



The Yeshiva University

# OBSERVER

VOLUME LVII, ISSUE II OCTOBER 4, 2011 / 6 TISHREI 5772

## Homecoming Filled With Festivities, Confusion

By Marganit Rauch

YU hosted its first Homecoming event in 30 years on Sunday September 18. An initiative of the Office of Alumni Affairs, the full-day event was advertised to alumni, students and friends, encouraged to "Come home to Yeshiva University."

More than 600 guests were welcomed to the YU campus on the chilly fall morning. The day's festivities, sponsored by Coca-Cola and El Al, catered to all ages. Kids flocked to activities such as decorating tzedakah boxes, carnival games, and rides on Danciger Quadrangle (though many kids-at-heart were also spotted on the inflatable slides). YU's own athletes and coaches ran sports clinics throughout the day in the Max Stern Athletic Center, and student organizations ran activities at booths in Weissberg Commons. The Y-Studs, Maccabeats, and Blue Fringe provided live entertainment that could be heard up and down Amsterdam Avenue, and dedicated fans braved the fierce winds to listen near the stage at Tenzer Gardens.

Before the block party began, guests were invited to join a special Homecoming Abraham



At Homecoming, Nava Orlian, July in Jerusalem coordinator, catches up with Michelle Navon, SCW '14, and Tal Levi, YC '14.

Arbesfeld Kollel Yom Rishon and Millie Arbesfeld Midreshet Yom Rishon featuring shiurim by Rabbi Dr. Jacob J. Schacter and Professor Smadar Rosensweig. Alumni college classes were offered later in the afternoon.

The windy weather and convenient location contributed to the popularity of indoor events, the student organization fair in particular. Student clubs ran

activities that provided alumni with a glimpse of what life at YU is like today: Gift of Life and YU's Medical Ethics Society swabbed cheeks for bone marrow compatibility, SCW Student Council offered a quiz to find out which club guests would be perfect for, the Environmental Society helped guests plant their choice of basil or parsley, and the Physics club presented some

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## New Dean's Scholars Program Connects FTOC Undergrads with Einstein

By Marganit Rauch

New Deans Scholars students interested in biomedical sciences were given the chance to join a new, one-of-a-kind program this fall. Over the course of the year, 10 specially-selected first time on campus SCW and YC students will attend Friday sessions on a variety of topics and clinical entities at Albert Einstein Medical Center.

"The program will entail... exposure to our top scientists, independent reading and highly interactive problem-based learning," stated Executive Dean of Einstein Medical Center Dr. Edward Burns. "It is designed to ignite a passion for biomedical science and medicine as it is practiced in the laboratory and clinic today, rather than from textbooks."

"This will not be spit-back," Dr. Burns said. The program will demand abundant participation from the students. Participants will "meet very senior, famous scientists and will have to strut their stuff." Access to state-of-the-art equipment will further students' exposure to the best that science has to offer.

The program's first of twelve sessions was on September 16. Students spent the day touring Einstein Medical School. "It's absolutely gorgeous," enthused SCW participant Anne Buzzell, "totally renovated and advanced. We spoke with the head of the Microscope department. He showed us highly advanced microscopes, and how students are the medical school use them to conduct highly advanced experiments. We also spoke with a Stern alumna who now attends Einstein and is earning her MD."

Titled "Deans' Scholars Program: Frontiers in Biomedical Sciences," the program is a credited academic enrichment program under the direction of Dr. Burns, in conjunction with SCW's Dean Karen Bacon and Michal Jaff, the Beatrice Diener Presidential Fellow. "Although YC is participating," commented Dean Bacon, "Dean Eichler and I agreed

that I would develop the Scholars Program and oversee it from the undergraduate end."

The new program is one in which participants "will experience all the different aspects of the scientific world, from medical ethics, bioethics, to legal aspects," said Dr. Burns. Fall lecture topics include Epochal Moments in Biology, Cells and Organelles, Genetic Material and Hereditary, Enzymes and Metabolism, Cell Communication, and Stem Cells. Lectures "will not cover the traditional first year course material," stated Michal Jaff. In the spring semester, new topics will correlate basic science and clinical entities.

The current cohort of Scholars students will continue the program for three more years, increasing in responsibility, independence, and exposure as they move up in college. Next year, up to 20 incoming students will be offered spots in the program, "assuming this pilot is a success," noted Dean Bacon.

At the first session, students were given an overview of the program. According to Buzzell, "They hope it will be a forum for interactive discussion between students interested in science and research, as well as professors of medical school." Charles Lavene, a YC participant, noted that - although he had already set his sights on Einstein - "the program so far has sold me on Einstein even more."

Buzzell noted that Einstein, too, will hopefully benefit from this program. "The Dean mentioned that the Jewish population at Einstein is dwindling," she said, "and that he hopes to see more students from Stern College and YU take advantage of what Einstein has to offer." Einstein is not charging for their professors' time, nor for the use of their facilities, and the program provides students with breakfast, lunch, and books. Transportation is provided for the students, funded

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## The Op-Ed Project Comes to Stern

By Renee Kestenbaum

On September 9, 20 SCW students participated in an all-day interactive seminar called "Write to Change the World," organized by The Op-Ed Project. The seminar was considered a success by all involved, and the program's organizers have already considered hosting a repeat seminar in the future.

The Op-Ed Project aims to increase the diversity of opinions heard in print and online public forums. "The range of voices we hear from in the world is incredibly narrow - and comes from a tiny sliver of the world's population: mostly western, white, older, privileged and overwhelmingly (85%) male," said Katie Orenstein, founder and director of the Op-Ed Project, in an interview. "Which means we're hearing from only a small fraction of the world's brains. That's a big problem for women and for all of us who aren't being represented - our stories and ideas and perspectives are not being told."

"This is our attempt to inspire some of our women, who are willing to do it, to hone their voices and

then push to get published," Dean Karen Bacon said of hosting the Project.

Through a combination of exercises and discussions, seminar leaders Deborah Siegel and Gina Athena Ulysse conveyed the rudiments of writing convincing op-eds.

The seminar illustrated "the extent to which female voices are a minority in the public forum," said Kaitlyn Respler, SCW '12, one of the participants. "We did a couple of activities during which we were able to clearly see that women are extremely reserved and burdened by their opinions, rather than being vocal and active about the things they could possibly change."

Mindy Sojcher, SCW '12 most remembered the exercise in which students established their credibility. "We each went around and said what we were experts in," she said. "We were all afraid at first, but as more did it, people began to realize that they do know a lot about certain things." Sojcher is an expert in Holocaust Education, having been

the vice president of SHEM (Student Holocaust Education Movement), interning at the Midwest Holocaust Education Center, and currently being a docent at the Museum of Jewish Heritage. She calls herself "a living memorial to the Holocaust."

Respler is an expert at "making science fun. As vice president of the SCW Chemistry Club, I have written two grants that have raised over \$1000 and affected over 80 students." She traces this passion back to building and flying her first model rocket at age 10.

Empowerment, moreso than technical writing skills, is the key to the Op-Ed Project's seminars and workshops.

For Respler, the seminar's empowering experience lay in "[feeling] the need to be a part of a revolution of a strong female presence in term of public opinions.... was really powerful and inspiring."

Sojcher learned that "Everyone had something to say, and I had the ability to say it." She applied this

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# THE OBSERVER

## To Reimagine

Renee Kestenbaum, Editor-in-Chief

"While nothing is as comforting as sameness, nothing is more constant than change," said YU President Richard Joel in an interview with The Observer this month, apparently providing context for the decisions he foresees as part of Yeshiva's so-called reimagination (see Sophie Felder's "Ready, Fire, Aim," page 5). He calls upon the various segments of the university to unite in carefully examining their objectives and values, in determining how to best achieve those aims in a significantly changing world — most fundamentally in acknowledgment *that* the world is changing significantly, that in order to continue thriving, YU's previously effective tactics might require re-examination.

That our world is changing rapidly should be obvious to anyone who even occasionally glances at the news headlines their friends share on Facebook. Natural resources are depleting; hurricanes, tornadoes, and earthquakes have become commonplace; global economy has shifted dramatically; Israel is facing serious threats from enemies on all sides; social and mobile media are changing everything from how we make purchases to how we play and read.

That these changes are significant should be equally as obvious. Anyone older than the tender age of 22 might point to other historical periods of dramatic revolutions and argue that change is a constant, but I believe change in our time is not simply business as usual.

Rather, we are experiencing the

start of a new phase, one marked by increased polarization of public opinion, increased tolerance, increased social protest and radicalism, and increased danger of destruction by powers cultivated by humans, such as pollution, and nuclear or cyber warfare.

I am not a fan of change. I was one of those kids who often cried on the last day of school, while the *morah* handed out paper plates of Twizzlers, Pringles, marshmallows, and pretzels that all tasted faintly of barbecue potato chips; never again would I be a second, third, fourth grader. Things had changed, and they would never be the same.

For people who dislike change, it is tempting to wish the world had not gone down the path it has. Perhaps I should go feed my Tamagotchi and then, with other 20-somethings, drag my nostalgia-ridden self to a theater to watch The Lion King (see Fiona Guedalia's "Work on Your Roar: Review of The Lion King 3D," page 15).

I am glad President Joel acknowledged the comfort of sameness and the disruption of change. I challenge myself and anyone who feels similarly to rediscover the world of 2011. In a new social and economic reality, questions like those that President Joel seeks to examine are crucial to consider, whatever discomfort they may cause.

