



## BIOMEDICAL ENGINEERING » PROBLEM SOLVING IN GHANA

As part of the independent study course Sustainable Design for Health Delivery in Ghana, students visited a health clinic in Tamale, Ghana, last summer.



**THE FACULTY EXCELLENCE AWARD** at the L.C. Smith College of Engineering and Computer Science is made possible by a gift from Brian '64 and Emily Beals of Jasper, Georgia.

WITH JANUARY TEMPERATURES ABOVE 80 DEGREES, Ghana might qualify as an attractive winter-break destination for many Syracuse students. But Francesca Coppola '11 and Razan Fashho '11 traveled to West Africa carrying more than a desire for a tropical getaway. They had just completed Professor Andrew Darling's fall semester bio-engineering capstone design course. Working as members of student teams, they had come up with solutions to a pair of long-standing problems hindering quality health care in rural Ghana, where electric power, potable water, and passable roads are all in short supply. One group took on the challenge of sterilizing cloth bandages without electricity; the other team designed a method for on-site production of sterile saline solution, needed to treat dehydration from diarrhea, often fatal to children in the region. After four months in the lab, Coppola and Fashho had come to Ghana to test their solutions and present them to officials. "Engineers, by nature, are problem solvers," says Darling, who accompanied them. "But for capstone projects to be meaningful, it's essential for students to address real problems faced by people who feel the consequences. Creating a successful engineering solution begins with an understanding of how to identify that kind of problem."

Darling had this in mind the previous summer when he arranged a crash course in problem identification for two of his students. Using his 2010 Faculty Excellence Award, Darling provided funding for Coppola and Thomas Law '11 to pursue an independent study with him in rural Ghana while they took Sustainable Design for Health Delivery in Ghana, a School of Architecture course. "I assigned them to identify a problem in need of a technical solution," Darling says. "I encouraged them to ask questions, brainstorm

with each other, and continually ask people what *they* thought ought to be improved."

Fresh from that five-week immersion experience, Coppola and Law helped the capstone students hit the ground running. "The hands-on experience abroad pushed us to go above and beyond," Law says. "It woke us up to a world full of problems that we, as engineers, have a calling to solve with the tools at our disposal." In designing a bandage sterilization technique, students modified a stove-top autoclave (steaming device) already used in rural Ghana to sterilize metal implements. "We added an air rifle vacuum pump and installed a flow gauge," Fashho says. "This allows us to suck all the moisture out of sterile gauze after steaming." The saline solution team used a multi-step solar purification process that reduces the microbial populations to levels found in commercially distilled water.

After conducting on-site tests in Ghana, Coppola and Fashho made presentations to Vestergaard Frandsen, a manufacturer of handheld water purifiers, and the Water Resources Commission of Ghana. "The assessments on both projects were generally 'thumbs up,' a nice conclusion for the capstone projects," Darling says. Students then presented the prototypes at several conferences and each team placed well at the National Global Health Technologies Design Competition at Rice University in Houston.

Some kinks remain in both devices; working them out will be left to future capstone students. Law recommends a trip to Ghana as worthwhile preparation. "This endeavor taught me more about the world, engineering, and my long-term personal and professional goals than any amount of coursework I could have done," he says.

—David Marc

## Q&amp;A »

DYLAN KEEPS ON  
KEEPIN' ON AT 70

BOB DYLAN NEEDS LITTLE INTRODUCTION. The American icon has captivated and mystified people for the past half-century and continues to tour the globe, playing upwards of 100 shows a year. Through it all, Dylan's ever-changing personae and shifting

music styles have cloaked the singer-songwriter in mystery. English professor David Yaffe credits a pre-teen obsession with the Beatles for introducing him to Dylan—a fascination that ultimately led him to write *Bob Dylan: Like a Complete Unknown*, published by Yale University Press to commemorate Dylan's 70th birthday in May. Yaffe—a literary scholar, a music critic for *The Nation*, and author of *Fascinating Rhythm: Reading Jazz in American Writing* (2006)—explores Dylan on four fronts. "Together they attempt to elucidate the difficult pleasure that is Dylan, with



his nasal voice, oblique lyrics, complicated relation to race, and controversial appropriation of words and music," Yaffe writes in the introduction. "Yet Dylan stays forever young, except that with each rebirth, he is also forever uncanny. This is a song of Dylan's selves."

