture, excluding the recent effects of humans' burning of fossil fuels, the primary geological effect on carbon levels in the atmosphere comes from volcanoes."

A related project examines nitrogen biogeochemistry, looking for signs of ancient-Earth atmosphere and ocean evolution, including oxygenation effects on sediments from 2.5 billion years ago. He and his team look for nitrogen isotope signals of oxygenation of the atmosphere related to early-stage evolution of the Earth's atmosphere. Connected work examines volcanic glasses from the seafloor that show evidence of microbial activity within them.

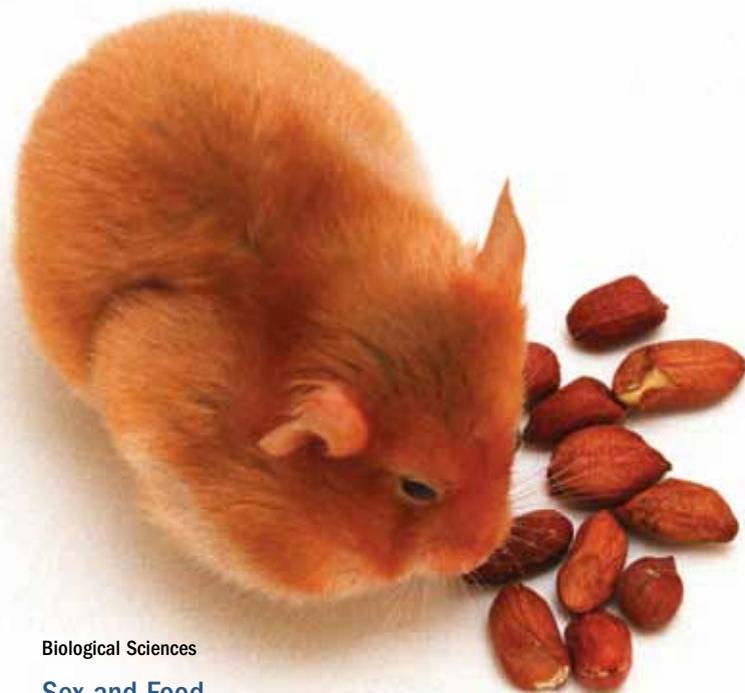
"If you look at these glasses at high magnification, you see microtubules that we think represent microbes that burrowed through and partly metabolized the glass. They leave behind residues, including possibly isotopic nitrogen signatures that might be used as early-Earth life signatures."

Bebout's work has caught the attention of scientists developing strategies for the search for life on Mars. His lab is examining nitrogen abundance and isotope ratios in selected Earth rocks and minerals, with the goal of assessing whether similar materials on Mars could preserve isotopic evidence of past biological processes.



Bebout's research is increasing scientists' understanding of the evolution of the planet, deep-Earth cycling, volcanic emissions and changes in the biosphere.

study deep-Earth carbon cycling. Rock samples collected in the Alps hold clues to the Earth's long-term degassing history. Though now part of the mountains, these rocks were originally on the seafloor and were subducted nearly 100 kilometers deep. Bebout and his team



Biological Sciences

Sex and Food

Obesity research has revealed a long list of neuropeptides, hormones and metabolic events that accompany eating and fasting, yet the incidence of obesity continues to rise. While the medical community touts portion control, neuroscientist Jill Schneider argues that the answer may really lie in the metabolic connections that control hunger and sex.

"You can't seem to untie it," says Schneider, professor of biological sciences. "Most of the peptides that promote hunger will inhibit sexual libido or inhibit fertility, and those that stimulate fertility inhibit hunger. You have this Yin/Yang effect on reproduction." During evolution, "those things that made us reproductively successful are the things that were passed on. One of those things is the ability to store body fat."

In her forthcoming book, *Food and Sex*, Schneider examines how chemicals in the brain that were formerly thought to induce satiety actually increase the desire for sex. Conversely, she illustrates the effects of "sex hormones" on the appetite for food and the tendency to store energy as fat. Her insights stem from the work in her laboratory, where she studies animals in a device that mimics important aspects of the animals in their native habitats. For example, female hamsters live in simulated underground burrows, and when they emerge, they have

After a satisfying meal, hunger is inhibited and thoughts turn to reproduction.

the option to either "shop" for food and carry it to their home or spend time with adult males.

Her experiments will reveal which hormones and drugs will regulate our body weight over long periods of time and which evolved to allow animals to make short-term choices between food and sex. Her data will illuminate the reason that so many drugs developed for one purpose turn out to have side effects on other aspects of behavior and physiology. Her focus on sex hormones will also give scientists insight into why certain drugs and hormones affect males and females differently.

Mathematics

The Probability of Teaching Excellence

Joseph Yukich, professor of mathematics, was rated one of the top 300 college professors nationally in the book *300 Best Professors*, published in April by The Princeton Review and Random House.

According to The Princeton Review, the ratings were based on survey information collected from hundreds of thousands of students

to determine which schools had professors who were rated highly in clarity and accessibility.

This survey information was combined with data from RateMyProfessors.com to compile an original list of 42,000 professors. The list was then narrowed down to compose the final list of 300 professors nationally. The book's profiles of professors are organized by academic fields. More than 60 fields are represented, and within each field, the profiles are presented alphabetically by professor names.

"It is a great privilege and honor to teach Lehigh students," says Yukich. "I enjoy teaching many courses, but perhaps my favorite undergraduate courses are Mathematics 22 and Mathematics 23. Students in these courses somehow bring out the best in me, and I shall always be grateful for the chance to teach calculus to a large number of talented and dedicated undergraduates."

As a researcher in probability theory and stochastic processes, Yukich has published more than 70 research articles, has authored the monograph *Probability Theory of Classical Euclidean Optimization Problems* and is associate editor of the journal *Glasnik Matematički* and the *Journal of Mathematical*

Communications. His recent work involves understanding the probabilistic behavior of random graphs and random networks and is supported, in part, by the National Science Foundation.

Yukich is a two-time recipient of Fulbright Lectureship Awards to France, and he has held visiting research positions at Cornell University, Universitat Zurich (Switzerland) and the Universite de Strasbourg (France). In 1998, he received the Eleanor and Joseph F. Libsch Research Award at Lehigh, and in 2004, he received the Donald B. and Dorothy L. Stabler Award for Excellence in Teaching.

Physics

DeLeo Elected AAAS Fellow

The performance of American students on standardized math and science testing has been a hot-button topic for years. Average test scores often fall behind those of comparable nations, raising concerns about the ability of future generations to compete in the global economy.

To Gary G. DeLeo, professor of physics, getting young students excited about science is a welcome challenge. He has organized outreach programs at area schools for more than 20 years, and for his efforts, he was recently honored as a fellow of the American Association for the Advancement of Science.

AAAS, the world's largest general scientific society, publishes *Science* magazine. Fellows are elected by their peers in recognition of their efforts to advance science or its applications.

"Being named a fellow is a really nice

feeling," says DeLeo, who is in his 33rd year at the university. "It gives me the opportunity to contribute in new ways."

As the director of Lehigh's Science Learning Adventures program (LehighSLA), DeLeo visits students of various grade levels at schools throughout the Lehigh Valley. Educating them about



Gary DeLeo with LehighSLA students.

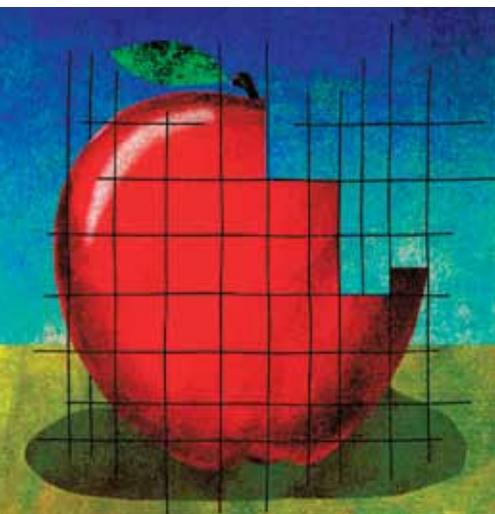
science, he says, can positively impact the national discourse.

"Our nation needs more scientifically literate citizens. A lot of decisions are made with a very poor understanding of how the world works," says DeLeo. "The best way to do it is to start when they're young, where the need is greatest."

DeLeo incorporates hands-on activities in his lessons. Children in the LehighSLA program have built motors, used oscilloscopes to see the sound waves their voices create and used telescopes to observe planets and moons. Every student leaves with a small gift, usually the project they have been working on, and a smile.