At the same time, the Torah U'Madda principle that has always led our university should continue to guide YU into the second decade

of the 21<sup>st</sup> Century and beyond. I would urge those eager to jump headfirst into a sea of changes to carefully weigh the circumstances of each new reality against these values.

As for the world beyond YU, there is no aspect of global change we cannot hope to influence through prayer. Now, hours before Yom Kippur, prayer is the most important task toward reimagining the best sort of change in our society, economy, and in Israel. *G'mar hatimah tovah.*

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In this issue, The Observer invited students to consider the interplay between the arts and the sciences. Miriam Steinberger explores the ways in which science itself creates meaning in the National 9/11 Memorial, while the new Deans' Scholars Program and the grants received by the chemistry club are noted alongside the success of the Op-Ed Project seminar and the Honors Art History trip to Paris. Rivka Herzfeld argues the value of the arts within a Torah U'Madda framework. Reconciling the two disciplines is important for students of any liberal arts college, and especially one whose most popular major is biology. Though the two disciplines are often thought of disparately, one full of floaty feel-good practices and the other centered on facts and empirical knowledge, a closer look at the arts and the sciences reveals the synergy between them.

## Correction

On August 29, 2011, The Observer printed an article about YU's website overhaul, mistakenly identifying the department responsible as the Office of Information Technology Services. The Office of Communication and Public Affairs is responsible for the redesign of yu.edu.

## LETTERS TO THE EDITOR

Dear Editor,

Avi Bagley's August 29 article, entitled "Social Action," raised an important concern about widespread apathy for important causes on the Yeshiva University campuses. The author feels that it is particularly important for students of YU to "get up and rally, as one united student body, to try to make a difference in the world," because we are privileged to represent the Jewish people. I couldn't agree more with the sentiment and with the existence of some degree of apathy, but I feel that the author oversteps his bounds with his accusation.

First, to attribute the low attendance at important campus

events to the "bystander effect" ignores the many valid difficulties that students face in their daily schedules. Aside from the distinction of representing the Jewish people, YU is also unique in its taxing double-curriculum. Students here spend remarkable amounts of time each day on school work and Torah studies, not to mention the myriad of valuable extra-curricular activities that are available to them. So when the issue of poor attendance at social action events is addressed, an author should at least describe the important challenges and extenuating circumstances that contribute to it.

That said, I must also protest the article's failure to recognize

the wonderful work that *does* take place here in YU. There are literally dozens of clubs on each campus that do organize events and rallies, many of which are well-attended. The author referenced a Holocaust event that drew a small crowd, and this is unfortunate, but there are, in fact, events on campus every night that showcase the wonderful dedication of our fellow students.

After considering and weighing these realities, go ahead and conclude that YU students are nonetheless too apathetic, if you really feel that way. But don't just accuse us all of being lazy bystanders.

Chesky Kopel  
YC '13

The Yeshiva University

## OBSERVER

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## NEWS

## Gay is Now OK, Says Military

### A Quick Look at the Recent Repeal of Don't Ask Don't Tell

By Sophie Felder

Until September 20, 2011, official US military policy, per the federal law Pub.L. 103-160, prohibited openly gay individuals from serving in the military. While those who did not reveal their sexual orientation would remain safe from scrutiny, the law barred the admission of any openly gay individual into the US military and mandated the dismissal of anyone in the military found to be gay. This policy, known as "Don't Ask, Don't Tell" for its purportedly passive approach to gays in the military, reaches back 17 years to the Clinton administration, during the course of which some 17,000 service members were discharged for their sexual orientation. The beginning of the end for "Don't Ask Don't Tell" (DADT) was May 27, 2010, when the House of Representatives adopted an amendment to the National Defense Authorization Act that would lead to the repeal of DADT, by a vote of 234 to 194. The lengthy legal process that accompanies any change in legislation finally came to a head in December 2010 when President Obama officially signed the bill that would allow for the repeal of DADT. The signing came with the caveat that the bill could only pass once the military had prepared itself to accept these changes; and over the past months, the military has implemented training programs to accustom service members to

the change in policy. On July 22, 2011, President Obama, Defense Secretary Panetta, and Chairman of the Joint Chiefs of Staff Admiral



Chuck Kennedy, White House Photographer  
President Obama, surrounded by Congressional leaders, signs the repeal of Don't Ask Don't Tell.

Mullen certified that the U.S. military was ready for the DADT repeal, which would go into effect 60 days after the date of certification. Said President Obama, "As of Sept. 20, service members will no longer be forced to hide who they are in order to serve our country."

The original terminology of law 10 U.S.C. § 654(b) suggests that an openly homosexual person serving in the military poses a significant

threat to "unit cohesion, that is, the bonds of trust among individual service members that make the combat effectiveness of a military

unit greater than the sum of the combat effectiveness of the individual unit members." Most Western countries allow a person to serve in the army regardless of their sexual orientation, with the different armed forces instituting varying degrees of sexual harassment laws to minimize tensions. Israel, for example, has had legislation in place since 1993 that protects the rights of gays in the military to serve

without discrimination; a change that was prompted by comments made by former politician Uzi Even, the first openly gay member of the Knesset. Speaking to lawmakers, he remarked upon the discrimination he experienced after the military found out he was living with a man. According to a New York Times report by Joel Greenberg, his story was widely publicized and army rules were changed not long after. The Observer asked an Israeli soldier to comment on this notion that a fellow service member's sexual orientation has an effect on group cohesiveness. This soldier wrote, "I think that the presence of a gay soldier could definitely influence the moral and emotional health of the group at large. The other guys would have problems trusting him and there would be an inevitable barrier between him and the rest of the group. Even so, when the group is faced with a mission to accomplish, or any other dangerous military operation to carry out, the group will be sure to work as one cohesive unit—no matter how much of a problem they see his homosexuality to be in a personal context." He continues, "Throughout all of our training, we are forced to internalize the fact that we need to work as a group, which means that no matter who the guy is in front of you or behind you, we need to watch out for everyone. The group

as a whole is much more significant than the sum of its parts."

It is worth noting that the repeal of DADT follows closely on the heels of the legalization of gay marriage in New York State as of July 24, 2011, under the Marriage Equality Act—a significant moment for gay rights activists, and this repeal should certainly be viewed in the same vein.

As with any major amendment, there are those who support this act, those who are against it, and those who quite frankly do not care. Although there are many who are in favor of the repeal of DADT, an article in Politico—titled "Don't Ask Don't Tell," and which is well—worth reading—highlights some of the concerns that have been voiced by both sides about future repercussions. As always, one can speculate, but it remains to be seen what effects, if any, this repeal will have.

*Note: The opinions expressed in this article solely reflect the views of those quoted.*

*Did DADT or other recent gay rights legislation affect you or someone you know? What are your thoughts on the new legislation? Weigh in on the conversation with a letter to the Editor. Talk to us at [scwobserver@gmail.com](mailto:scwobserver@gmail.com).*

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## In Case You Missed It: News From the Observer Online

### Lieberman Discusses Religion and Democracy at YU

On August 31 Senator Joseph Lieberman discussed his new book and how Judaism shapes his life as a politician, as the first in a series of "Great Conversations on Religion and Democracy," hosted by the newly established Zahava and Moshe Straus Center for Torah and Western Thought.

### Just When You Thought It Couldn't Get Phat-ter

September 6 - Up to \$250 of your Dining Club money can be used toward purchases in Eden Wok, Tiberias, Mendy's, Chop Chop, Golan Heights, and Lake Como Pizza by simply swiping your caf card. The pilot program begins October 24.

### Shuttles 2.0: New and Improved

September 6 - YU is expanding shuttle service to include a Five Towns route every Thursday and Sunday that will pick up at each campus and drop off in front of the Young Israel of Woodmere. Students will be charged \$15 for each way. More details should be available soon. In other shuttle updates, students may sign up for intercampus shuttles beginning at 11:45 a.m., shuttles before 7 p.m. will pick up on Park Ave. and 34<sup>th</sup> St., and locals begin running at 7 p.m.

### And the Rankings Are In

September 13 - YU has maintained its steady incline in the 2012 US News College Ranking list. YU is now the #45 top undergraduate institution in the entire country. It is also, incidentally, ranked as the #3 university in New York City alone, trailing behind Columbia University and New York University.

### Dunkin' Donuts Updates Certification

September 13 - The Dunkin' Donuts across from Brookdale Residence Hall has recently become certified under the National Kosher Supervision, more commonly known as "Rabbi Mehlman." As with any *kashrut* question, students should make their own decisions about which certifications they will trust.

### 7-11 Open Today

September 21 - The 7-11 on 33<sup>rd</sup> and Madison is officially open for business, featuring slurpees, coffee, snacks, drinks, and DVDs.

### Supporting Israel: Protesting Durban III

On September 21 and 22, hundreds rallied at the Dag Hammarskjöld Plaza opposite the United Nations to protest the Durban III Conference and to

declare their support for the State of Israel. The Durban conference claims to function as a platform for dialogue against "racism, racial discrimination, xenophobia, and related intolerance," but has a history of becoming a forum for anti-Israel sentiment. Issues ranging from the Palestinian bid for statehood to rocket attacks on S'derot and the rise of anti-Zionism were discussed.

### Netanyahu Addresses the UN

September 23 - Netanyahu focused on Israel's concerted efforts over the last decade to present the Palestinian people with an acceptable peace offer. As for the official bid for statehood made by Mahmoud Abbas, Netanyahu's primary concern was for the safety of Israeli citizens and security of the State of Israel. He noted further that there has been no official recognition of the Jewish

State and that such recognition should be a precursor to any negotiations.