In his fourth-floor office in the Hall of Languages, with a portrait of the troubadour perched over his right shoulder, Yaffe discussed all things Dylan with *SU Magazine* editor Jay Cox.

#### What did Dylan teach the Beatles about songwriting?

**DY:** In 1963, *Freewheelin' Bob Dylan* came out with all these substantial songs and "Blowin' in the Wind" became an enormous sensation. The Beatles were singing love songs and variations of love songs, which is marvelous, but if you look at the lyrics they were writing in 1963 and compare them to Dylan's, it's another world. So Dylan represented a kind of education for them. Later, there were a lot of songs where Lennon would say, "That's me trying to be Dylan."

#### What was your impression of Dylan the first time you saw him in concert?

**DY:** It was in 1988, when I was 15. I thought the concert was terrible and thought he was mangling his material, just deliberately singing badly. Later, I thought, "OK, so there's a good Bob Dylan and a bad Bob Dylan," so I kept my Dylan collection limited because I didn't want it infected with the bad Dylan albums.

#### How much bluesman does Dylan have in him?

**DY:** There's something chameleon-like about him. In his memoir, he talks about how he had a mystical experience over seeing an old black jazz singer, and he had this epiphany like, "Oh, I can do this." He developed the confidence to actually use the lower part of his range, which he had not been using, and what came out sounded like an old bluesman, like Howlin' Wolf.

#### Does Dylan ever play a song the same way twice?

**DY:** Dylan is constantly evolving his music—changing keys, changing arrangements—sometimes for the better, sometimes for the worse. Usually, it's not an improvement over a great album version, but then you don't want him to be a human jukebox. A lot of pop musicians, even the best ones, are human jukeboxes.

#### How does he explain his controversial songwriting habit, which has led to plagiarism charges?

**DY:** He has said, "I didn't write the song, the box is writing the

song." This means that sometimes an idea would occur to him or a line in a movie or novel would interest him, and he'd just put it in a box and then he'd use it somehow. It's almost like found-object art: You take some things completely out of context and then you use them as place holders in a line or something.

#### What is Dylan's most significant contribution?

**DY:** In the '50s, rock 'n' roll music was deliberately marketed to teenagers. Young intellectuals listened to jazz or blues or folk, so you had this hierarchical divide and Dylan shook it up in the '60s. People were thinking this guy is doing things that have connections to poetry, and that was considered unthinkable for pop music. I think he was the first person to set that standard. The whole idea of being a poet and a rock god would not have existed without the Dylan example. For as long as people care about music, his greatest songs will outlive him and they will outlive us.

## SU HUMANITIES CENTER » PURSUING PEACE

WITH A SEEMINGLY ENDLESS SPIRAL OF SECTARIAN insurgencies, revolutions, wars, and other armed conflicts filling the 24-hour news cycle, the search for peace may be withering into little more than an exasperated yearning for the absence of war. But the ideal of universal peace should not be allowed to become a casualty of the violence, according to Gregg Lambert, Dean's Professor of Humanities. "Peace is a positive human construction, not the absence of something else," says Lambert, founding director of the SU Humanities Center. In 2008, working with Slought Foundation director Aaron Levy and Austrian cultural attaché Martin Rauchbauer, Lambert initiated the Perpetual Peace Project, an effort to rescue one of humanity's distinguishing visions from losing its mojo. They named the project in pointed reference to Immanuel Kant's 1795 essay, "Toward Perpetual Peace: A Philosophical Sketch," which is offered as a focal point for an ongoing international conversation aimed at reinvigorating the concept of universal peace and adapting it to current circumstances. "We are attempting to attract the energies of thinkers and practitioners—diplomats, attorneys, academics, artists, and others—to the task of reasserting peace as a dynamic force in contemporary public discourse," Lambert says.