His research initially focused on condensed matter theory, but eventually, a desire to consolidate astronomy at Lehigh resulted in a shift back to what he appreciated the most as a kid: astrophysics.

"I can say I largely like the attention Lehigh pays to personal needs," says DeLeo. "Students get a small-school feel at a place with major resources. My positive interactions here are several."



The Social Sciences



Kathy Olson (right) draws on her background in both law and journalism to examine the right of publicity, such as media coverage of Suri Cruise (above).



Journalism

Putting a Price on Fame?

The right of publicity gives celebrities the right to control the commercial use of their identities, but when they use it to block news reporting or critical commentary, important constitutional freedoms are put at risk.

The conflicts between the First Amendment and publicity rights are of particular interest to Kathy Olson, associate professor of journalism and communication, who is studying the issue with support from a New Directions Fellowship.

Olson's work has focused on intellectual property law and its impact on free speech. Her primary research has concentrated on issues surrounding copyright, with

an emphasis on the mechanisms that help strike a balance between property rights and protection of First Amendment values. Olson plans to expand on this research to investigate the right of publicity, focusing on how the law of publicity rights is influenced by economic, historical and political factors and how it reflects societal values.

"The Constitution requires Congress to set limits on the rights of copyright owners in order to protect the public domain," Olson said. "But the right of publicity exists at the state level and is rooted in the common-law right of privacy, so First Amendment-based protections are inconsistent.

"The right of publicity is basically the idea that your persona is property that can be bought and sold. This brings up issues of personal identity and cultural commodification that transcend legal doctrine. It's something new for me in terms of my research, and I find it fascinating."

Funded by the College of Arts and Sciences, New Directions Fellowships provide two years of support (\$10,000 of support per year) to active scholars who would like to pursue a significant new direction in their research.

Sociology

Climate Change and Indigenous People

The Highland Maya of Mexico are located in the central highland region of Chiapas, the southernmost state. Beginning in the 1970s, some Highland Maya began to emigrate into the lower elevations in Chiapas due to economic reasons, land shortages and political conflict.

A Mayan woman embroiders a garment.



David Casagrande, associate professor of anthropology and a member of Lehigh's Environmental Initiative, has spent the past 16 years studying how Tzeltal Mayans in Chiapas use medicinal plants and, more recently, how they adapt to climate change.

This summer, Casagrande, who speaks Tzeltal, interviewed people in the region to understand how Mayans adapt to climate change. Highland Mayans are very traditional, compared to Mayans living in the lowlands along the Guatemala border, he says. One challenge for these people is they subsist by slash and burn horticulture, producing crops mainly of corn, beans and squash. The particular varieties of plants they grow have developed over centuries to thrive in a particular altitudinal zone.

"It won't work lower, and it won't work higher. These zones are shifting, but the people are not. Where you live is a function of the clan you belong to. You can't pick up and move because there is another clan nearby, so they have to change. Question is, how rapidly are things changing? Climate change is affecting mountainous regions, and the Mayans are being forced to adapt. I'm interested in how their models regarding climate and horticulture are helping them adapt, or not."

Closer to home, Casagrande studies how rural communities in the Midwest recover from floods, looking at why people refuse to move out of flood plains after being repeat-

edly flooded. Casagrande and his colleagues recently convinced Olive Branch, Ill. to relocate the entire town and are in the process of helping them plan their new town.

"It's a phenomenal way to turn gradual rural decay around. It's really encouraging because it means you can build a town for the future."

History

Martin Luther and the Peasants' War

The Protestant Reformation, begun with Martin Luther's posting of The Ninety-Five Theses in 1517, rapidly escalated into an evangelical reform movement that transformed European Christianity. Less than a decade later, a massive rebellion of German commoners challenged the social and political order in what would prove to be the greatest popular rebellion in European history until the French Revolution.

Michael Baylor, professor of history, explores the connections between the German Reformation and the Peasants' War. The author of *The German Reformation and the Peasants' War*, Baylor finds that there is a direct relationship between the two.

"If you read them carefully, Luther didn't challenge the idea of indulgences per se, but indirectly he challenged papal authority. The 95 theses touched off a popular movement that began to grow and spread in intensity and to become increasingly radical. It's there that the connection is to be found."

Luther himself became increasingly radical in his criticisms of the church, Baylor adds. He began to denounce the idea of purgatory, the practice of confession as a sacrament and church authority. In the Holy Roman Empire, ecclesiastical authorities also held secular power. In questioning this authority, Luther questioned their right to be secular

rulers. He also ascribed to the community rights that had political implications—the liberty to choose their own pastors and to define doctrine. Some communities then argued that, as Christians, they had rights to abolish serfdom, to



The connection between the German Reformation and the Peasants' War has been debated for centuries.

fish and hunt, to restore common lands and to reject the demands of landlords. The peasantry thus connected with but extended Luther's principles, an underpinning for the rebellion in 1525.

The uprising grew to a level that threatened the structure of society. Luther denounced the violence in the reform effort and later the rights of the commoners to determine their own fate, gaining him favor with the German ruling class and laying the foundation of a Lutheran church that is identified with establishment politics.

Political Science

Shaping the Modern Presidency

A governor's mansion is often the last stop for politicians who eye the presidency. Executive experience at the state level shapes individual presidencies, says Saladin Ambar, and the actions of governors at the turn of the 20th century changed the nature of the presidency itself.

Ambar, assistant professor of political science, explores how

governors' changing roles molded the modern presidency. The author of *How Governors Built the Modern American Presidency*, he argues that these executives shaped the behaviors we now expect from the position, traits like legislative leadership, leadership over one's party and an overly executive-centered political philosophy.

"These things were happening at the state level first before we saw them take root in the presidency," he says. "You had governors who became president

who brought to the White House certain practices. You also had governors who were exceptional, strong executives whom presidents sought for guidance as to how a modern executive should behave."

By the end of the 19th century, industrial capitalism was a powerful feature of the American economy and politics, and reform became an issue at the state level. The economy was growing, but with it came a sentiment that Washington had become corrupt. Voters were seeking a remedy, so they looked to governors.

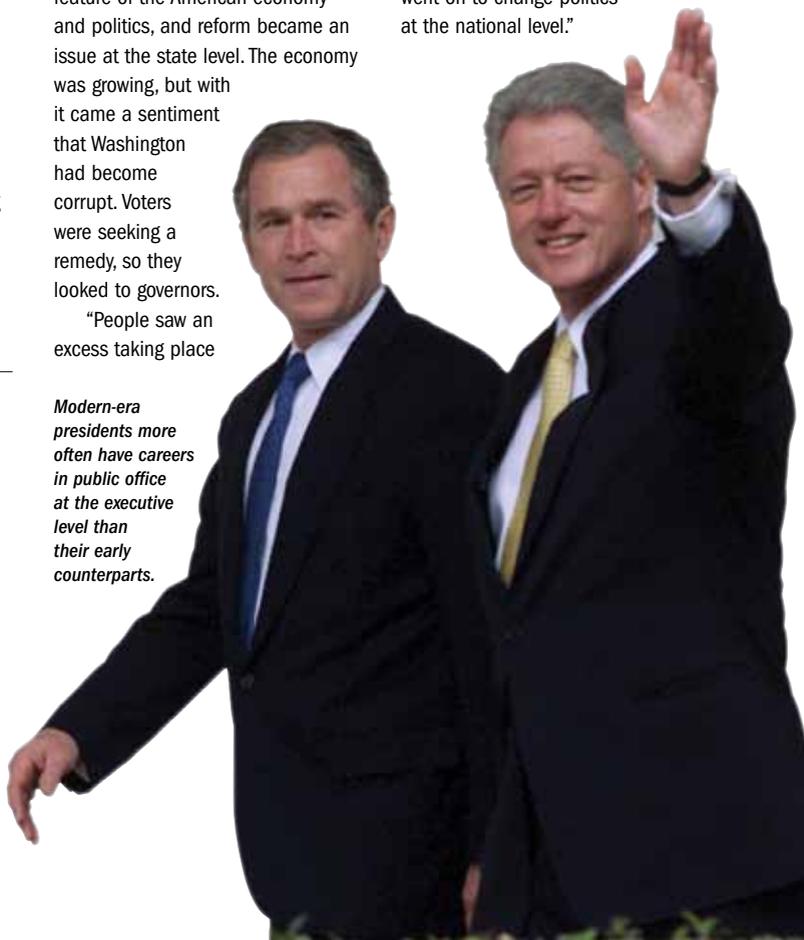
"People saw an excess taking place

in corporations, and because legislatures were seen as corrupt, they looked to their governors to become empowered," says Ambar.