### The Palestinian Bid for Statehood

September 23 - Mahmoud Abbas concluded his speech at the United Nations General Assembly to a standing ovation for the "President of the State of Palestine." He declared that the Palestinian people are prepared to assume the responsibilities of statehood evidenced by their improved judiciary, financial and security infrastructure, and the implementation of programs to build state institutions. He declared the Palestinian abandonment of violence as a means for resistance, and declared their denouncement of terror—specifically state terror.

## NEWS

## Can You Clarify Your Subject? The Writing Center Reunion

By Sarit Bendavid

On Sunday, September 18, the Beren and Wilf Campus Writing Centers held a celebration for their 25 years of campus service. A joint reunion for all past and present tutors was held in the Sky Caf on the Wilf Campus following YU Homecoming. Of nearly three-dozen people present, there were a handful of current tutor participants, but most individuals were young professionals. Dr. Richard Nochimson, an English professor on both Wilf and Beren campuses and the founder of the Writing Center, was the honored attendee. The veteran tutors still had fresh memories of working in one of the centers, even as far as 25 years later.

The event opened with remarks from Dr. Lauren Fitzgerald, the current director of the Wilf Writing Center, followed by Dr. Richard Nochimson who shared his inspiration in creating the Writing Center a quarter century ago. Rabbi Yona Riess, current director of RIETS, proceeded to speak about his experience as the first tutor hired at the Wilf center, imparting his appreciation for the centers as well as the importance of skillful writing in general. Dr. Miriam Groszof, director of the Beren center from 1995-2003, also shared her sincere and heartfelt words of gratitude to the tutors and the center itself. She genuinely turned to the tutors and expressed her appreciation for teaching her so much, and then praised the center as a whole for enhancing her teaching career at SCW. Andrea Efthymiou, current Associate Director of the center at Beren Campus, concluded the speeches by mentioning the physical and intellectual growth of the Beren Center. She enthusiastically mentioned the center's relocation to a more conducive working space on the 7<sup>th</sup> floor of 215 Lexington. Efthymiou, offering some impressive statistics about the center's popularity among students, thanked the tutors for their passionate contributions and expressed her excitement at the prospect of the center's continued growth.

Following the Speakers, the current tutors led everyone in various group activities - or, as they affectionately called, "ice breakers" - aimed at generating dialogue between those present about their tutoring experiences. Past tutors agreed that the skills gained continue to help them in their professional lives. In particular, working with other students encouraged them to sharpen their own skills in organizing their thoughts clearly as well as communicating effectively. Some, especially those involved in education, remarked that it helped them learn to converse with students about their thought processes and to ask effective questions in order to guide students towards improvement. Efthymiou later remarked about the group discussions, "I enjoyed hearing the vibrant reflections of past tutors whose writing center experiences inform their current work in their own careers." A sense of deep respect for the learning process and for the expression of ideas through the medium of writing pervaded. The atmosphere in the room was full of positive energy and everyone was eager to meet each other.

The reunion was a wonderful opportunity for individuals of different ages, professions, and interests to express their shared appreciation for the writing centers on campus and the academic pursuit that underlies it. Ariella Gottesman, SCW '12, a current tutor at Beren, commented, "It was really inspiring to see so many tutors united by a common bond for teaching and helping others." The reunion spearheaded the development of a social network of writers (yes, it also formed a group on Facebook) that can continue in the path of collaborative learning that the writing centers so heavily endorse. In the wake of Homecoming, the event offered present and past tutors in the YU community an additional source of pride in their university and in the wonderful resources that it offers to its students.

## Jewish Informal Educators Converge at Youthcon

By Talia Rona

On August 21, NCSY ran a conference in conjunction with OU Synagogue Services called YouthCon. YouthCon was created to strengthen informal education and to assist in the development of skills and techniques that can be incorporated into weekly shul, camp, and experiential programming and everyday life. Geared towards informal educators, over 500 youth professionals gathered in Stamford, Connecticut for a jam-packed day of speakers, panel discussions, networking, and of course, great OU Kosher food.

More than 500 synagogue youth directors, camp educators, student activities directors, and representatives from different Jewish organizations around the world flew in bright and early that Sunday morning. Attendees were greeted by young NCSY staff members in red YouthCon polo shirts who handed them goody bags filled with pamphlets, pens, a music CD, and other fun freebies as they directed them to the different sessions with eager smiles.

With 45 speakers giving 35 sessions, there were six simultaneous sessions going on throughout the day. Each room was filled to capacity. Speakers and panelists spoke on topics that fell under the broader categories of Best Practices, Digital Media, Israel Education, Leadership, Social Sphere, and Traditional

Spirituality. After each session, participants could be heard raving about how innovative each speaker was and how they are so excited to start implementing their new skills and techniques into future youth programming.

One session started off with The Bible Raps Project, a revolutionary tool in Jewish education that fuses Biblical stories with the raps to help students appreciate their heritage while learning Torah. "Tupac was like the Rabbi Akiva of hip-hop," quipped Matt Bar, founder and rap composer, before he let fly an unaccompanied rap about Cain and Abel titled "I Am My Brother's Keeper." "When [the students] take the music home and listen to it all," Bar said, "[they will take in] the messages of the Scripture imbued in the rap."

Other notable presenters were Shira Berkovits of the Hebrew Institute of Riverdale, whose Tot Shabbat CD's flew off the Synagogue Services's vendor table like hotcakes following her speech, and Allison Josephs, the "Jew in the City" who breaks down stereotypes of Orthodoxy on YouTube and her blog, Sarah Lefton of G-dcast.com, and Charlie Harary of Milvado and Aish are just a few of the numerous phenomenal speakers whose recorded sessions can be viewed at [www.youthcon.org](http://www.youthcon.org).

Twitter was not only utilized as

a major source in publicizing the event but also during the event as a way for participants to interact. Using the hashtag #YouthCon, participants would tweet during the sessions about how much they were enjoying each presentation. Inevitably, after Bar's performance a participant's tweet - "@bible\_raps 'I am my brother's keeper' is gonna be stuck in my head all day! #youthcon" - was retweeted by others.

Throughout the course of the day, many people commented that even if the sessions were not as incredible as they were, it would still have been worth their time to attend just for the networking opportunities. Business cards were exchanged left and right as the youth professionals schmoozed about their work, challenges in dealing with today's youth, and shared tips on how to improve what they already do so well.

At the end of the conference, Rabbi Steven Burg, the International Director of NCSY, recalled why NCSY and the OU decided to create YouthCon altogether. NCSY sees how unconnected so many people are and reaches out to connect them. "Why are we doing this?" Burg asked. "Because it's important." As he declared "a sense of pride, passion and optimism for the future of the Jewish people" the audience nodded their heads in agreement.

## New Program Connects FTOCs with Einstein

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by the undergraduate schools.

The administration hopes that this program will prove "a competitive advantage" for students when applying to medical school, said Dr. Burns. Having it on their transcripts and being able to discuss it in any interview will be impressive. "It will be as useful for getting into Einstein as it would be to get into any other medical school," he stressed.

The idea for this program first emerged last winter, when President Joel approached Dr. Burns to create a unique program for undergraduate students, something they would not be able to get at other colleges. "President Joel challenged me to

come up with a program that would tie Einstein to the undergraduate YU programs in such a way to make Yeshiva and Stern Colleges unique in the sciences," said Dr. Burns. "I refined a first draft of a program with Provost Morton Lowengrub, who was heavily involved from the start. Dr. Lowengrub reviewed the program last winter with Deans Bacon, Eichler, their pre-med advisors and me. The undergraduate deans wanted a more scientifically expansive plan." Burns then consulted with his colleague Dr. Victoria Freedman, Associate Dean for Graduate Programs in the Biomedical Sciences. Together they presented a revised plan

to Dr. Lowengrub, a plan which eventually received the go-ahead from President Joel, along with Dean Bacon and Dean Eichler, last spring.

This program is the first of its kind at YU. Although there is currently no similar program between the undergraduate colleges and YU's other graduate schools, there are tentative thoughts of expanding the model further. "Based on this experience," said Dean Bacon, "we would like to try to develop something similar between the undergraduate schools and our Benjamin N. Cardozo School of Law."

Questions? Comments? Suggestions?  
We Take Them All at  
[scwobserver@gmail.com](mailto:scwobserver@gmail.com)

## FEATURES

## Ready, Fire, Aim

By Sophie Felder

In its August 29 issue, The Observer promised to provide readers with updates on the changes within YU and how they will affect students. We bring you now a conversation with YU President Richard Joel: his thoughts on what it means to "re-imagine" YU and his efforts to generate an atmosphere of energy and self-examination in both YU students and faculty.

President Joel and I began where The Observer last left off, the appointment of Rabbi Kenneth Brander as special assistant to the President for undergraduate admissions and the Office of Student Life.

**Observer:** What prompted appointment of Rabbi Brander to Admissions? Did you know he'd been approached by Dean [Victor] Schwartz already and would then be taking on three appointments at once [CJF, Admissions and the Office of Student Life]?

**Richard Joel:** He's not taking on three things at once. He, like many of my senior fabulous people committed to YU, wants to be of help in any way I ask him to be of help, [because] I'm not sure that this is a moment of utmost clarity in terms of how we're doing things here. We're embracing a very serious, real kind of re-imagining, kind of question, which was provoked by me five years ago, to ask what does it mean to be an educated community, a Kedosh-ified community.