To prevent the discussion from becoming a scholarly war of words or the property of a particular institution, the project has taken peace public in a variety of "curatorial settings": a three-month exhibition in the art world at the New Museum of Contemporary Art in Lower Manhattan; a symposium at the United Nations that drew the participation of working diplomats; and forums and workshops around the world, linked by available technologies. The web site, *perpetual-peaceproject.org*, offers a documentary video featuring more than a dozen participating speakers. "Kant's notion of *Öffentlichkeit*—publicness, public space, publicity—is essential to our goal of widening the space where peace is discussed and multiplying the number and types of people confronting the issue," Lambert says. "We staged workshops with students in Pakistan, China, and Korea, applying the question in terms of immediate local circumstances."

A new edition of Kant's "Perpetual Peace" was published last year by the Slought Foundation and the SU Humanities Center, with an introductory essay by Lambert, Levy, and Rauchbauer. Although Kant wrote it more than two centuries ago, the essay is proving to be a remarkably useful sounding board for ideas. For example, Kant's admonition that hospitality

and other basic demonstrations of human decency are preconditions to a state of peace prompted Rosi Braidotti, an Italian-born philosopher teaching at the University of Utrecht in the Netherlands, to reconsider the political value of cosmopolitanism ("belonging to the world rather than to a part of it"). Originally associated with the bohemian left and pacifism, cosmopolitanism suffered during the 20th century as progressive constituencies shifted support to anti-colonial national liberation and cultural separatist movements. Braidotti recovers it as a political position applicable to such current realities as global citizenship, diversity, and transnational identity. "The spirit of cosmopolitanism lends itself to the idea that you can be both Moroccan and Dutch, both Muslim and European," she says on camera. By contrast, commitments to cultural separatism can underlie violent confrontation by isolating immigrant populations and fostering support for populist parties advocating retaliation.

Lambert believes an increasing number of thinkers and practitioners are finding Kant a prescient and potent source of ideas for creating a peace to pursue. "I think the brilliance of the Kantian understanding is that the decimation of humanity is supra-natural and therefore we will have to formulate certain ideas that are not in

With Wall Street and the New York Stock Exchange building as a backdrop, Gregg Lambert, Dean's Professor of Humanities, discusses the practice of peace in a documentary video for the Perpetual Peace Project.



our experience in order to avoid it," Lambert says. "An increasing sense of self-interest may provide an incentive for humanity to move to a state of peace."