Many constitutional powers were granted to governors during this period, such as control over budget and a de facto understanding that executives would lead the legislative branch. Reformist governors, such as Wisconsin's Bob La Follette and California's Hiram Johnson, influenced the behaviors of presidents.

"You see some of this taking place ultimately with people like Teddy Roosevelt in New York and Woodrow Wilson in New Jersey, where on occasion they said to their own political party, 'We're going to do it this way in the interest of the people.' This notion that the governor is directly related to the people is a modern concept. These reformist governors changed the rules about how politics is conducted, and the changes at the state level ultimately went on to change politics at the national level."

Modern-era presidents more often have careers in public office at the executive level than their early counterparts.



The **PIED PIPER** of **PAIN**

Kevin Pauza MD '86 developed a disc treatment that's remarkably natural, affordable and successful

BY GEOFF GEHMAN '89 M.A.

Kevin Pauza MD '86 is on the short list to be nominated for the Nobel Prize in Medicine. It's because he has something wanted, or needed, by millions of people with severe spine pain. It's a natural biologic healing agent poised to change the way people with spine pain are treated worldwide.

Pauza's invention will allow millions of people, previously relegated to undergoing complicated spine surgery, to be treated nonsurgically. Instead, Pauza's patented "squirt gun" infuses the healing agent directly into the spine. Injected into damaged discs, the treatment seals disc cracks, reduces inflammation and regrows new tissue, curing degenerative disc disease and providing new hope for painlessness.

Relatively affordable and successful, the disc sealant has made Pauza phenomenally popular, even before its introduction. His services are so in demand that the hospital he cofounded, Texas Spine and Joint Hospital, in Tyler, Texas, leads the world in the number of spinal procedures performed. Pauza himself receives more than 5,000 referrals daily, all from patients who want to avoid spinal fusion, a surgery both expensive and invasive.

"Pain is an incredible motivator; the relief of pain is an even more incredible motivator," says Pauza from Beverly Hills, Calif., where he was making house calls to royal dignitaries and other

VIP patients. Royals are on his patient list, along with professional athletes and diplomats from all corners of the globe. They all know the advantages of getting permanent relief without surgery.

"It's the same for princes and queens, farmers and the homeless," says Pauza. "Everyone wants more control over their bodies and their lives. Everyone wants to be pain free."

Pauza says his interest in medicine probably took hold during his teenage years on his family's farm, near Hershey, Pa. It was there that he learned the loss of independence that comes with major injuries. He was cycling one day with his brother, when a truck struck his sibling, catapulting him 50 yards into the family orchard. Suffering a broken skull, pelvis and spine, his brother's long recovery convinced Pauza to become a spine specialist, dedicated to preventing paralysis, an often permanent condition that he says cuts him to the core.

Pauza majored in biology and psychology at Lehigh, two disciplines essential when dealing with the physical and mental wounds of chronic spinal pain. He decided to specialize in the spine, largely because spine injuries ruin lives and consume more health care dollars than any other disease. Pauza wanted to make dramatic changes in a field where he could have a positive impact on the most lives.

His choice was right. More than 1.2 million Americans have spinal surgery annually, more surgeries than those for heart disease or cancer. Nearly 300,000 have spinal fusions, a procedure Pauza finds often ineffective, inappropriate and cruel. Stabilizing vertebrae with screws or rods dramatically limits the spine's natural flexibility, which can damage adjacent areas and trigger other traumas, he says.

"Fusion, or the metal artificial disc, may be the worst treatment imaginable. To be frank, one of the reasons fusions are so popular is that they're so profitable for physicians and hospitals, many of whom don't know any other procedures to offer. So physicians in the know call fusions 'the annuity plan' for spine surgeons because, almost without exception, their patients will be back for more treatments. Unless they're 90 years old, and they die first."

His quest for a healthier solution began soon after the 2006 opening of his hospital. He discovered that the solution lies in a natural resource—the key proteins of blood plasma. Fibrinogen and thrombin combine to form fibrin, which helps heal cuts. Fibrin sealants are commonly used in surgery because they're less aggressive than sutures and control bleeding better. Pauza significantly modified the natural sealant, using it to instigate regrowth of young, healthy disc. The FDA said that it's the first time someone developed a way to make old tissue young.

Pauza sketched his plan for a spinal sealant on a napkin while drinking cocktails with a friend, an intellectual-property expert who became a fellow patent holder. Around midnight, he left the restaurant and returned to his hospital to start working on his compound. Three days later, he concocted a fibrin treatment. Within weeks, he tested the treatment on his first patient.

More than five years later, well over 1,000 people have been treated privately with Pauza's sealant. A remarkable 86 percent have reported decreased pain, increased function and improved mental health. Patients often return to driving, can walk again and sleep without pain for the first time.

Pauza is the lead investigator for the FDA study evaluating his Biostat Biologx Fibrin Sealant, now in its third phase of clinical trials. He predicts FDA approval by 2015 and widespread availability by 2017.

Not stopping there, Pauza is also studying the success of putting biologic into degenerative

joints to regrow them. Imagine the benefits of regrowing cartilage in a hip instead of replacing the hip, he says.

Relatively low cost is another attraction. The fibrin treatment is about \$100,000 less than a typical physician's fee for a spinal fusion. Pauza will save the United States billions of dollars annually. That money can be used to find cures for cancer and other diseases, says Pauza.

"We all want to lower the cost of health care with good outcomes," says Pauza. "It's exciting to think we can take a huge chunk of the expenses out of the puzzle completely and free up a big amount of money for more important matters."

The spinal sealant has political purposes, too. Pauza has treated football players, race car drivers and other professional athletes who need to avoid the sort of surgery that could terminate team contracts and endorsement deals. World leaders have chosen the non-surgical procedure to bypass long recoveries, a potentially dangerous sign of weakness to foreign and civil enemies alike.

Pauza's relationship with foreign leaders started three years ago with an advance call from an official at the U.S. Department of State. Initially, he worked with Saudi education ministers to develop new medical technologies, programs and schools, part of a campaign to give the Middle Eastern nation a vital industry other than petroleum. Today, thanks to word-of-mouth advertising, he doubles as the resident spine specialist for Saudi royals, a pied piper on call, in more than a half dozen countries.

"When people hear I'm in their country, they come from other countries in the region to see me," says Pauza. "They ask me: 'Oh, can you see one more person?' What can I say but 'Sure'? They keep arriving uninvited, so sometimes 'one more' becomes 12 at a time. It's like a spider web that keeps growing." While abroad, his personal assistant tries to plan his days, so he gets at least three hours of sleep. Otherwise, the calls wouldn't stop.

Fibrin sealant is the spine of Pauza's empire. He is also a major investor in the first artificial spinal disc. He directs a foundation that gives a \$250,000 award to pioneers in nonsurgical spine treatments, and his fellowship program trains students around the world.

Pauza lives the creed he adopted as a medical resident: "The reward for hard work



"Pain is an incredible motivator; the relief of pain is an even more incredible motivator."

is always more hard work." On a normal day, he sees 30 patients in the operating room at his hospital, consults with clients around the globe and shares conference calls concerning tests of the fibrin sealant and the artificial disc. Every week, his office receives more than 250,000 emails. His voice mail is routinely full, as is his assistant's.

Pauza works seven days a week, often on four hours of sleep, sometimes on none. He does so easily, even cheerfully, driven by a Hemi-powered Hippocratic oath to heal without harming.

"I'm a little bit of a maverick, a cowboy pushing the envelope," says Pauza. "I feel that if I didn't push it, nobody else would. I don't want money. I don't want fancy cars. What I want is to make a real difference in society. I want people to say after I'm gone: 'Wow, imagine growing new tissue in the spine for the first time—imagine that was done by a guy from Lehigh.'" ●

by Bill Doherty

The transformative power of the arts at Lehigh

There is a creative alchemy that takes place when students are on stage, behind stage or in the studio. For some Lehigh students, these experiences shape career choices. For others, they leave lifelong impressions that outline life beyond the arts.

Like most Lehigh football players, Rob Riley '03 arrived at Lehigh with a sound game plan. He would major in accounting, because math was his favorite subject, and he'd eventually land a lucrative job in New York's financial district.

His future was all mapped out. Or so Riley thought.

One theatre class, an introductory acting class with Kashi Johnson, changed everything. That class led to Riley landing the lead role of Walter Lee in the Lehigh production of *A Raisin in the Sun*. Once bitten by the acting bug, the script of Riley's life ended up being completely rewritten. He left the football team after his freshman year and officially declared himself a theatre major by his junior year.