We're trying to figure out how to create next, and you can do it two ways. You can study it for two-and-a-half years and come out with the perfect structure, or you can do it the way your President decided to do it—ready, fire, aim, instead of ready, aim, fire.

So I did ask Dean Schwartz, who deals with Student Life, and Rabbi Brander, who deals with CJF programs, to work together to help us figure out a kind of new paradigm of how to do this in a way that's sensible.... Now we take Marc [Spear] who's been in the CJF... whose major focus is working with students and Student Leadership and empowering them and being educational partners with them.

**OB:** What does that mean, "educational partners" with Student Life?

**RJ:** When you're in a university, you're flexing your muscles – your intellectual muscles and your political muscles and you also learn from people who are in positions of faculty or quasi faculty. My vision of Student Affairs is having professionals who are there to assist [students] but also to give you their perspective to help you think about how you do what you do in the best way possible.

There's also a need to assure [students] that you have people with the resources who can help you think of things, who can help

in problems that can happen and that can be part of an interstitial relationship with the faculty and administration.



Julia Siegel

Yeshiva President Richard Joel addresses students at a Town Hall meeting in May 2011.

And by the way, if the administration is aware of student programming, then if there's going to be a problem you don't need a censorship committee. Which never existed...but sometimes a student group will come up with something and there are ramifications that are legitimate concerns of an institution. Whether it's a *yesh g'vul* [there's a limit] of how do we keep that nuanced balance and whether it's a political issue that at least the administration should know about and can say it's not appropriate, which is so rare, or can say wait there's an issue here, let's talk about this in a way that will meet everybody's objectives.

If you ask me about Rabbi Brander, the lion's share of Rabbi Brander's time will be spent as Dean of the CJF. But even more of his time this year is going to be spent as being my special assistant for working with Mr. Krantzler in Admissions to re-invent recruitment strategies....It is of critical import that we do this right. [I brought Rabbi Brander on board] for the same reasons that had me bring him to CJF – a really loving concept of *Torah U'Madda l'chatchila*, enormous creativity and enormous drive. I can't think of anyone better to come in to shape the next incarnation of our recruitment efforts, here and in Israel.

So the role with students in Student Life is that he and Dean Schwartz sit as a supervisory presence, so they have to negotiate what's what, but I also must say that the ultimate person that I hold responsible for Student Life is Larry Schiffman. He's vice provost for undergrad education, so all of it should be his responsibility.

**OB:** So how do you see the connection between Vice Provost Schiffman and Student Life?

**RJ:** He's the top of the triangle.

**OB:** Are you expecting Student

Life to be seeking his approval for activities?

**RJ:** No. I assume that would be Adina Poupko and other student

service professionals on your campus, from there to Marc Spear. I don't think you'll see Vic and Kenny involved in that. Maybe in the beginning we will more....

**OB:** I'd like to try and clarify what exactly Vice Provost Schiffman's position will entail? In what capacity can we expect to feel his presence on our campuses? Will he be physically present? Or will he play a more advisory role?

**RJ:** The primary people that Vice Provost Schiffman will interact with are Dr. Lowengrub and his team that he will work with—Deans Eichler, Bacon, Schwartz and at least in the beginning Dr. Pava, director of Syms.... I think Schiffman assumes responsibility not just for the courses that are offered, but for the entire student experience. So I don't think Housing will report to him, but to the degree that Housing reports to Victor Schwartz, it reports to him. [It would be appropriate] to tell Student Life what you're looking for, and what crisis will arise on campus, which always has to happen every year, and how to deal with that. And I think he'd be responsive to that. I think he's the real deal.

**OB:** What I can envision happening, is people going to Rabbi Brander and not recognizing Vice Provost Schiffman's position.

**RJ:** Well I think that has to be cleared up. We're racing forward to make things happen, we have a deadline.... But it hasn't been rational enough. I haven't liked that at Stern. I haven't been a fan that at Stern there's a bifurcated structure. There's a Dean of Stern who sits over the academics and there's a Student Life component that deals with student life and they talk to each other, but never the twain shall meet. I don't think you're well served by that. I think it worked for a long time. I think you have, by the way, extraordinary professionals working on that, but I think it's time

to always go to the next place.

**OB:** This stands in slight contradiction to what we've heard from Rabbi Brander and the CJF.

**RJ:** I know.

There's one name missing in all of this, the president. I am not uninvolved in Student Life. I am not uninvolved in undergrad education. Ultimately, they all work for me. I am not a micro manager, I am a delegator, but I do interfere more than I should. So what you heard from Rabbi Brander is the mandate that Rabbi Brander heard, which is to say, "Make sure this works." What can't be, and what he doesn't want, is to end up having three yarmulkes, none of which fit. And it really is ready, fire, aim.

**OB:** So do you see a point where Spear will stop reporting to Rabbi Brander and will directly report to Vice Provost Schiffman?

**RJ:** It's a 'yes' to the first part of the question and an 'I'm not sure what's going to happen' to the second.

**OB:** You mentioned before sort of the changes that will emerge from having a combined faculty, you mentioned this year that we won't see any new classes [this year]... So when can we expect [these changes]?

**RJ:** Next year. Look you'll see some things this year. This year you'll see it with the Straus Center, you'll see courses at YC, Stern, and RIETS on the issue of Torah and Western thought...and with programs outside of Yeshiva that will provoke [those ideas]. Just another way to provoke Torah U'Madda in serious ways.

What you'll see next year is part of re-imagining faculty. Empower the faculty! The YC faculty has gone through a very serious process of curricular development and change that they are about to launch and I think they have to move forward, but in a new context – because there isn't an English department at YC and an English department at Stern, it's one English department. We're not saying every faculty member will get a Segway and say that from 9-10 they are supposed to be on Beren and hopefully they'll be able to take their Segway up to Wilf. Again, we're figuring it out. There is the other way, [where] universities talk about [the plan] for five years no matter what else is going on in the world and then do something – we don't have time. The landscape is changing too quickly. People aren't understanding education the way they need to understand education. We need to create, you know.

**OB:** So would you say there's a definite goal of the re-imagining... instead of words like "it will create synergy?" What's the meat?

**RJ:** I think the re-imagining will force us on an ongoing basis to ask, "what's an educated person," and how do we address those issues academically. Some of that is

saying, we have a primary difference between the two campuses, one is morning learning and one is integrated learning. We're not about to blow up one or the other so we have to figure out how that's going to work together.... We're now provoking conversation and not just by the provost, but also with the faculty.... I think Vice Provost Schiffman has a lot of views and brings a lot of perspective from 39 years at NYU, and everything he's touched has gotten stronger. [Provost Morton] Lowengrub is one of the foremost academicians in the country and this also plays very much to his strength. The other piece is for the first time people are thinking about Ferkauf, what about Einstein...one of the things you'll see is a program that we're having with [undergraduates] and Einstein for I think first year students [see "Einstein," front page].

It might be that I'm working on all these grandiose plans and as we're working on it the faculty will say, 'Mr. President we're moving in a different direction and a different pace than you originally said.' As long as the product is you getting as good an education as you can get, as much as opportunity for you to develop as a responsible Jew and citizen – like you would nowhere else, nowhere but here.

We're saying, look what we have to be and let's do it. We're not a corporation that analyzes every quarter. But we're also not the rock of Gibraltar that doesn't ever move. I think the faculty wants to move. You gotta push it and while nothing is as comforting as sameness, nothing is more constant than change and we should be ahead of that. So things will settle down.... I think we need to explore online education, not as a shlocky enterprise, but like Princeton is looking to and Stanford does.

**OB:** That's a good segue to my next question—I was curious about the physical manifestation of combining faculty. Will we be seeing more shuttles or videoconferences?

**RJ:** I think I'd say yes to both, but that's without knowing anything. I don't think you'll have people running back and forth, but you'll have faculty saying, "This year I'll teach here, next year I'll teach there." I think we have to do a lot of exploration.... There are other universities with geographical differences in campuses and we can figure out how to make it work. This is also coming at a time when all universities are under huge financial restraints.

**OB:** You mentioned that this is still at the beginning stage, we've got a lot of things going, we're not sure where it's getting but we're getting somewhere

**RJ:** What we have is good. Let's not throw out the baby with the

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## FEATURES

## Scientists Who Saw The Light: The Case of the Right-Brain Reformist

By Chana Brauser

As an undecided major floundering in a sea of ambitious and motivated science-types, I cannot help but sometimes wonder where I went wrong. What is it about me that periodic tables do not quite get me going? Was I perhaps dropped on my head as a small, precocious chemist-in-training, throwing my various tubes and beakers aside and landing instead in a pile of literary critiques and history books? Did my early exposure to Dr. Seuss somehow irrevocably stamp me with a right-brain orientation? It comes as quite a relief to me that as a college student I finally find myself in good company. It turns out that some of humanity's most celebrated artists and writers started off as scientists, only to turn instead to the arts and in a move that afforded them notability and fame.

First up is everyone's favorite Renaissance Man, the much revered Leonardo da Vinci. His elaborate sketches of flying apparatuses and helicopters reveal an engineer at heart, whose progressive technological vision was eclipsed only by his persistent dabblings in alchemy; his attempts to discover the perfect paint technique more than once backfired. Paintings disappeared, such as *The Battle of Anghiari*, which literally dripped off the wall, and *The Last Supper*, which vanished a century after it was first created. Fellow contemporary scientists often refused to entertain da Vinci's theories and hypotheses, scorning him for his lack of formal education in the science field. Yet da Vinci was not deterred. His steadfast commitment to an holistic incorporation of science and the arts resulted in the legendary artwork for which he has been renowned for centuries. His expansive background in anatomy and commitment to the study of lights and shadows produced innovative paintings that stood out from those of his contemporaries and were, like much of the intricate engineering designs that litter the pages of his journals, light-years ahead of their time.