—David Marc

# RESEARCH **SNAPSHOT** A FOCUS ON RESEARCH AT SYRACUSE UNIVERSITY



**PROJECT:** Too Big to Fail? An Analysis of Government Bailout Policies

**INVESTIGATOR:** A. Joseph Warburton

**COLLEGES:** College of Law and Whitman School of Management

**SPONSOR:** John Templeton Foundation

**AMOUNT AWARDED:** \$105,194 (2011-12)

## **BACKGROUND:**

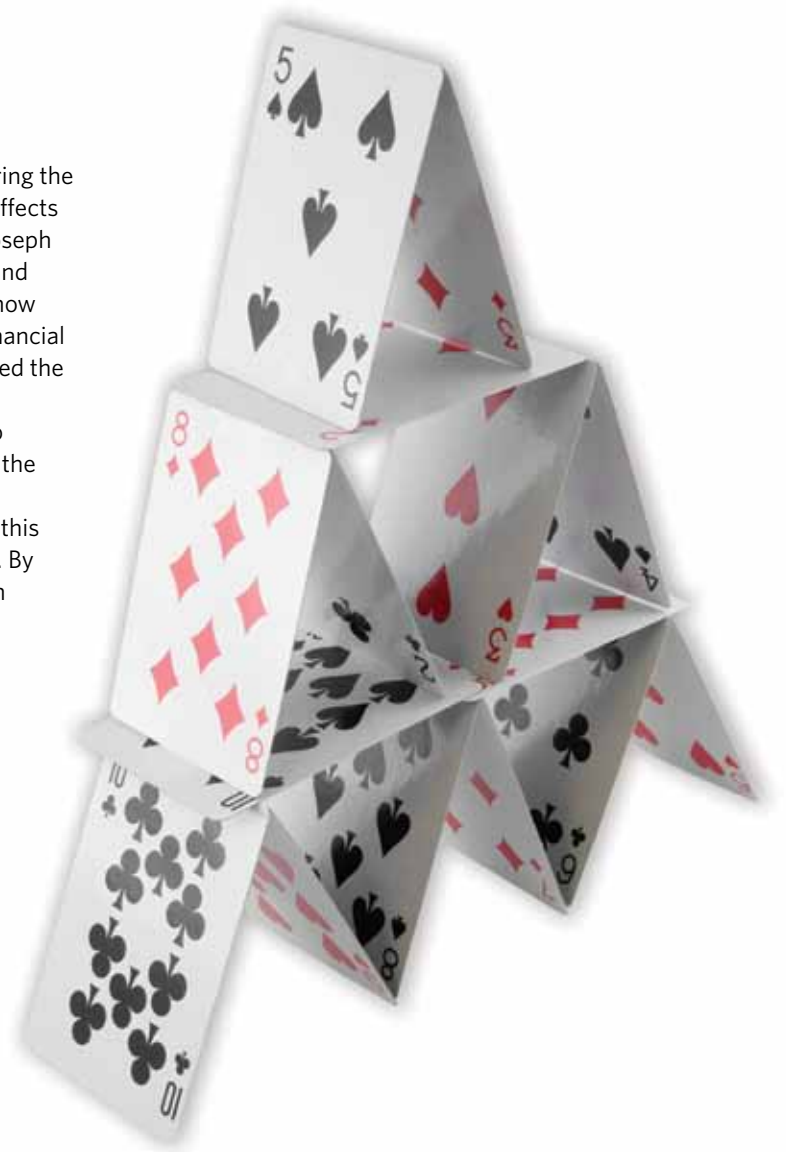
The public assistance provided to banks and automakers during the recent financial crisis raises important questions about the effects of government bailouts on financial markets. Professor A. Joseph Warburton is trying to answer those questions. Warburton and economist Deniz Anginer of the World Bank are measuring how the government bailouts of Chrysler, General Motors, and financial institutions ranging from Citigroup to Comerica have impacted the financial markets.

If large industrial and financial firms are deemed too big to fail, they become more attractive to debt investors, enabling the institutions to borrow more cheaply and take on greater risk, known as “moral hazard.” Their project attempts to quantify this moral hazard, a concept that is intuitive yet hard to measure. By doing so, they will contribute hard evidence that is missing in the current academic and policy debates.

## **IMPACT:**

The project has the potential to influence the implementation of the Dodd-Frank financial reform legislation that was adopted by Congress last year. Many details of that legislation were delegated to regulators, who will need to look for guidance. In addition, the legislation itself calls for a host of new studies and analyses to be conducted. Hence, the project has a ready audience.

The project can have even wider impact. The issues they explore are fundamental ones, concerning the role of government in economic life. Preliminary results have been presented at the Federal Reserve, Yale, Columbia, and Stanford.





A sampling of performers  
(left to right):

"Body and Soul"  
Vocalist: Coleman  
Hawkins

"Something"  
Vocalist: Josephine Baker

"As Time Goes By"  
Vocalist: Dooley Wilson

"Gone Fishin'"  
Vocalists: Louis Arm-  
strong and Bing Crosby



## LISTEN TO SOUND BEAT:

Listen to *Sound Beat* anywhere on the planet. Options include participating local public radio stations; WAER-FM (M-F, 3:30 p.m. Eastern), streaming live on the web at [www.publicbroadcasting.net/waer/ppr/index.shtml](http://www.publicbroadcasting.net/waer/ppr/index.shtml); and *Sound Beat.org*, which contains a complete archive of episodes.

## BELFER AUDIO ARCHIVE »

### A SOLID GOLD RADIO SHOW HITS THE AIR

FROM ABOVE THE ARCTIC CIRCLE IN ALASKA TO DEEP IN THE HEART OF TEXAS, FROM BALTIMORE'S Inner Harbor to the San Francisco Bay, radio stations and digital audio services are offering listeners an earful of Orange with *Sound Beat*, a radio series produced by the Syracuse University Library (SUL). Each 90-second episode highlights a recording from SUL's Belfer Audio Archive, one of the world's great sound repositories. Consisting of more than a half million recordings made between 1890 and 1970, the collection spans a wide variety of musical and spoken-word genres with recordings ranging from wax cylinders invented by Thomas Edison to 78-rpm records and reel-to-reel tape. *Sound Beat* host Brett Barry '97 introduces the program and provides listeners with information about the episode's featured recording and the personalities who made it. "We're giving people access to music and other sound experiences that you cannot hear anywhere else," producer Jim O'Connor says. "The show acts as a gateway into hidden corners of the past."