Today, he's living the life of, er, Riley. After attending Ohio University, where he received his MFA, he's acted in commercials, appeared on various television shows, traveled the country with a production of *Fences* and acted opposite established stars in two well-received Broadway shows—first starring alongside James Earl Jones and Phylicia Rashad in the Broadway revival of *Cat on a Hot Tin Roof* and then landing a life-changing role, opposite Dan Lauria and Judith Light in *Lombardi*, which chronicled the professional and personal life of Hall of Fame football coach Vince Lombardi.

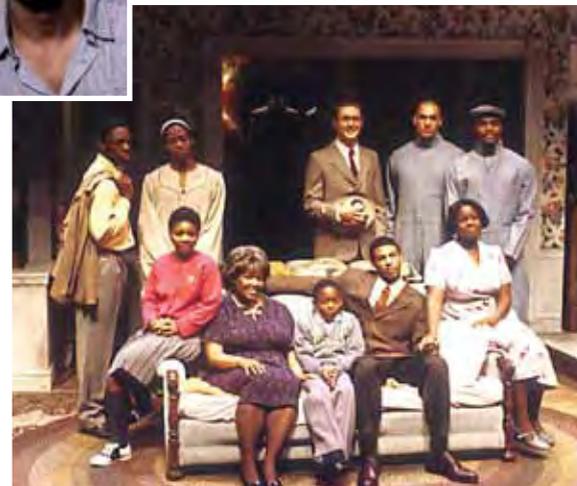
Riley's critically acclaimed work during his seven-month Broadway run in *Lombardi* as former NFL linebacker Dave Robinson, who was drafted by the Green Bay Packers in 1963 and played on two Super Bowl championship teams, has enabled the 32-year-old actor to move to Hollywood, where, in 2012, he

had a supporting role in the *Bourne Legacy* and will be a series regular as Terrence in the upcoming VH1 TV series *Bounce*.

"It's not easy to become a working actor as Rob Riley has done," says Pam Pepper, professor and chair of theatre. "But,



Rob Riley (left) has established a successful acting career since his days at Lehigh. Riley portrays Walter Lee in the cast of *A Raisin in the Sun* (below).



NICK RUECHEL, COURTESY OF DEPARTMENT OF THEATRE

first of all, Rob is talented, and he found something that he was truly passionate about while at Lehigh. His love of acting—combined with his competitive nature that he honed playing football and his ability to market himself, thanks in part to the business classes that he took at Lehigh—has allowed him to succeed in a difficult field.”

Exploring the Human Experience

While Riley has been able to find success on the Great White Way and in Hollywood, the arts at Lehigh University play different roles—sometimes it’s a starring role curriculum-wise, like with Matthew Burrows ’11 and Sarah Mikenis ’08. And other times, the arts play a supporting role in the lives of Lehigh students. That’s because students from every discipline participate in the thriving Lehigh academic programs in art, architecture and design, creative writing, music and theatre, as well as the many opportunities awaiting them in the Zoellner Arts Center and the Lehigh University Art Galleries.

“The kids we get here do it because they need it,” says Lucy Gans, professor and chair of art, architecture and design. “They want it. It’s a part of them they can’t, or won’t, shut down. Many take another major, but they end up here, because it’s what they do.”

Burrows was one of these students. He was the kind of student who was constantly drawing during class, driven to put his thoughts and ideas on paper. Then he found Berrisford Boothe’s Drawing I class. Now in his second year at the School of Visual Arts in New York City, Burrows credits the influences by faculty as a foundation for his early success as an artist.

“I didn’t paint at Lehigh,” he says. “I worked with pen and markers, which is not a traditional approach, but I had faculty like Berrisford Boothe, who let me do my thing and figure it out as an artist. Professor Boothe is an undervalued asset to Lehigh, not just the arts programs, with a well of ideas. He taught me how to see things in a different light, to find inspiration anywhere. He gave me the confidence and the recognition to pursue this. He was my mentor and supported me when I decided to try it make it as an artist.”

“The art program is small and underappreciated,” adds Burrows. “It lacks the large community I now have, but I think if I hadn’t had the support of Berris, Lucy and Marilyn (Jones) and gone through the program at Lehigh, I don’t think I’d be happy about where I am now. I came out of the program able to stand on my own and knew this was not only an aspiration, but a career path.”

Mikenis came to Lehigh on an athletic scholarship, but a torn ligament ended her future on the field. She didn’t know



Burrows’ untitled work (above) from his self-published book, *Just A Glimpse. End of Words* by Berrisford Boothe (left).

what she wanted to study, until she found Gans’ figure drawing course.

“Lucy taught me how to draw. She is fiercely dedicated to her students and was the catalyst for my decision to become an artist. She always encouraged me to draw more, paint more, read more and push my work further. She taught me to work hard in the studio and gave me confidence in myself, my ideas and my paintings.”

The time spent in the studio provided Mikenis with a solid foundation—in 2011, she was selected to be part of the Vermont Studio Center, the largest international artists’ and writers’ residency program in the United States. The Portland, Ore.-based painter will have her first solo show in January 2013.

“Studying painting at Lehigh was unique and afforded me opportunities I wouldn’t have had at art school. I became an excellent writer and researcher and developed strong foundations in drawing and art history. I built relationships with and learned from students studying architecture, engineering, English and biology. That cross-pollination of ideas between science, art and the humanities at Lehigh is important and makes stronger, more creative and innovative students.”

The Bigger Picture

For students like Will Frece ’10, the open-door policy of Lehigh’s arts programs allowed him to pursue his musical passion, engage with others who share similar interests and develop skills in collaboration and leadership—all outside of his major.

An untitled work, oil on canvas, by Sarah Mikenis. Mikenis credits Lucy Gans (below) with giving her confidence as an artist.



Frece not only possessed a well-developed, math-science side, he had played the piano and the trombone and sang in church groups and school choirs throughout his school years. Lehigh—with its interest in educating the whole student rather than taking a conservatory approach—allowed him to keep participating in the arts.

“There were many benefits to being in the Lehigh choir,” says Frece, who now works in Manhattan’s financial district managing global database systems for Morgan Stanley. “The very first thing it does is to widen your social circle and expose you immediately to students of all disciplines as well as grade levels/ages.

“The largest benefit, however, is one that’s sometimes overlooked and taken for granted—you get to sing amazing, phenomenal music. There’s not a dull moment learning it either; much of what we sang in choir was difficult to learn. From complex rhythmic patterns and a diverse set of foreign languages to performing proper dynamics with pitch-perfect accuracy, choir is much more than just singing for the sake of singing.

“It is an educational experience and one of the finest I have ever had the privilege of participating in while at Lehigh. We traveled, too, which was another huge benefit. I traveled to China in 2007 and Portugal in 2009. Both were amazing, life-changing trips.”

Frece is grateful that Lehigh’s arts community is committed to involving students from all disciplines in performances, productions, literary publications and student clubs.

“Lehigh recognizes and understands the importance of artistic balance in (what are often)

narrow and packed curriculums mandated by many technical majors,” says Frece. “I was speaking with a fellow alumnus regarding what we felt to be the real strengths of our respective educations at Lehigh, and we concluded that the flexibility to work ‘artistic exposure’ into any form of education at Lehigh was right up near the top of the list. Choir helped us to do this very easily, providing a much-needed outlet from a stressful and—sometimes, at least in my case—artistically bland set of major-specific course work.

“The role of arts anywhere is to add color to life. Lehigh’s many arts programs, like choir, do nothing short of exactly that.”

Sean Maloney ’12, an Easton, Mass., native who chose Lehigh because the school’s behavioral neuroscience program was run through the biological sciences (rather than through psychology) and because he wanted to have an adventure and move away from home for a few years, had a similar experience to Frece.

Early in his Lehigh career, Maloney, who had done some acting in high school, enrolled in a lighting technology class with adjunct professor and Zoellner Arts Center lighting coordinator Sue Ragusa.

“My interest in science and technology made me grab onto (theatre) lighting, and I never let go in my four years,” says Maloney. “I did return to acting at Lehigh for a couple of shows; however, my biggest roles were in lighting. I was the master electrician for many shows and also was the lighting designer for *American Buffalo* and *The Belle’s Stratagem*.



Maloney was lighting designer for *The Belle’s Stratagem*.

COURTESY OF LUCY GANS AND SARAH MIKENIS. HEATHER K. SALWICH

*"We do more than teach our students about life in the arts;
we teach them about life and art." — Pam Pepper*

"The theatre program is one that has open arms for anyone at Lehigh. I had friends that were engineers, business students, science majors, art majors, Greek students, non-Greek students and many more. It's nice to have an outlet that is outside your major that is very comforting and rewarding to be a part of."