While Renaissance men today are in short supply, the past hundred years has produced at least two notable physicians-cum-writers. You know them both well, but their science backgrounds are not what made them famous. Through his passion for writing, William Carlos Williams brought raindrops on a wheelbarrow and loitering white chickens to the attention of millions. A physician in the early 20<sup>th</sup> century, Williams moonlighted as a poet. He

## Beauty is in the eye of the beholder, no question. What's the weirdest piece of artwork you've ever seen?

By Joanna Ross-Tash, SCW '13, Self-Proclaimed Art History babe.

This summer I was fortunate enough to attend several gallery openings in the Chelsea district. Chelsea is known to have the best up and coming artists. One lovely June evening, a few friends and I attended an exhibit called "The Nest." "The Nest" described not the content of the work displayed, but the space in which the art was housed.

The entrance to the gallery was a hole just big enough to walk through, disguising the paintings behind the walls. Upon walking through the hole into the room, the first and most noticeable feature of the space was the amount of white feathers covering the entirety of the room. In the middle, like an oversized beanbag, a nest greeted its visitors. Twigs and branches interlaced creating a human proportioned nest. I had never seen anything like it! The paintings lined the walls of the room, framed with painted white twigs. I had stepped out of Chelsea

and into a tree.

Was it the weirdest art I have ever seen? No, but it definitely got my attention. "The Nest" is not weirder than the stack of newspapers in a corner of the MOMA or the shock of Duchamp's "The Fountain." "The

Nest" is just a part of the greater art culture pushing the boundaries on what is accepted as art. The paintings were less memorable than the space itself because the space itself was art. And also...a nest.



Yanek Che

Entrance to "The Nest" exhibit by David Foote and Anne Koch.

By Fiona Guedalia, SCW '12, Psych major and Photography minor

Art is certainly a subjective mode of expression, and it is safe to say that one does not always quite get the artist's intention at first glance. Nonetheless, there are still some exhibitions that I have seen that have struck me as being even more bizarre than expected. As a photographer, I typically find things less odd than most people; I am that person who will

walk down the street and make my friends stop whilst I take 20 pictures of a pile of garbage. But not all piles of garbage are created equal. One day, walking around in Midtown, I saw a big plastic shopping bag lying on top of a subway grate, on the sidewalk. Now, random plastic bags flying around the streets are not anything to shout about in this polluted city, but I then witnessed

something rather different. As the subway passed underneath the sidewalk, the steam from the train blew up the bag, causing it to "pop" up-taking on the shape of a polar bear. Upon closer examination I realized that the bag had been somehow attached to the grates so that the wind would fill it, but not displace it.

As I mentioned earlier, I kind of like art, so I had to go and find out more about what this was. It turned out that it was the brainchild of an artist-Joshua Allen Harris-who sought a way to turn the garbage of NYC into art. The idea behind this seems to stem from Duchamp's *The Fountain*, one of art's first readymades. The readymade is an expression of the theory that one can strip an object of its conventional function in the real world and give it an entirely new one, calling it art. With the plastic-bag-grate art, Harris stripped the bag of its function as trash, and recreated it as an exciting and innovative piece of art.



Plastic bags become whimsical art when assembled over a subway grate.

became one of the most influential poets of the Imagist movement, and championed the paring-down of Victorian and Romantic poetry, which he considered burdened with flowery language and overwhelming obfuscation, writing instead with a directness and concise style designed to appeal to the ordinary reader. Williams advocated a style of writing that focused on the local, eschewing the foreign references found in the works of

Eliot and Pound for plain, ordinary 'American' language. Could it be that the hours he spent swimming in Latin-derived science terms and medical diagnoses drove him to the point where he yearned for the comfort and familiarity of his native English, elegant and endearing all on its very own?

Like Williams, Khaled Hosseini turned from medicine to a successful career in writing. The child of an Afghan Foreign Diplomat, Hosseini

relocated to Paris as a child but ended up seeking political asylum in California in 1980, following the invasion of the Soviet Army in Afghanistan. His stint at Santa Clara University found him in proud possession of a Bachelor's Degree in Biology. Within five years, he had earned his medical degree and was working on his residency in Cedars-Sinai Hospital in Los Angeles. This medical thing seemed to be Plan A through-and-through, until a year-

By Alana Himber, SCW '12

While on a field trip with my art history class, I almost got kicked out of the Museum of Modern Art and possibly arrested. During the first semester of my Junior Year, I took a seminar entitled "New York: The Capital of Modernism." The class focused on artists working in and around New York City during the first half of the twentieth century. One of these artists was a minimalist sculptor named Carl Andre. Fighting for what I believed was Andre's artistic vision is what brought me to the brink of incarceration.

Andre is well known for creating installations of tile patterns arranged on the floor of a museum. Like a lot of modern art, many people either don't understand or do not see the artistic value in minimalist works such as Andre's "144 Lead Square," located in MOMA. "Lead Square" is a rather large arrangement of lead tiles laid flat against the floor. One student in my class even exclaimed, "It's nothing more than my patio!" Minimalist art is driven by the modern notion of the interaction between a piece of art and the human being. An artwork is meant to be experienced, it changes when encountered by a viewer and a part of the viewer is changed as well. In true minimalist spirit, when I encountered Andre's piece I proceeded to stand on it and walk around. Immediately the security guard in the gallery began yelling and threatening me. He bellowed, "Do you not know what art is?! Have you never seen art?!" - implying that I was acting inappropriately. I was aghast. Me not know anything about art? It was clear that the security guard was the one who possessed a gross misunderstanding of all that minimalism is about. I stood my ground until four other security guards came running into the gallery, at which point I fled.

and-a-half following the successful publication of his award-winning novel *The Kite Runner*, when he waved goodbye to the medical field, embarking instead on a literary and human-rights career that has garnered world attention and birthed a second bestseller, *A Thousand Splendid Suns*, as well as an Oscar-nominated film adaptation of *The Kite Runner*.

Now, let's be clear. All medicine

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## FEATURES

## Ready, Fire, Aim

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bathwater. I'm really proud of what we have here, but tomorrow is coming. Bill Clinton ran on the song, "Don't Stop Thinking About Tomorrow" and we also have to. And we know that shem Hashem is haya, hoveh and yihyeh. The Rav said - I believe he said - the beauty of living our life is that we get to be nostalgic of the past, celebrate the present and anticipate the future.... So as an institution we are mandated to think about tomorrow. Tomorrow is going to be different.

**OB:** In an interview with The Commentator, Vice Provost Schiffman mentioned that this process is happening in stages. Would you be willing to comment on the next stage?

**RJ:** In discussion with Provost Lowengrub, this is going to be a year of a lot of the faculty getting their arms around this issue and I'm hopeful that you will see some changes by the time you register for fall classes....

The Beren campus has a new fifth and sixth floor...I think it's much more commodious to have Student Life and the CDC together, and it's important that they're just a staircase down from the Deans' office. It's these kinds of evolutions that I hope will develop from this....

How you struggle with your own governance mechanism [could be discussed]. Up here there are 95 student councils. I don't know what that means. You don't have to wait for us to say maybe there should be one senate and then committees. I don't know what I'm talking about, but a culture, not of upheaval but of creativity, could be a good thing.

It's not broken, I don't want it to get broken and I'm absolutely convinced that universities that will have a future will think about how students learn differently, how their needs are different, not pander to quick fixes of technology but to use technology for us, and of all universities we must have a future.

The difference between *Migdal Bavel* [the Tower of Babel] and *Ohel Moed* [the Tabernacle] is that the *Ohel*

*Moed* required Bezalel and Bavel had many people all building something up to G-d. But why do we remember the *Ohel Moed* [in a positive light] and Bavel as something terrible? The person who fashioned *Ohel Moed* was Bezalel, btzel-keel and it was mandated through mitzvot as to how he should construct it, while *Migdal Bavel* was "b'kochi v'otzem yadi" [created through one's own efforts]. So in using technology and using new ideas, how do we do that through the lens of our values to create something unique and wonderful? And I have enough belief in this faculty and this student body and the ones to come that this will be a period of real creativity. By the way, the hardest kind of creativity—it's not creativity where you have to throw money at it. We just don't, like everybody else.

**OB:** Are there any other new changes that have been implemented or introduced over the summer that students might not be aware of?

**RJ:** You see on 185<sup>th</sup> that it's a permanent pedestrian mall.... This summer we air-conditioned Morgenstern and made it more upper class. I think you've seen work done to get the differential pricing that existed on the Beren campus for a few years, [and now we're creating this] on Wilf campus.... We're creating a new lounge in Morg and another café opportunity. I think on both campuses you'll see improvements in food services... different kinds of pizza, pancake makers. Oh, of course the use of the cafeteria card, to some degree - I believe each semester \$250 from the caf card can be used at some local restaurants.