*Sound Beat* hit the air on March 1, offering listeners a taste of Paganini, a violinist so dexterous that some fans thought he made a pact with the devil while forensic historians believe he suffered from a connective tissue disorder that elongated his fingers. "Paganini could play three octaves across four strings," Barry tells listeners. "Ask your local fiddler; that's all but impossible." In other early episodes, poet Carl Sandburg sings while accompanying himself on guitar; Cousin Emmy, "the first hillbilly to own a Cadillac," plays clawhammer banjo; and the comedy team of George Burns and Gracie Allen performs a vaudeville routine. Ella Fitzgerald, Phil Rizzuto, Igor Stravinsky, and Woody Guthrie joined them in the unlikely parade of talent heard on the first dozen episodes. Some three months after *Sound Beat*'s premiere, distribution had grown from 41 to 63 outlets, with more carriers set to join the network.

Offered free to public broadcasting stations and Internet audio outlets, *Sound Beat* got off the ground with a gift from George W. Hamilton '53, G'54, an international broadcaster who began in radio as a WAER disc jockey. Once airborne, *Sound Beat* quickly gained formal recognition from the National Endowment for the Arts, which awarded the series a \$15,000 "Arts on Radio and Television" grant in May, citing it for educating listeners about "the role of arts and history in the American cultural experience." Barry, who has worked on other short-form radio programs, including the long-running *Pulse of the Planet* series, is impressed by what *Sound Beat* has accomplished in a brief period. "This is engaging radio," he says. "Jim O'Connor, who writes most of the episodes, is doing a great job. There's absolutely no fluff and the show is funny without being corny. It's not easy to deliver a satisfying slice of history in a 90-second capsule, but this show does it on a daily basis."

Accompanied by audio engineer Bob Hodge and librarian Mary Laverty, O'Connor makes regular expeditions into the deepest recesses of the Belfer holdings in search of material for *Sound Beat*. The trio has yet to come up empty and O'Connor sees little chance of that happening. "The Belfer collection makes producing the show a labor of love," he says. SUL Dean Suzanne Thorin believes *Sound Beat* is increasing the visibility of the library and the University as it shares the wonders of Belfer with an international audience. "The program reaches out to researchers and scholars who may be interested in using Belfer materials in their teaching and research," she says. "For other listeners, these well-crafted episodes are just plain fun."

—David Marc



## UNIVERSITY TREASURES



## PULP CULTURE

ORANGE PULP, A RECENT EXHIBITION AT BIRD Library and SU Art Galleries, showed off the University's extraordinary collections of paintings and magazine covers that are central artifacts of a uniquely American literary and visual aesthetic that flourished during the first half of the 20th century. Gaining its name from the confluent meanings of "the soft, exposed fleshy part of a fruit" and "the cheap paper used to print mass-produced literature," pulp was criticized by highbrows for its depictions of gratuitous violence, which were often set in racist and/or

misogynistic contexts. But it was appreciated by others as a freewheeling exposé of all of the above at work in American culture. Whatever one's take on the politics of content, it is more difficult than ever to look away from pulp art, which reached its apogee in the form of the magazine cover.

Syracuse University Library began building a world-class collection in 1967 when it acquired the archive of Street & Smith, a downstate publisher of dime novels and pulp periodicals, including *Astounding Stories* (sci-fi), *Tip Top Weekly* (adventure), *The Shadow* (hero), and *Detective Story Magazine* (crime mystery). The collection was recently augmented with a gift from Gary Shaheen G'86, who is better known on campus for his work on behalf of community inclusion for people with disabilities. "By day a senior vice president at the Burton Blatt Institute, Gary is, by night, a passionate collector who shares with me a particular affinity for *Weird Tales*," says Sean Quimby, director of the library's Special Collections Research Center. "He agreed to transfer his nearly complete run of that title to the library." Shaheen, who enhanced the *Orange Pulp* exhibition by lending it issues of *All Story Cavalier Weekly*, *Black Mask*, and other titles, is glad to have found a good home for his prized collection. "*Weird Tales* is the first pulp magazine I collected, back in high school," Shaheen says. "I was particularly attracted by its 'sword and sorcery' stories, but also enjoyed the fiction of H.P. Lovecraft, Ray Bradbury, and others. I'm very pleased that SU special collections will preserve the magazines so they can remain a source for study and reading enjoyment for generations to come."