Maloney, who began attending the University of Massachusetts Medical School in August 2012, says that he will have a lifelong appreciation of arts and firmly believes that his exposure to the arts at Lehigh will continue to help him when he finishes medical school in 2016.

"I already have a great appreciation in the arts, from theatre to painting to photography, mostly because Lehigh opened my eyes to these experiences," says Maloney. "My experiences in theatre have made me a more open-minded person and allow me to approach problems from all angles. I believe that this skill will be used throughout my career in medicine and will make me a better doctor."

Mustard and Cheese

Mike Pomerantz '47 saw his lifelong love of the arts blossom at Lehigh, too. As a transfer student from New York University right after World War II, Pomerantz came to Lehigh at the start of his junior year. While pursuing his business degree, he decided to try out for a Mustard and Cheese production of *The Philadelphia Story* and landed a bit part as the butler.

"That was the start," Pomerantz recalls. "In the next production, I landed the lead in *The Streets of New York* as the villain of the old-fashioned melodrama. By then, Mustard and Cheese was enriching my life as much as my studies.

"My studies were focused on business because, upon graduation, I was going into our family's manufacturing company in New York. And I did. But, I was always interested in the theatre. Being a New York boy and marrying a girl (his wife, Ruth) who loved the theatre as well, we both were privileged to appreciate the American theatre at its greatest. Though business was my vocation, the arts of all kinds were part of my being.

"The Yiddish Art Theatre was an important part of the Jewish scene on the lower east side of New York City in the 1920s to 1940s. My great aunt—my grandfather's sister—was an actress on that stage. I guess the theatre's in my blood."

The Mustard and Cheese is part of Pomerantz's DNA as well. So much so, in fact, that Pomerantz and his wife endowed the Mustard and Cheese office in the Zoellner Arts Center—thus ensuring that future Lehigh students, whether they are theatre majors or not, can tap into their inner Lawrence Olivier.

For his 80th birthday a few years ago, Pomerantz came back to Lehigh to see the theatre department's version of Shakespeare's *Twelfth Night*.

"I knew I had to attend. In my senior year, I had played Malvolio," said Pomerantz. "(After the more recent produc-



The cast of *Twelfth Night* met with Pomerantz after a 2009 performance. The Yiddish Art Theatre (right) was built for actor Maurice Schwartz.



tion), the entire cast came into the theatre after the performance to meet Ruth and me. It was a moment to treasure."

It's one of many such moments that occur each semester at Lehigh. The arts bring students together. Whether it's on stage or in the studio, they prepare together, perform together, and that connection often remains outside the classroom.

"Like theatre and music, our students are working in the studios every night," says Gans. "If I'm working late and I see lights on, I'll go in and see that there is a group of students working in the studios, the music blaring, colors flying, with high energy and a unique kind of camaraderie building. It is this studio culture that draws them in and keeps them here after hours."

Whether it's composing a sonata, lighting a play or painting, the arts forces students to think from different perspectives, to challenge assumptions and make constructive connections.

"We do more than teach our students about life in the arts; we teach them about life and art," says Pepper. "By doing this, we help them understand what it means to live in an inclusive, cooperative society." ●



MEDICINE meets MORALITY

Dena Davis came to Lehigh to ask tough questions, stimulate young minds and advance collaborations between health, science and the humanities.

by Amanda MacMillan '04

Undergraduates, jokes Professor Dena Davis, are like stem cells.

"They're omnipotent, undifferentiated, and they think they're immortal."

Unlike many of the hyper-focused law school students she taught for more than two decades before heading to Bethlehem, Davis explains, Lehigh's young adults have a more wide-angled view of their education. This academic environment was, in fact, what drew Davis to campus in 2011 when she assumed her role as the university's first Presidential Endowed Chair in Health.

Davis's addition to the faculty has inspired a melding of several different disciplines. Her specialty is bioethics, and her specific focus is on the ethics of genetic medicine and genetic research. While a science lab may seem the most logical place for a professor who has spent her career studying genetics, Davis instead makes the religion studies department home as a professor of bioethics. (Her bioethics courses are often cross-listed as philosophy and other areas of the humanities as well.) It is from here that Davis and her students examine controversial

issues surrounding the fields of medicine, morality and society.

Davis earned her Ph.D. in religion in 1987 and began her career at the University of Iowa Hospitals and Clinics.

"I fell particularly in love with medical genetics and the implications for families and for medicine and society," she says.

From there, Davis taught for four years at Central Michigan University and then moved onto the University of Virginia to obtain her law degree. At the same time, she spent six months as a fellow at the Cleveland Clinic's department of bioethics. With a J.D. and a Cleveland Clinic fellowship under her belt, Davis accepted a teaching position at Cleveland State University's Cleveland-Marshall College of Law—where she remained, with the exception of a few semesters abroad, for 21 years.

In that time, Davis co-edited a collection of essays called *Notes From a Narrow Ridge: Religious Studies and Bioethics* and wrote a book, *Genetic Dilemmas: Reproductive Technology, Parental Choices, and Children's Futures*. The latter focused on reprognetics—a term used to describe how parents are using technologies such as in vitro fertilization, combined with genetic testing, to make new decisions about their children: whether to terminate a pregnancy because of certain disorders, for example, or to be able to choose a baby's gender.

The opportunity to teach at Lehigh, after all of this, was appealing for several reasons, says Davis. Since Lehigh has no graduate program in religion or philosophy, she would be teaching undergraduates. After spending so many years with law students, who had long ago made up their minds about their career paths and areas of study, "I was looking forward to teaching students who still had some figuring out to do," she says, "who were willing to think in very broad terms, outside the confines of one specific discipline."

She volunteered to teach a small freshman seminar called *Nightmares, Fantasies and Bioethics* during her first semester at Lehigh. "I thought I should jump in headfirst at the deep end," she says. "We looked at a lot of science fiction novels and movies—and then at some serious bioethics issues—and talked about how



they expressed society's hopes and fears about new medical technologies."

While *Nightmares* was open only to freshmen in the College of Arts and Science, Davis' other courses quickly drew students from all disciplines. "I had several bioengineering students in my basic bioethics course, where we looked at issues such as organ transplants, confidentiality, informed consent and basic ethical theory." This fall, Davis is teaching *Bioethics and the Family*, a course that focuses on reproduction, death and dying, and the tough decisions that families are forced to make around such issues.

In the future, she'd love to teach courses on bioethics and specific religions—Christianity, Judaism or Muslim—as well as courses on bioethics and the law. "There are so many family-wide issues we could explore," she says. "Say a child is born with Jane's genes but spent nine months in surrogate Jill's womb. Who's legally the mother? That's a fascinating question, and you have to have a class that's comfortable spending two hours talking about what the idea of 'mother' really means and why the law cares."

Another welcome change in coming to Lehigh, Davis says, was the camaraderie she felt among faculty members on campus. "Law school could feel very isolating, and as someone with a humanities degree, I felt like I was missing out on interacting with people outside of the law school on a frequent basis," she says. "Here, I'll walk around campus discussing novels with [English Professor and Director of Health, Medicine and Society] Beth Dolan, ethics with [science writing professor] Sharon Friedman, literature with [English Professor] Seth Moglen—it's nice to be back in a warm, welcoming liberal arts community."

While this type of cross-departmental collaboration is refreshing for Davis' social life, it's absolutely necessary for her research and course work.

"Bioethics was interdisciplinary before it became fashionable to be interdisciplinary," she says. "People come from an enormous number of fields—from nursing, medicine, anthropology, economics, law, history of medicine and from philosophy and religion." Those last two fields, she adds, fit well with the other, more science-based areas: "They're comfortable asking how people should do the right thing, how they should respond to dilemmas

that involve life, death, pain and all those really big questions."

Since arriving on campus, Davis has organized a Statistics for Poets club for faculty, staff and graduate students who meet once a month to discuss how to read and interpret statistically rich medical articles. She has spoken about female and male genital alteration, as part of the Health, Medicine and Society program's on-campus lecture series. And she has represented Lehigh in the national media, weighing in on the Obama administration's decision to require parental consent for children under 17 to purchase the Morning-After Pill.

Davis brings to Lehigh international insight as well. During her tenure at Cleveland-Marshall, she taught semesters in London and Russia and, as a Fulbright Scholar, taught and did research in India, Israel, Sweden, Indonesia and Italy.

"The cultural differences come up in the classroom quite often," she says.

A class she taught last year, for example, discussed the case of Nancy Cruzan, who was left in a persistent vegetative state after a car crash in 1983 and whose parents eventually petitioned the Supreme Court for permission to remove her feeding tube.