**OB:** It's a point of discussion for a lot of students, and because you mentioned the new lounge in Morg and the café in Morg, I feel like I have to ask about the differences between Wilf and Beren—

**RJ:** I had to deal with the Editor-in-Chief of the Commentator for a while about Le Bistro and Yagoda and the air conditioning and the exercise rooms. I think we do what we can do on both campuses. I think we're looking to see how with the space

we have—space is expensive. Don't think there aren't people who think we should move [Beren] Campus. It's the kind of thing I look at as a good for my successor to ask. I don't think I'll be able to do anything. But I think a lot of the personality of Stern is that it's an urban college. I think a lot of people find that very exciting and very attractive. So I'm committed to that. There might have to be changes as we go along, and find more space....

I would [contest the notion] that there's a Wilf campus, which is really where it's at, and Beren is just a throwaway. It wasn't by accident that we put the Conference Center and university boardroom in Stern.

**OB:** I think students would point to the fact that most major events are on the Wilf campus, and they have the big lounge and the big library.

**RJ:** It's true. The other piece is that there is van service, and many women who want to be at the larger campus, and the bigger lounge is co-ed. We're moving more and more for men to participate in co-ed shabbatonim [at Stern], but the library is the main university library. This doesn't mean the Stern library is a throwaway, but the Gottesman Library serves all the graduate schools and houses the major Judaica collections. We make access available to men and women equally.

[This is] not a sexist statement, it's not that women are more [or less] important. [But] the other issue is the yeshiva, RIETS, the heart of the enterprise, is here. And it's a male yeshiva that's here, without which YU wouldn't be YU. And there are all kinds of sensitivities that you have to deal with, with that. Moving the *Beis* to the center of campus was a wonderful statement. It was also a challenging statement because the yeshiva is a men's yeshiva, and needs to be, and there needs to be this sensitivity. By the same token, the *Beis* at Stern is wonderful, and the learning at Stern is wonderful. The investment in the Eisenberg *Beis* was significant. I even gave up my

office for it.

**OB:** Thank you.

**RJ:** You're very welcome. We really struggle with this. How do you do it right, and how do you do it properly, and that the education that is all we can make it for our women and all we can make it for our men. And on the graduate level, are we doing everything we can to build klal yisrael? I think you see it in the CJF, it isn't weighted one way or the other.

**OB:** Do you think that it should or will be a conversation, the fact that this University centers on male Beit Midrash? Should this be a question Stern students ask themselves?

**RJ:** I think our halakhic system is such that Rebbeim are making the halakhic decisions. I think [the Rebbeim of RIETS] involve themselves in their Beit Midrash... I don't think it's an issue. I think the reality is that at its core, YU is RIETS. Doesn't mean that the women's' Beit Midrash or learning is an afterthought or a throwaway. I think there are questions of gender equality, we all grew up in an environment that said separate but equal is not equal, that was the great Supreme Court decision, but we also grew up to another legal system that says separate but equal can be equal.

One more thing - just like Stern doesn't get to pasken, the president doesn't get to pasken. When there's a halakhic issue that needs to be decided, Dr Lamm offers a psak. But every issue is not a halakhic issue and the president is empowered to act in such a way, and if I overstep my bounds I'm sure to have my ear flicked.

**OB:** Would you say the reimagining and the merging of the faculties is not at all financial decision?

**RJ:** Proof to that is that we began that beforehand. I think I'm always looking at the finances. That's what everyone was saying when the rumor was that we were closing Syms. We're not closing Syms.

**OB:** So what are we doing to save money?

**RJ:** We saved \$40 million in the last four years. We've slashed

administrative services, we haven't given raises in two years. We have looked at every opportunity not to spend. We haven't cut back on food services or housing. We're working with consultants everywhere, like other corporations are. We ask how can you do it better, how can we use technology. We're building a computer center in Morg so that we can close [Belfer] at 11 (it costs a lot to run this building). We're asking all those questions. We're asking how can we do with less. We cut \$30 million and \$10 million but we've also been going into savings to minimize that. It's hard to know what the economy will do.

But that shouldn't affect the re-imagining. We've been pushing faculty to get grants. We're just at the beginning of the year, we're just having the trustee and budget committee meetings and we'll have to see where that goes.

**OB:** At the last town hall meeting you mentioned making sure students are aware of changes, are involved in changes and generally take a participatory role. How would you as president see that happening or plan on encouraging that?

**RJ:** I certainly want to encourage it. I've always said I think students should have a voice....I think the Student Life Committee has been good. I don't know how well they solicit views, but they do transmit [student views to the various university departments]. My leadership is supportive and I believe responsive, which doesn't mean "yes," [but] means "we'll ask."

I would also tell you that the Deans are responsive to student concerns. Get up and talk. Make appointments and talk to the deans, but think before you go and don't just go in and kvetch. Say you have a suggestion. I guarantee that we'll do our best to make everything wonderful, but it won't be perfect. We're in a tumultuous time. We'll live, but it won't be without some dislocations and not everyone is going to love me. It's the way it works.

## The Op-Ed Project Comes to Stern

OP-ED from page 1

lesson beyond writing an op-ed. "It was also about how you speak to people, how to be confident with yourself."

"It was fabulous," said Dr. Linda Shires, Chair of the English department. Dr. Shires, along with Dr. Ann Peters, observed the seminar as part of the process she, Dean Bacon, and Dr. John Fousek had determined for assessing the program's success.

For twelve months following the seminar, students are offered the chance to work directly with one of

the Project's mentor-editors, who will provide feedback on serious drafts and advise on getting the op-ed placed. At least one student has already drawn up an op-ed outline.

The Op-Ed Project most often works with professional women and graduate students, and though the program had worked with undergraduate women before, "they loved the students here," Dr. Shires said.

Dean Bacon learned about the Project from an alumna, Ora

Sheinson (SCW '98) who pursued an interest in the intersection between Torah and the environment during her time at SCW. Now a lawyer and founding board member of Canfei Nesharim, an organization at the head of the Torah-based environmental movement, Sheinson had participated in the Op-Ed Project and suggested it as a possibility to bring to Stern women.

Dr. Fousek related the Op-Ed Project to the university's efforts in assisting students obtain external fellowships. The program exposed

students "to the idea that an undergraduate could publish an op-ed piece in the New York Times," he said. "It's been done before, why not a Stern undergraduate?"

Moreover, said Dr. Shires, "Youth can be an asset in writing op-ed pieces."

Advice for the rest of us? "Technical writing skills and current events are much less important than hooking a reader and discussing something you feel strongly about," said Respler.



## FEATURES

## The Art of Science: A Look at the National 9/11 Memorial

By Miriam Steinberger

A small 9/11 memorial, in Haverstraw Bay County Park, New York, contains a twisted beam from the North Tower, a salvaged piece of the Pentagon, and some earth from Pennsylvania. Once each year, a set of carefully planned mathematics breathes new life into the memorial. Its plaque explains:

EVERY SEPTEMBER 11<sup>th</sup> AT 8:46 AM, THE SHADOW OF THE BEAM FROM THE NORTH TOWER OF THE WORLD TRADE CENTER LANDS ON THE PIECE OF THE PENTAGON, WHICH IS SURROUNDED BY EARTH FROM SHANKSVILLE, PA. WHERE FLIGHT 93 WENT DOWN.

Such carefully planned mathematics represent, on a small scale, a new wave of integrated, technologically-conscious artwork. Several miles away, in lower Manhattan, the newly-opened National 9/11 Memorial combines simple aspects of nature with the latest in technology.

The National 9/11 Memorial was created by a cross-disciplinary application of art, physics and mathematics. Designed chiefly by Michael Arad, a young Israeli-American architect, it is built on the footprint of the two World Trade Center towers. Rather than tiptoeing around the footprint, Michael Arad made it the basis for a strong, minimalist design, turning each fallen tower into a square hole, with waterfalls running down the sides into a reflecting pool below. At the center of each reflecting pool is another, smaller square, into which water tumbles, as if it were flowing to the center of the earth. The water fountains, in the most natural of ways, drown out the nearby noises of bustling lower Manhattan, creating a sanctuary where family members and visitors can pay respect to those who perished. This is particularly significant, because to date, close to forty percent of the victims remain unidentified and for many people this site is not only a memorial, but tragically, the final resting place of their loved ones. The memorial communicates compassion and respect for the 9/11 victims and their families, while demonstrating a powerful resistance to terrorism and a commitment to rebirth.

Daniel Libeskind, master planner of the WTC site, utilized physics and mathematical calculations in an attempt to integrate the Memorial with the four new WTC towers, which represent the rejuvenation of lower Manhattan. He designed an empty space between two of the towers through which light will shine, without shadow, illuminating the memorial on September 11<sup>th</sup> of each year. Similarly, Norman Foster, the architect of Tower 2, angled the top of the tower to reflect light into the memorial pool. In these ways, the memorial is joined with the towers, life is reflected in death, and the people who gave their lives on 9/11 are incorporated into the rebirth of a functioning society.

The names of those who perished are inscribed in inch-and-a-half high letters on bronze panels that surround both pools. The bronze changes colors when handled, reacting to the natural oils in human skin, thereby allowing the visitor to engage in a dynamic dialogue with the person's name. The inscriptions appear dark during the day and are illuminated at night with lights hidden below the panels.<sup>1</sup> A heating and cooling system is incorporated to ensure that the metal panels remain comfortable to the touch all year round. In a display of the overlap of old art and new, visitors can copy the inscriptions by "grave rubbing", an ancient technique made by rubbing a pencil or charcoal across a sheet of paper placed on a headstone. All these interactive features enable the memorial to sense and react to human stimuli, thereby giving life to the names.