—David Marc



## JAPANESE RELIEF EFFORTS »

## CAMPUS RALLIES TO AID EARTHQUAKE AND TSUNAMI VICTIMS

SCHOOL OF ARCHITECTURE PROFESSOR YUTAKA SHO was walking her dog in March when a neighbor told her to call her mother in Japan. Sho, a native of Tokyo, had been busy and was unaware that Japan had been struck by a devastating earthquake and tsunami and one of its nuclear power plants was on the brink of disaster. "I was kind of numb when I finally heard about it," she says. Sho attempted to contact her loved ones back home that day, but couldn't reach them as phone lines and the Internet were clogged. Eventually, she got through to her family and learned they were safe. She then reached out to campus and community leaders through local media outlets to raise awareness about the disaster and support relief efforts. "I don't even consider myself a media person," she says with a smile.

Across campus, Sho and several campus groups mounted fund-raising efforts, ranging from constructing paper cranes and hosting an art auction to collecting donations. By Commencement, the groups had raised more than \$14,000 for Japanese relief. One of the groups—Project Paper Crane—was created by School of Architecture students. With help from such organizations as Asian Students in America, the Society of Multicultural Architects and Designers, and Sigma Chi, Project Paper Crane organized fund-raising events throughout the spring semester, including an art auction at Studio X in New York City. "It was a way to take what's happening here at Syracuse to New York," says architecture graduate student David Schragger, a Project Paper Crane leader. "We brought in more support through more avenues."

The project's most visible initiative was a display of orange origami cranes on the lawn between the Schine Student

Center and the Newhouse School complex. According to Japanese legend, if a person folds 1,000 paper cranes, then he or she is granted a wish. Project Paper Crane's wish was to enlist students to fold cranes and raise funds. The result: Students created 3,000 orange paper cranes and collected \$6,000 for the Japanese Society Earthquake Relief Fund. For each crane folded, students donated \$2 either on the organization's web site or at a display table in Schine. Alumni were also asked to donate \$2 online, matching the students' donation.

With University approval, the Japanese Student Association (JSA) placed donation collection boxes near such high-traffic areas as Bird Library, the Slutzker Center for International Services, and Sims Hall. JSA members also talked to the SU Bookstore about letting customers make donations at the register. "I saw so many people on television who were affected by the disaster," says JSA vice president Midori Shiroyama, a College of Visual and Performing Arts graduate student. "When you see all those images, you want to do something about it." By Commencement, JSA had raised more than \$8,000 for the Consulate General of Japan in New York. As a group of 50, JSA didn't have the resources to mount a large effort, but members still wanted to contribute to aid relief. "Eventually, it will all go to Japan," Shiroyama says.

While Sho worried the rolling blackouts in Japan would affect her mother's three-times-a-week kidney dialysis treatments, she took solace in the work SU students did to help Japan. "It's going to take forever for Japan to recover," she says. "But this shows Scholarship in Action, and Syracuse is practicing what it preaches." —*Charnice Milton*



## REGIONAL CAMPAIGN UPDATE »

# MILES APART, CLOSE AT HEART

SYRACUSE UNIVERSITY ALUMNI FROM LOS Angeles and Washington, D.C., had a unique opportunity to play detective at a pair of events showcasing the many ways the College of Arts and Sciences new master's degree program in forensic science is using education and research to combat crime and terrorism. The presentations—*From Sherlock Holmes to C.S.I.: Forensic and National Security Sciences Institute*—were part of the University's regional fund-raising initiative to support The Campaign for Syracuse University, which has raised more than \$876 million toward its \$1 billion goal. "With a little more than a year left to reach our goal, the primary purpose of the four- to six-month regional campaigns is to encourage alumni to become more actively involved with their alma mater," says Karen Spear, executive director of regional advancement. "Our aim is to elevate the University's presence in several key cities, including Boston, Los Angeles, and Washington, D.C."