Almost all of Davis' Lehigh students—American students in general, she believes—agree that Cruzan should have been allowed to die naturally without remaining on life support, but few would support actually killing her. When she'd discussed the same scenario with a class in Israel, however, about half the class



Dena Davis

argued for continued life support. The other half agreed to removing support but believed that it was cruel to allow Cruzan to die slowly from lack of nutrition and hydration—they thought the best thing would be to give Cruzan a lethal injection. "It has to do with civil liberties and what we think people can and can't do to our bodies," she says. "It's a very Anglo-American way to look at things to say 'I have the right to say no.' It was good to be able to communicate that difference to my students."

Bioethics plays an ever-increasing role in society as medical advances continue to push the boundaries of what's possible—and what's right, says Davis. She cites recent hot-button political issues, such as organ-donor laws, access to health care, debates over gay rights and, of course, stem cells.

"It would be a fun challenge to teach a class with no defined syllabus, where the only thing you do is wake up in the morning and read *The New York Times* and come to class," she says. "I absolutely guarantee that four mornings a week, you can find something related to bioethics right there on the front page." ●



Feature

SEEING THE FOREST, THE TREES AND THE PEOPLE IN THEM

KAREN SCHAUFELD '83 '14P ZEROS IN ON WHAT
REALLY MATTERS AND BRINGS IT TO LEHIGH

By Dawn Thren

KAREN SHIHADDEH SCHAUFELD '83 '14P recalls the defining moment that changed her future: when she received the Class of 1955 Endowed Scholarship that allowed her to attend Lehigh University.

"Someone believed enough in me to give me this opportunity," she says. "I think it was the biggest thing that influenced me."

Schaufeld graduated with high honors with a double major in English and government and then worked her way through law school at George Washington University. Never forgetting the generosity of those who helped her, which included her parents and grandmother, she always knew she would give back to someone else.

"For me, it was never a question that if I had the ability at all, I would do the same for some other student," she says.

She fulfilled her personal promise by joining with her husband, Fred, a 1981 alum who also attended Lehigh on a scholarship, to create the Karen and Fred Schaufeld Endowed Scholarship Fund. She continues to actively support local and global causes. In Loudoun County, Va., where she and Fred reside with their children, Haley, Jacob '14 and Max, Schaufeld is involved with numerous nonprofit organizations related to education, poverty, healthcare and the advancement of the arts.

"What I focus on is fixing the underlying problem. If you educate people properly, they will live up to their potential and not fall through the cracks," she says.

She credits her Lehigh liberal arts education as showing her how to address the root of a problem.

"What Lehigh taught me is that you have to look at a problem holistically. You can look at the nexus of history, law, a political system and societal ills, and you can synthesize all of that and start making solutions," she says. "You can't just save the panda. You have to save the habitat to save the panda."

Schaufeld's philosophy on "making an impact" reaches beyond her neighborhood with her involvement with the Amazon Conservation Team (ACT), a nonprofit organization that works to protect the earth's most diverse terrestrial ecosystem in partnership with the land's indigenous people. Having visited the rainforest and learning that protecting the culture and way of life of the tribes is imperative to saving the land, Schaufeld recognized



the groundbreaking work of the small group and became a board member.

"It is not about just saving beautiful trees. Our climate is dependent on the moisture that accumulates over the rainforest. It creates rainfall across the entire area of South America. When you don't have that, you have desert," she says. "It is really important for climate reasons and biodiversity to learn about the plants and animals and protect the knowledge that those indigenous tribes have."

When ACT co-founder Mark Plotkin told Schaufeld he was interested in ACT developing a collaboration with an educational institution, she immediately thought of Lehigh. She knew the university had a "very hefty Environmental Science program" and excellent faculty who would mutually benefit from working with the conservation group. A member of the College of Arts and Sciences Dean's Advisory Council, Schaufeld discussed the idea last summer with Donald Hall, Herbert and Ann Siegel Dean.

"I knew Lehigh would be open to the idea since the Amazon offered such a rich field of study," she says. "One of the beauties of Lehigh is that it has an interdisciplinary approach to education and the world. The rainforest touches so many disciplines: monitoring and GPS satellite imagery; water studies; anthropological information on various tribes; land use and rights of native peoples; human rights laws. Not to mention chemistry, biology, botany and other scientific fields. This partnership has real-world applications for the disciplines that are taught."

Hall directly fitted Plotkin's needs and ACT goals to CAS' Environmental Initiative (EI) interdisciplinary program. EI's mission is to increase awareness and understanding of mankind's role and interaction with the environment through research, teaching and outreach.

"When Karen contacted me, I was immediately excited by the prospect of collaborative work with ACT. It seems like a great alliance that allows us to partner with an organization doing critical work in the developing world," says Hall. "Mark and Karen's profound enthusiasm for preserving biodiversity is infectious and has galvanized an interdisciplinary team of researchers from among our faculty. We look forward to continuing to deepen the relationship with ACT when Mark soon visits us again to guest lecture in a range of graduate and undergraduate classes and plan for future joint colloquia and research endeavors."

"Because of Lehigh's interdisciplinary and global approach, I knew it would be a good match," Schaufeld says. "Some universities are highly theoretical but will not often have the practical component to come from that study. Lehigh has the practical education. It really doesn't mean anything if you don't translate that theoretical knowledge into something practical and on the ground."

Determining solutions that make a difference ties into Schaufeld's viewpoint of "Quidne?," the Latin phrase for "Why not?" She feels fortunate that she can contribute to aiding community and global issues and works toward realizing her belief that "every individual should have the opportunity to use the gifts that he or she is given to the fullest extent."

In analyzing what approach will yield the strongest impact, she assesses each problem with the question, "Where do I want to end up?" In deciding the optimal outcome, she utilizes the tools she learned at Lehigh to think unconventionally. She recalls an experience as an undergraduate where she thought she gave a reasonable answer to English Professor Pete Beidler's question: "What do you think Chaucer meant by this?" In response to Schaufeld questioning her poor grade, Beidler replied, "Nobody knows what Chaucer was thinking. There could be six or seven possibilities, and you only gave me one."

Appreciating all of the opportunities that her life has afforded her, Schaufeld feels very lucky to be able to give back as a dedicated alumna, nonprofit volunteer and community champion of causes.

"Determining if the impact is being effective, and to what extent, and if I am making the world a better place is very important to me," she says. ●



home grown

To teach middle schoolers the value of organic gardening, an Environmental Policy graduate student had to get her hands dirty.

by Amanda MacMillan '04

Just down the road from Lehigh's ivy-covered Alumni Memorial Building sits Broughal Middle School—with 600 students, the smallest middle school in the Bethlehem Area School District. About 75 percent of Broughal students qualify for free or reduced lunch, with students' families facing socioeconomic challenges typical of Southside Bethlehem and the nation as a whole. But Broughal, which moved to a new building in 2009 and reopened as a math, science and technology signature school, is thriving—thanks, in part, to a community outreach program that helps Lehigh students provide academic support, homework help and extracurricular assistance to the Broughal community.

One such student is Christina DeSalva '12G, a graduate of Lehigh's Environmental Policy Design and Community Fellows programs. DeSalva spent the 2011-12 school year, along with this past summer, co-running Broughal's first-ever gardening club. Here, she taught students about organic growing practices, sustainability and the importance of eating locally.

DeSalva is a local product herself: Born and raised in North Bethlehem, she earned her undergraduate degree in mathematics and economics at nearby Lafayette College. After graduating from Lafayette in 2011, she enrolled in a master's program at Lehigh in Environmental Policy Design, offered through the Environmental Initiative. A community fellowship, DeSalva learned, would allow her to complete her degree in one year—and

an opening at Broughal, in partnership with Lehigh's College of Education and its Center for Developing Urban Education Leaders, sounded like a perfect fit.

As a community fellow, she was tasked with developing curriculum for and then supervising an after-school gardening club for sixth-, seventh- and eighth-graders that would take advantage of Broughal's new rooftop greenhouse. DeSalva had previously been involved in an environmental club on campus at Lafayette, but she says her interest in organic gardening started long before college.

"My dad and I have always gardened at home," she says. "He got me into nutrition and how food affects the body. He instilled in me that it's always better to do things the organic way, as opposed to using fertilizers."

With the help of a Broughal science teacher, DeSalva has taught gardening club members how to grow herbs, flowers and produce like peppers and tomatoes. The club meets mainly in the school's greenhouse, every Thursday after school plus twice a week in the summer. But students also get the opportunity to transplant what they've grown to nearby community gardens or to sell it at The Bethlehem Farmers' Market At Campus Square.