Perhaps the most fascinating incorporation of technology in the WTC Memorial's design is the algorithm developed to organize the grouping of victims' names. Memorial and Museum President Joe Daniels, with Michael Arad, settled on a name distribution that would seem random, reflecting the attacks' chaotic and arbitrary nature themselves, but would still contain an underlying logic, reflecting the interpersonal bonds that preceded the attacks. "One of the biggest messages of the memorial and the museum is that the people who got up and did whatever they did that morning, and then died doing it, were no different from the rest of us," Daniels said.



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"They were us, we are them."

The foundation therefore decided to group the names by where they were on the day of the attacks. For example, around the north pool would be the names of those who died in the North Tower and on the plane that crashed into it, along with the six who died in the first World Trade Center attack, in 1993.

Additionally, in 2009, the foundation sent out letters to the victim's families, soliciting "meaningful adjacencies"—the names of others with whom each victim should be listed. Around 1200 people responded, with 1200 different requests. "Sometimes victims were cohorts, or best friends. In other cases, the families knew from last phone calls, whom their loved ones had been with in the end... and wanted those people listed together."

Once the names and associations were collected, the foundation recognized the enormous, if not, impossible task of placing the names according to where people were and with whom they were with when they died, while honoring multiple, and often conflicting requests for the placement of

a specific victim's name. Recognizing that this job required computer assistance, the foundation enlisted the help of 'Jer,' a talented computer programmer.<sup>2</sup>

In his blog, titled "All the Names: Algorithmic Design and the 9/11 Memorial," 'Jer' describes the combination of algorithms comprising the 'Names Arrangement.' "As there were more than one thousand adjacency requests in total, a complicated system of connections had to be addressed in the final arrangement," he writes. "In mathematical terms, finding a layout that satisfied as many of these adjacency requests as possible is an optimization problem—a problem of finding the best solution among a myriad of possible ones." To solve this problem, he and his team built a software tool in two parts: first, they developed an algorithm that optimized the adjacency problem to find the best possible solution, and second, they designed an interactive tool that allowed for human adjustment of the computer-generated layout.<sup>3</sup>

In a beautiful display of modern synergy, software and algorithms were utilized to present a form of art that created

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FEATURES

Homecoming Filled With Festivities, Confusion

Pretty, Pretty Paris

Homecoming from page 1

demonstrations, including a bicycle wheel gyroscope. The Observer tweeted the event live and broadcast that twitter feed at the fair.

A Town Hall meeting in the afternoon gave alumni the opportunity to address any questions directly to President Joel. Here too, everyone from current students to older alumni participated. Questions ranged from why the university had not chosen to cancel classes for Durban III rallies, to the university's financial plans for the future, to the possibility of YU bringing Torah U'Madda to Israel. President Joel congratulated the current students in the crowd for being part of a post-cynical generation, commenting that, in his opinion, there has not been a generation that is more willing or desirous of affecting change in the world since the 1960's.

With so much to choose from, it was natural that certain events

The five top answers given by students demonstrate how puzzled (or hilarious) students were. Some thought it was an undercover YU Connects event, others a school dance, whilst others still were convinced it was a Yom Ha'atzmaut celebration, take two.

Even after Homecoming had ended, many students were unsure what the event's purpose had been. "I'm still not entirely sure what I just did," said Sonia Shafner, SCW '13, as she packed up the SCW Dramatics Society's face-painting booth at the end of the day.

Prior to Homecoming, two promotional videos were released, playing up the joke that the university was hosting Homecoming for YU's (non-existent) football team. The suggestion that Homecoming was a pep rally for YU's undefeated football team was a joke propagated by the event organizers themselves at Homecoming, when they handed



Julia Siegel

Meredith Lane, Tal Levi, and Fiona Guedalia at Homecoming.

would be less well-attended than others; notably, attendance at some alumni college classes offered was rather sparse.

"With the large turnout and wonderful feedback, the Alumni Office will continue to develop programs that will encourage alumni to visit campus and interact with their fellow graduates and current students," commented Illana Feiglin, Director of Alumni Affairs. "YU will always remain a home to its more than 60,000 graduates."

Students themselves have mixed opinions about Homecoming. Renee Kestenbaum, SCW '12, found the concerts to be one of the highlights of the day, commenting particularly on Blue Fringe's performance. "When they played 'Flipping Out' everyone linked arms and danced like we were fourteen again."

Yet many were confused as to what exactly Homecoming was. "What exactly is Homecoming?" asked a family-feud style quiz game during the TAC/SOY Shabbaton at SCW the day before Homecoming.

volunteers team shirts.

One SCW super senior commented on the fact that the uptown campus was chosen as the location. "The Heights campus is not my home, and in my opinion, to label this event Homecoming is a bit misleading. The women were not coming home, they were going uptown. My home, and the home of Stern alumnae is in midtown."

This student also believed that organizers "should have done a better job gearing it to both adults with young children, and to adults in general," said this student, referring to the abundance of carnival rides and games. "And finally, they clearly underestimated New York's love for the Jets—don't do it during a day game."

Though some felt that the turnout was lackluster, others were proud of the fact that, against odds as high as a Jets game and biting cold weather, students and alumni still came. "Everyone who attended and volunteered did so because they care about YU and are proud of the

By Sarah Kellerman

City of Lights. City of Love. City of Dreams.

No doubt about it, the city of Paris is all of the above.

Or so I discovered this past June 2011 during SCW's first-ever Art History Summer Course in Paris, France.

Led by Silber Professor of the Year, Dr. Marnin Young, nine art-loving girls and I embarked on a ten-day journey to explore the modern Paris that inspired French artist Manet, as well as other artists of the late nineteenth century.

Equipped with a handy-dandy itinerary, notebook, and pen, we were ready to launch a "Battle of the Museums."

Musee de Carnavalet. Musee d'Orsay. The Louvre. Musee Marmottan Monet. Musee Rodin. Musee Jacquemart-Andre. Jeu de Paume. Musee d'art et d'histoire du Judaisme. Musee Nationale de l'art Moderne. You name a museum in Paris, we were there.

With eyes, minds, and mouths wide open.

Upon every visit to a different museum, we were invigorated with a new sense of wonderment and amazement. Our thirst for more knowledge, to be further enlightened with an understanding of art, could not be quenched.

The exhibition halls became our classroom. But instead of a blackboard scribbled on in chalk, there was a masterpiece painting concealing a mysterious microcosm within its frame. Rather than being confined to tiny, uncomfortable desks, we were free to roam about, allowing our eyes, rather than our legs, to guide us. And in place of a droning professor rambling on in his lecture about who-knows-what, we had our own personal mentor, acting as a partner in crime in the never ending investigation of the purpose of art.

Wrong answers did not exist. Each student's thoughts and opinions of the art were openly welcomed, resistant to any critique or disapproval. Using our eyes and prior historical knowledge, we were encouraged as young art historians to make judgments and to assess the intent and motivation of the artist in his work.

Museums, were not, of course, our only destination spots. Simply wandering through the cobblestone streets lined with trees, shops, and oh-so-good-looking people was an amusement. Just like in the exhibition halls, our eyes were never bored, constantly jumping from one point of focus to another. Artwork in Paris is not simply limited to museums, but presented in all shapes and forms throughout the enchanted city, even on regular street corners.

In fact, almost everything in Paris seems to be endowed with a higher degree of beauty than in North America (yes, this includes you too, Canadians). Even the subways have more style, although we can all admit that there is not much competition with the New York transportation system.

And yes, there are always exceptions in matters of aesthetics. Though it shall remain nameless, so as not to tarnish the reputations of its namesake and friendly staff, the hotel where we stayed was not what



Back row, l-r: Leah Fried, Sarah Nattel, Mia Guttmann, Sarah Kellerman, Beth Hendler, Lauren Shavolian, Professor Marnin Young. Front row, l-r: Simi Eisenmann, Ayala Raice, Ajmee Rubenstein, Nasya Miller

most would call "chic." A bit dated and shabby, its most appealing characteristic was perhaps its prime location.

Nonetheless, the overall image of the city of Paris is almost surreal. Every corner looks as if it could be the background setting of a Hollywood movie. And in some instances, it actually was.

One night a number of us went to see Woody Allen's "Midnight in Paris." Much to the dismay of the rest of the moviegoers in the theater, we shrieked with excitement at the start of every scene filmed in an area we had recently visited. In today's society, of course, nothing is legitimate unless it has been captured on the big screen.

Movies and television are the most influential sources in molding one's perspective on that which he or she has not had the opportunity to personally encounter or explore. The common person actually associates the city of Paris with images and generalizations dreamed up by Hollywood producers and believes them to be true, for they have not experienced the city themselves. Fortunately, I no longer need to rely on the movies to picture what the beautiful city of Paris is actually like.

Though I do not personally approve of most messages presented in the media, I will admit, with regard to Paris, that they've done a decent job. Because no matter how cliché it may sound, Paris really is the city of lights, love, and dreams. I've lived it.

Scientists Who Saw The Light

SCIENTISTS from page 6

and science careers are highly respectable. After all, not everyone can swiftly pick out an atomic number from a mass number or diagnose a mysterious sinus drip. Doctors and scientists make up an incredibly valuable percentage of

the human population. At the same time, though, it's only fair to afford their art-inclined peers a small share of our general esteem. The best artists and writers may or may not have been bio majors in college, but their contributions to society

have been just as worthwhile, if in an altogether different sort of way. Sometimes, poems, novels, and paintings are just what happen when scientists see the light. So all you closet non-science majors lurking amid the hallowed halls of Stern College, take heed and take heart. There's hope for you, yet.

institution that they are currently in, or once attended," noted Adina Minkowitz, an SCW student. "People have busy lives, especially alumni,

and not everyone lives in the tri-state area so we should be proud of the amount of people that showed up."