Boston area alumni kicked off the regional campaigns last fall, raising slightly more than \$1 million in gifts and pledges during a four-month period. In December, the campaign moved on to Los Angeles, a city with a growing Orange presence. Some 7,663 alumni call L.A. home, and SU students will soon attend classes at a new campus site in Sherman Oaks for the expanding L.A. Semester and immersion programs. The L.A. Regional Council hosted a variety of activities designed to connect West Coast alumni to the Hill, including a reception at Walt Disney Studios for alumni, parents, and friends employed by Disney ABC, and a networking get-together for members of Generation Orange, a community of alumni who graduated during the past 10 years. As of June 30, L.A. donors had pledged \$1.7 million during the 7-month campaign.

One Generation Orange alumna who is taking advantage of the L.A. Orange network is Erin Westerman '04, director of development at Walt Disney Studios Motion Picture Production. "SU has a pride and camaraderie you don't always see at other schools, and I'm so grateful to be a part of it," says Westerman, who is working on a movie starring Jennifer Garner. "My SU experience showed me the importance of teamwork and that a career in Hollywood was within my reach. Now it's my responsibility to offer new grads support and advice."

Washington, D.C.—with nearly 14,000 alumni living in the area and more than 500 undergraduates attending SU—has especially close ties with Syracuse University. An active group of alumni, parents, and business leaders makes up the D.C. Regional Council, whose members volunteer their time and talent to strengthen the University's presence in this vital region and expand its base of philanthropic support. As of June 30, the D.C.-area community had pledged a total of \$18 million since the start of the regional campaign there in February. Included in that total is a \$15 million commitment from David B. Falk '72 and Rhonda S. Falk '74—one of the largest-ever single gifts to the University (see page 40).

Beginning in October, SU will launch regional campaigns in New York City, Chicago, and San Francisco, respectively, to reconnect with alumni and motivate them to help move the University forward. "We want to ensure that everyone is invited to be part of The Campaign for Syracuse University," Spear says. "When we reach our \$1 billion goal at the conclusion of the campaign in 2012, I know alumni from these six regions will be a big part of our success."

—Christine Yackel



Members of the Forensic and National Security Sciences Institute (FNSSI) at SU—Meredith Professor James T. Spencer (FNSSI executive director, left), chemistry professor Michael Sponsler (program director) and Professor of Practice Kevin Sweder—talk forensics with alumni during a panel discussion at the National Museum of Crime and Punishment in Washington, D.C., in May.





SU TRUSTEE ABDALLAH YABROUDI '78, G'79 (left) and engineering professor Sam Clemence (second from right) pose with teaching assistants Thomas Maxner Jr. '11 and Marieke Sparrow-Pepin '11 at the fourth annual completion ceremony for the Dubai civil engineering internship program in June. Yabroudi, CEO of Dubai Contracting Company, hosts the program, which he named in honor of Clemence and James Mandel, two of his faculty mentors at SU. The program introduces SU interns to Middle East business practices and cultural activities. This year's ceremony was attended by an SU delegation of trustees, administration leaders, and family members, as well as alumni from the Middle East. The University group also officially opened an SU information center in Dubai that was provided by Yabroudi, and attended an art exhibition on Islamic ornament and design created through a partnership between SU and the Dahesh Museum of Art in New York City.

Chancellor **Nancy Cantor** was appointed co-chair of the Central New York Regional Economic Development Council by New York Governor **Andrew M. Cuomo**.

Newhouse journalism professor **Joel Kaplan** was named ombudsman of the Corporation for Public Broadcasting in June. Kaplan, associate dean of professional graduate studies, will consider issues of objectivity, balance, fairness, and transparency within public media.

A discovery about the visual process by a research team led by physics professor **Kenneth Foster** was the subject of a June 24 cover story in *Chemistry and Biology*. Foster's team, which includes physics research professor **Juree Sa-**

**ranak**, demonstrated that an electronic coupling in chromophores (light-absorbing substances in retinal photoreceptor molecules) triggers the visual signal, upending a long-held scientific belief that a geometric change in the chromophores' structure initiated the process.