"It's interesting to observe what they enjoy the most," DeSalva says. "When I garden, I get excited about seeing my plants grow, creating something new. They get more excited about the little things, like finding bugs in the compost pile and taking care of their plants along the way."

DeSalva's gardening club curriculum includes a 15-minute composting lesson each week, followed by hands-on science experiments and maintenance projects in the greenhouse.

"We seek out opportunities to teach the kids about different stages of plant life and gardening," she says. "If we find there are seeds or that a plant is starting to flower, we take that opportunity to teach them about germination."

She also organized a nutritional component to Broughal's gardening club, in which Lehigh students came to the school and performed cooking lessons with the food they'd grown. Many of the recipes, like sweet potato fries, were a huge hit.

"I thought the kids' favorite part would be eating afterward—and they did clearly



Christina DeSalva (far left) weeds flower beds with members of the Broughal Middle School garden club. DeSalva, whose research examines farm cooperatives, sits in the community garden (below), where Broughal students tend a plot.



enjoy that. But I think they liked stirring and chopping and being active in the kitchen even more."

Because of the socioeconomic challenges many Broughal students and their families face, DeSalva knew that her garden club curriculum had to focus on low-cost solutions that her students could replicate at home. Instead of using gardening-specific pots and planters, she showed students how to use styrofoam cups and yogurt containers to transport and grow seedlings. They made self-watering containers

out of plastic soda bottles and planted potatoes in kitty-litter buckets.

Students got excited about being able to grow familiar produce they were used to seeing in stores and eating at home, DeSalva says. But they also enjoyed learning about more exotic fruits and vegetables, which DeSalva brought in often for them to touch, taste and smell.

To fulfill her 15 hours of service a week required by the Community Fellows program, DeSalva also worked on other projects for Broughal—including leading a "Weighing of the Waste" initiative to teach the students about sustainability and waste reduction. After lunch one day, students collected all of the food and trash left over on their trays and weighed it on a giant scale. A few weeks later, at a second lunch-leftover weigh-in, they were able to significantly reduce the amount of waste.

"We got them to recycle more packaging and to not put as much food on their plate in the first place," she says.

DeSalva's master's thesis focused on agricultural cooperatives, or groups of small farms coming together to sell their products together as a larger business. Specifically, she says, agricultural cooperatives can be a way for individual farmers to overcome many of the barriers that keep them from providing food to local institutions, like schools or hospitals. Small farms may not be able to provide enough



food on their own to keep up with the demand, for example, or they may not have the time and money to comply with food safety or distribution requirements. When they come together and combine funds, they can do things like get group insurance coverage.

"The Lehigh Valley has some of the best farmland in the country, so it's a great place to learn about this and see what is possible. But at the same time, so many of the big institutions here are only getting a small percentage of their food, if anything, from local farms."

DeSalva hopes her research will take her in the direction of a nonprofit career, possibly helping corporations find ways to incorporate more local food into their establishments. Meanwhile, her legacy at Broughal lives on: A full-time teacher has taken over the role as gardening club supervisor, while student interest continues to grow. ●

The EFFORT of ONE,

The Dale S. Strohl '58 Awards
for Research Excellence in
Humanities and Social Sciences

Life often imitates art, but in Kelly Chu's case, it mimics her own graduate study research experience. In her pursuit to analyze what causes people to behave generously and cooperate with others despite incurring possible personal expenses, and how an altruistic act may inspire others to do the same, the 2011 alumna discovered firsthand the impact that Dale Strohl's generosity is making on student research in the College of Arts and Sciences.

As one of the more than 50 students who have received the Dale S. Strohl '58 Awards for Research Excellence in Humanities and Social Sciences, Chu received a Graduate Summer Research Fellowship that allowed her to conduct experiments on morality and social dilemma for her graduate thesis in psychology.

Her research viewed how personal characteristics and stimulus in the environment influence how a person engages in moral behavior. Chu believes that knowing what kind of situations or behaviors illicit moral responses will help create environments that will promote cooperation and generosity. She thinks this information would be especially useful in real-life crises or natural disaster situations.

"There is no immediate monetary award or benefit for these people to help," Chu says. "I am looking at how, when another individual contributes, it influences others to do the same."

Contributing to make a difference is just what Strohl wanted to do at Lehigh University. His decision to "jump-start" research in the College of Arts and Sciences (CAS) stemmed from conversations with President Alice Gast on the importance of expanding research opportunities for students.

"We don't want anyone who feels that they could benefit from doing some kind of research to be held back by funding," says Strohl, whose past support of the university includes capital gifts to the renovation of Linderman Library and the construction of the STEPS building. "We don't want anyone to say, 'I wish, I wish, I wish.' Well, you can! You can!"

By providing funding to establish research grants and fellowships for undergraduate and graduate students in the

JOHN KISH IV

by
Dawn Thren

The IMPACT of MANY

humanities and social sciences, Strohl wants CAS students to “step forward,” become more research oriented and work in collaboration with faculty.

As a psychology undergraduate at Lehigh, Lindsay Hough '12 became interested in how preschoolers from low-income families understand stories in read-alouds often read to them in classrooms. Her adviser, Ageliki Nicolopoulou, professor and chair of psychology, was beginning to put together a reading intervention program for low-income preschoolers to improve their story understanding, and Hough worked with her from project inception. While completing research in classroom settings for Nicolopoulou, Hough developed her own area of study to pursue.

“When I read books to the children, I saw that they had trouble with what we may consider easy things, and this sparked my interest in studying inferencing abilities in young children,” says Hough, who appreciates the hands-on opportunity Nicolopoulou provided her.

After graduating as an Eckardt Scholar, Hough received a Presidential Scholarship from Lehigh to pursue a master of science degree in psychology. She is continuing her research on children’s inference-making abilities for the program’s required First Year Project and plans to culminate her data in her master’s thesis. She was able to study children in day care centers and after-school programs over the summer because of the Graduate Summer Research Fellowship she received.

“This research should help teachers understand what types of inferences children can easily make and which ones are difficult for them, so they can structure book reading to help children better comprehend the story,” says Hough, who plans to continue her study in a doctoral program. “It can help at the preschool and elementary school level and also translate into the home environment.”

Hough says her summer research experience furthered her interest in developmental psychology and honed her skills.

“I have been able to research and execute my own study,” she says. “It has allowed me to tie all of my own strings together with previous projects that I have done.”

“I greatly value collaboration with students, and I strive to give them field-based opportunities so that they come up with their own research ideas,” says Nicolopoulou. “I always seek their input when putting research programs, as well as coding schemes, together.”

“For example, it was Lindsay who brought back to our lab the observation that even older low-income preschoolers could only answer literal but not inferential questions, an idea that she has been pursuing for awhile now.”

Nicolopoulou also strongly believes that this kind of student-driven research is paramount in support of Lehigh’s mission to be a top-level research university.

American Studies major Dalia Bishop plans to challenge “controlling images in media” in her study of queer women of color. Supported by a Graduate Summer Research Fellowship, she says the information gathered through interviews will support gender and social justice and will present alternate images to the “masculine of center” stereotype.

Bishop, who plans to graduate with a master of arts degree in May, says it is “important to show diverse images of people.” She is grateful for the opportunity to “learn from people about what their experiences are.”

“I want to learn things that you can’t gather from books. Things about experience and behavior that cannot be amassed just from observation, but what is meaningful to them,” she says. “That is the kind of research that is done in the social sciences.”

Learning things that can’t be gathered from books is just the point, according to Vice President for Research Alan Snyder. “Regardless of the field of study,” he explains, “research is concerned with identifying important unanswered questions and devising ways to investigate them. Recognizing the unknown and becoming equipped to seek answers is central to a Lehigh education.”

The intent of Strohl’s leadership gift continues to impact many.

“Making a difference in people’s lives—students or faculty—is the first thing we wanted to do,” says Strohl, referencing his discussions with Gast. “But if as a result of their research it can benefit other people, even if it is

just one other person or a mass of people, that is even better. Then we are accomplishing what we set out to do.”

Windsor Jordan Jr. hopes to apply his discoveries comparing the more vulnerable image black Hip Hop rap artists are now portraying against the hypermasculine figures of the ’80s and ’90s to expand inner-city kids’ views of self-representation.

“I don’t want them to swallow the images they see about themselves in the mass media, but be able to figure out what is worthwhile to them and what represents them. I want them to have a critical eye to all of these things,” says Jordan, who is pursuing a master’s degree in American Studies.

His Graduate Summer Research Fellowship allowed him to examine collections supporting his study at Cornell University, Clark Atlanta University and Harlem’s Schomburg Center for Research in Black Culture.

Meghan Rosing, a Ph.D. student in English Literature and recipient of a Dissertation Support Fellowship, traveled to England to study archival material on how underrepresented people in the 19th century used biographical conversation. She says her dissertation is a preliminary to a book manuscript she plans to write that will examine how 19th-century people disempowered by gender, illness or class use conversation to look at their own stories in new ways and develop a more optimistic view of the future.

Rosing says exploring these ideas helps articulate ways that marginalized people today can use to tell their stories and join conversations from which they have been excluded.

In regards to Chu’s research topic of the cause and effect of philanthropy, sometime in her life she will have to update her data to report if Strohl’s contribution to her studies at Lehigh caused her to do the same.

“The impact of receiving the fellowship is immense. It’s inspiring to see someone who gives so generously without any personal benefit or reward. It’s encouraging to know that altruism isn’t simply an abstract concept, but instead a characteristic that does indeed exist and can very well impact us all,” she says. “I have to ask myself, ‘What’s stopping me from helping others as well?’” ●



ENTRANCE, Center Stage

Thanks to support from a Strohl grant, Rebecca Osborne spent two weeks in July gaining practical experience in professional theatre at the 34th annual Bay Area Playwrights Festival (BAPF).

The BAPF brings together a select group of playwrights and professional collaborators to engage in an in-depth development process over three weeks every summer. The work leads to two public, staged readings of each play, with a week for rehearsal and rewriting in between the readings.

Osborne, a fourth-year theatre major focusing on scenic and costume design, worked with a team of emerging playwrights from around the world and a local team of directors, dramaturgs and actors to develop their new plays, which were performed as readings for two weekends. She developed design ideas that covered scenery, lighting and costumes, and the concepts for the show were presented with the play. While at the festival, she also participated

in a conference, where she was able to meet working artists, and attended performances in the Bay area.

At Lehigh, Osborne is active with nearly all mainstage productions, most recently serving as costume designer for *Oleanna*. Last spring, she was the assistant costume designer for *The Belle's Stratagem* and served as stage manager for *Little Foxes*. She has served as assistant costume designer for *Last Days of Judas Iscariot* and anticipates going on to pursue an MFA in design and practice her craft professionally. The Strohl grant has been a critical element in helping her make inroads into working with professional artists, she says.

"I wouldn't have been able to do this without the Strohl grant. I couldn't have afforded to go without support. The Strohl grant made it possible to network with working artists. I was able to make connections while in San Francisco, and in the theatre business, it's really important to know people. Being able to meet professionals and work alongside them is really helpful."

DOUGLAS BENEDICT

To date, 54 students have benefited from receiving Strohl funding. Projects include:

SUMMER RESEARCH FELLOWSHIPS (MA)

- Dalia Bishop (*American Studies*)
- Elena Gambino (*Political Science*)
- Rachel Hogan (*Environmental Policy Design*)
- Windsor Jordan (*American Studies*)
- Krittaya Kantachote (*Sociology*)
- Ashley Sciora (*Political Science*)

SUMMER RESEARCH FELLOWSHIPS (PHD)

- Kelly Chu (*Psychology*)
- Kimberly Fabbri (*History*)
- David Fine (*English*)
- Patricia Garmirian (*Mathematics*)
- Lindsay Hough (*Psychology*)
- Laura Kremmel (*English*)
- Matthew Prudente (*Mathematics*)

DISSERTATION SUPPORT

- Joshua Briton (*History*)
- Qiang Chen (*Mathematics*)
- Alexandra Frazer (*Psychology*)
- Meghan Rosing (*English*)

STROHL UNDERGRADUATE AWARDS:

Undergraduate Research Grants: Fall 2011

- Kimber-Lee Alston and Angelica Gregory (*Theatre*)
- Taylor Brandes (*Art, Architecture and Design*)
- Andrew Chupa (*Theatre*)
- Verenice Contreras and Joanne Hoffman (*Sociology/Anthropology*)
- Marina Curac (*Art, Architecture and Design*)
- Naomi David (*Psychology*)
- Rachel Fieman (*Psychology*)
- Katherine McCarthy (*International Relations*)
- Jingchao Wu (*International Relations*)

Senior Thesis Awards: Fall 2011

- Stefania Cilmi (*Political Science*)
- Brigitte Cohan (*English/Africana Studies*)
- Melissa Greene (*Psychology*)
- Hana Harrison (*Art, Architecture and Design*)
- Tom McMurtrie (*Art, Architecture and Design*)
- Amanda Midkiff (*Sociology and Anthropology*)
- James Rule (*Music*)
- Emily Santana (*English*)

Undergraduate Research Grants: Spring 2012

- Batjargal Batmunkh (*Psychology*)
- Daniella Baxter (*Finance*)
- Shannon Cassidy (*Political Science*)
- Angela Farren (*Political Science*)
- Alexander Gault (*Architecture*)
- Ellie McGuire (*Global Studies*)
- Maria Theresa Mejia (*Global Studies*)
- Carla Prieto (*Psychology*)

Undergraduate Summer Research Fellowships: Spring 2012

- David Bougard (*Journalism*)
- Michelle Choi (*Women's Studies*)
- Nicholas Davis (*Economics*)
- Gongkai Li (*Mathematics*)
- Alison Morrow (*Africana Studies*)
- Rebecca Osborne (*Theatre*)
- Kimberly Preusse (*Cognitive Science*)
- Amanda Romano (*Psychology*)
- Eric Shell (*Design Arts*)
- Ariana Stillman (*Psychology*)



Frank Davis

Long-Standing Faculty Join Dean's Office

Two new associate deans joined the dean's office in July, expanding the support and services offered to students and faculty within the college.

Frank Davis, associate professor of political science, is associate dean for undergraduate programs in the College of Arts and Sciences.

In this role, he is responsible for oversight and strategic planning to sustain the quality and competitiveness of the college's undergraduate programs. He also serves as the college's primary liaison to the Office of Admissions and the Office of Student Life, as well as takes an active role in the review of the first-year experience for undergraduates.

In addition, he will continue to provide oversight and support for undergraduate advising in the college. Davis replaces Augustine Ripa, professor of theatre, who stepped down after six years to spend more time in the theatre.

A member of the faculty since 1987, Davis has been an active member of the faculty and brings to his new role an extensive back-

ground in student advising. Davis' primary research interests fall within the area of the United States Congress and American politics. He has published many book chapters and articles on American politics. During his tenure at Lehigh, he has been a member of the college's course and curriculum committee, a member of the college's policy committee, the political sciences department's graduate student adviser and, most recently, the department's director of graduate studies.

"As associate dean, I hope to learn more about the college's role in the university's undergraduate mission and to help preserve and build on the college's strengths in undergraduate education. I'm looking forward to working with both faculty and students."

Garth Isaak, professor of mathematics, is associate dean for research and graduate studies for the college. He was previously associate chair of the mathematics department.

In his new role, Isaak says he hopes to raise the profile of graduate studies both within the university and with external audiences. He replaces Michael Stavola, professor of physics, who continues to teach and conduct research.

"The CAS graduate office has done a great job the past few years increasing the number and quality of graduate applicants," says Isaak. "The faculty in CAS are engaged in interesting research across a broad range of disciplines. We will continue to get the word out about faculty scholarship and the exciting opportunities this work creates for master's- and doctoral-level students."

A member of the faculty since 1992, Isaak's research is in the area of discrete mathematics. In particular, he works in the area of combinatorics on universal cycles, which are compact ways to encode patterns of binary strings and their generalizations, and in graph theory on problems related to efficient

algorithms and structural characterization for structured graph classes, as well as on problems related to the graphical structure of patterns arising from round robin tournaments. He has published several dozen research papers on these and other topics, is a frequent speaker at mathematics conferences as well as giving talks to undergraduate students, is on the editorial board of *Advances and Applications of Discrete Mathematics* and is a fellow of the Institute for Combinatorics and its Applications. He has served on several dozen thesis committees and has advised six Ph.D. students, with four more in progress. He has developed new combinatorics and problem-solving courses, as well as a new calculus class involving business applications. Isaak has served on various departmental, college and university committees over the years.



Garth Isaak

They join Diane Hyland, associate dean for faculty and staff. Hyland, who has been in the dean's office since 2009, is responsible for strategic planning for College of Arts and Sciences personnel and working with faculty on recruitment, retention and retirement issues. She also oversees the faculty mentoring program and serves as an adviser to faculty on college and university procedures.

LEHIGH UNIVERSITY

College of Arts and Sciences
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see page 18