SU and JPMorgan Chase & Co. have established the **Institute for Veterans and Military Families**. The first of its kind, the institute will serve as a national center in higher education focused on the social, economic, education, and policy issues impacting veterans and their families post-service.

College of Law graduate **Jessica Caterina L'11** was honored with a 2011 Burton

Award for Distinguished Legal Writing, which recognizes practitioners and law school students nationwide for using clear, concise language in their work. She was cited for "Glorious Bastards: The Legal and Civil Birthright of Adoptees to Access Their Medical Records in Search of Genetic Identity," published in *Syracuse Law Review*.

Newhouse magazine journalism graduate **Caitlin Dewey '11** won *The New York Times'* Modern Love College Essay Contest. Her essay, "Even in Real Life, There Were Screens Between Us," chronicles a relationship she developed via the Internet. It was selected from among 1,400 entries representing 370 colleges and was published online in the *Times*.



## SPORTS NOTES

Four members of the SU men's and women's track and field teams were recognized as All-Americans by the U.S. Track & Field and Cross Country Coaches Association following their performances at the 2011 NCAA Outdoor Track and Field Championships in Des Moines, Iowa, in June. **Tito Medrano '12**, the two-time Big East champion in the 10,000-meter run, placed 12th in the 10,000 final to earn second-team All-America honors. **Katie Hursey '11** also received second-team All-America recognition, finishing 14th overall in

the 3,000-meter steeplechase. **Kelsey Rubeor '11**, the Big East heptathlon champion, finished 19th overall in the seven-event national competition, earning honorable mention All-America status. Sprinter **Flings Owusu-Agyapong '11** also collected honorable mention accolades, placing 20th overall in the 100-meter dash.

Pro Football Hall of Famer **Floyd Little '67** has returned to the University, serving as special assistant to athletic director **Daryl Gross**.

Orange sports legend **Jim Brown '57** received the first Tewaaron Legends Award, recognizing him for his achievements in college lacrosse. A two-time All-America midfielder, Brown was introduced at the ceremony in Washington, D.C., in June by his former teammate and longtime SU men's lacrosse coach **Roy Simmons Jr. '59**. Also honored at the event were 2011 Tewaaron finalists midfielder **Joel White '11** and goalie **John Galloway '11**.



## COMMENCEMENT 2011

The University celebrated its 157th Commencement on May 15 in the Carrier Dome. Here's a look at some of the highlights:

**DEGREES AWARDED:**  
SU, 5,459; SU College of Law, 194; SUNY ESF, 582.

**CLASS MARSHALS:**  
**Justin Michael Cole**, the College of Arts and Sciences; **Katherine L. Lewinski**, the College of Arts and Sciences.

**STUDENT SPEAKER:**  
University Scholar **Teresa M. Soldner**, the College of Arts and Sciences.

**HONORARY DOCTORAL DEGREE RECIPIENTS:**  
**John H. Chapple '75**, chairman emeritus, SU Board of Trustees,

business executive, and philanthropist; **Nicholas Donofrio G'71**, retired IBM innovation and technology executive and SU trustee; **Jessie C. Gruman**, president, Center for Advancing Health; **Ei-ichi Negishi**, 2010 Nobel Prize recipient, H.C. Brown Distinguished Professor of Chemistry at Purdue, and former SU faculty member; **J. Craig Venter**, genomic research pioneer; **Gerardine Wurzburg**, Academy Award-winning documentary film producer.

**COMMENCEMENT SPEAKER:**  
**J. Craig Venter**

**Quoting Venter:** "Most of you have no clue as to what unique challenges and highly motivating, life-altering experiences and events lay in your path. I can only ask and hope that some of you will not get swallowed up into your everyday existence, but rather these incredible challenges for our future will incite you to want to change that future. Change is 100 percent dependent on motivated individuals."

For more photos and information on Commencement, visit [commencement.syr.edu/category/updates/](http://commencement.syr.edu/category/updates/) and [photo.syr.edu](http://photo.syr.edu).