## OPINIONS

### Your Liberal Arts Education: What's it Worth?

By Hannah Dreyfus

I open up Gardner's *Art Through the Ages* with set jaw, stolidly determined to remain positive and enthusiastic. Holding the looming skepticism at arms length, I begin to read. The book falls open to page 26, to an alarming image of two small stone statuettes with bulging eyes. The caption reads, "two worshippers from Square Temple of Eshnunna." The page goes on to expound upon the worshippers expectant stance—they are presumably waiting "in the Sumerian 'waiting room' for the divinity to appear." As I sit reading about the idolatrous practices of a nation long lost in the annals of history, my earnestly but poorly constructed dam of resolve crumbles. Questions crash in; an unforgiving deluge.

What is the relevance of this information to my life, now or ever? Why should I exert one semester's worth of effort and time cramming information into my head that I would probably be just as happy never knowing? And so, alas, I arrive, perhaps a bit prematurely, at the question every thinking student engaged in a mandatory liberal arts education must at one point confront: what is the point?

It is important to note that my questions are tinged with a deep shade of guilt. A student who was not Jewish, let alone a student who has not just spent the year in Israel being indoctrinated against this type of frivolous, irreverent, dare I say heretical hocus pocus,

to put it mildly, might have taken more benignly to the subject matter. However, being a dutiful, Orthodox, young Jewish woman who did just arrive back from Jerusalem, I slammed the book shut and scrambled to my course listings catalogue, the Ten Commandments pounding solemnly in my ears—"thou shalt not make unto thee any graven image."

The mad search for a more pragmatic class alternative proves fruitless. The realization that perhaps there is absolutely nothing pragmatic, in the strict sense of the word, about a liberal arts education hits me hard. I've heard the concept before, don't get me wrong. I've even read articles on the topic. But the realization never hit home until it was standing stagnantly between me and a semester's worth of readings, projects, and hard work.

I am left with a choice: bunker down and suffer silently through it, sustained by my supercilious disregard for subject, fulfill nine credits' worth, and gratefully move on. Or enjoy it. Yes, enjoy it. Attribute value to information. Savor the opportunity to view history through the images and strokes that so accurately and arrestingly capture a moment in time. Appreciate the opportunity to become a more cultured, worldly individual. Acknowledge that I can glean a deeper appreciation for human creativity, vulnerability, and innovation.

I choose the latter option. Do I yet fully believe that delving into Intro to Art with guns blazin' will transform me into a more sophisticated, refined individual? Not fully. But perhaps the transformation can't be divorced from the experience, or, more importantly, the resolution to open oneself up to the experience. To a certain extent, I'm still a skeptic. I do however, believe, that attributing legitimacy to the course will afford me a more enjoyable, enriching semester whether or not legitimacy truly exists. When you come down to it, isn't value indiscriminately a matter of personal attribution? Call me a rationalist.

We are all in an institution that prides itself on administering to its students a liberal arts education of uncompromising quality. Whether you have chosen to dabble in the arts, explore music's mystique, or venture into the untrodden territory of literary analysis, we are all signed up for the ride, whether with an attitude of resentful resignation or overeager enthusiasm. As we sit down to begin class, the battle over the necessity of a liberal arts education rages on around us. One point cannot be debated, though: your liberal arts education will be as valuable or dispensable to you as you choose to make it. Like with every life situation, we paint our own reality. Call it Impressionism, if you will.

### Jews on Campus: Wave Your Flags

By Chanan Reitblat, YC '12

As world leaders convened at the United Nations General Assembly two weeks ago to engage issues of global importance, corrupt dictators such as Mahmoud Ahmadinejad came with a more narrow-minded and nefarious purpose: to delegitimize and demonize the only viable democracy in the Middle East—Israel. Rather than promote peace and stability, he undermines the lofty goals of the United Nations by spreading a message of bigotry, repression, and even Holocaust denial, which morally inverts the foundations of free speech. Most unfortunately, Mr. Ahmadinejad's distorted message reverberates beyond the walls of the UN and penetrates the minds of naive college students. Rather than rejecting him for the pariah he is, many students and academics propagate his intolerance under the guise of "freedom of speech" and "political debate" and in turn create a university environment in which many students feel intimidated and unsafe.

As a victim of abusive and threatening behavior directed at my Jewish identity and my affiliation with the State of Israel, I have experienced firsthand the vitriol-infused "political debate" that pervades even the most prominent universities. While studying abroad in Scotland earlier this year, another student, a *supposed* supporter of Palestinian rights, came into my room in the middle of the night.

He saw an Israeli flag hanging on my wall. The sight apparently perturbed him so much that he began screaming that I was a terrorist. He then physically desecrated my flag in a revolting manner. The following day, apparently still disturbed that "there was a Zionist in his residence hall," he continued his incitement on Facebook to the point of advocating violence against me. I reported the incident to the police and the student was subsequently found guilty of a racially motivated hate crime under Scottish law, which also includes hate crimes based on a person's nationality or ethnicity, and was expelled from the university. The court sentenced him to 150 hours of unpaid community service and a fine of \$600 which was later donated to survivors of the Itamar massacre.

Astonishingly, my attacker's defense in court was that by physically desecrating the flag of the Jewish state in my room without any provocation, he was exercising his right to free speech and meaningful debate. Even more shocking was that my attacker had widespread support from the various pro-Palestinian groups active on the university campuses in Scotland, and from some university faculty. A vocal faculty member even went so far as to brand my pursuit of the case "shameful," and criticized the court's verdict as stifling free speech and political debate.

The support that my attacker received from the pro-Palestinian groups and even from a faculty member shows that there is a very serious global problem, even at the most prestigious universities in Europe and the U.S. The problem is that people ignore the difference between the right to free speech and the right to violence, incitement and ethnic hatred. The objective of those who lent support to my attacker is simple. To delegitimize Israel and anyone connected to Israel, in any way possible and at any cost. Displaying the flag of the Jewish state is, in their mind, a "controversial statement" that immediately warrants intimidation, delegitimization and even physical abuse. Their aim, like Ahmadinejad's in the UN, is to create an atmosphere on college campuses where any association with the Jewish state creates an automatic stigma.

When I was a child, my family immigrated to the United States from the former Soviet Union, seeking freedom from communist oppression. For the seventy years of the Soviet Union's existence, any outward expression of Jewish identity was suppressed by the state security apparatus. Displaying an Israeli flag or other Jewish symbols could easily land one in prison.

### Torah v'Omanut: Can Art & Literature Be Incorporated to a Torah U'Madda Existence?

Rivka Herzfeld

Torah U'Madda, our school motto, is the philosophy that Torah knowledge can be paired with secular knowledge, reflecting an open approach to comprehending the world. Literally, Madda translates to science. Science is an understandably valuable discipline to pair with Torah, as scientific knowledge leads to a deeper understanding of, and appreciation for, the world around us. Furthermore, scientific learning can strengthen one's acknowledgment that only G-d can create and run a world so intricate and complex. But does Torah U'Madda apply to art and literature as well?

My mother, Mrs. Esther Herzfeld, teaches English at Ma'ayanot Yeshiva High School for Girls. She is staunch about grammar, writing, and literary analysis, and she is extremely good at what she does. Until I was in her 10<sup>th</sup> grade American Literature class, I had never learned general studies subjects mixed with Judaic studies subjects, but she changed that.

When reading "The Scarlet Letter," by Nathaniel Hawthorne, we engaged in discussions of how Hester Prynne, the main character, is an *agunah*. We read excerpts of Rav Soloveitchik's "On Repentance" to help us better determine whether Hawthorne's characters had repented for their sins or not. When my mother teaches "Macbeth," she compares Macbeth's evil usurping of King Duncan's throne with King David's behavior in regard to King Shaul. These are just a few examples of how my mother connects literature to Torah, portraying to her students how a Jew can connect Torah to secular studies and how each highlights the other for an overall enhancement of both.

Besides the connections that we make from Torah to literature, the same analytical skills used in literature can be used in learning Tanakh or a sugya in Gemara. Two of the teachers I am closest with from my year in Israel majored in English literature while they were

at Yeshiva University and both have told me on separate accounts that they feel that their background in literature gave them better skills for learning and teaching Torah.

Prominent figures in Tanakh use their artistic abilities to enhance the nation's worship of G-d. In Exodus 15:20-21 the Torah describes, "And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam sang unto them: Sing to the Lord, for He is highly exalted: the horse and his rider hath He thrown into the sea." Miriam led the women in singing and dancing in celebration of the great miracle that G-d had done for them. And later, in Exodus 31:3-5, G-d describes the incredible artistic ability of Bezalel, the chief artisan of the *Ohel Moed*. "I have filled him with the spirit of G-d," reads the pasuk, "in wisdom, and in understanding, and in knowledge, and in all manner of workmanship, to devise skillful works, to work in

gold, and in silver, and in brass, and in cutting of stones for setting, and in carving of wood, to work in all manner of workmanship." The depiction of the artistic talents of Miriam and Bezalel, two highly important figures in the Torah, concretize for us that Torah and art, like Torah and science, are not opposing forces.

As ATARA, The Art & Torah Association for Religious Artists, explains in their mission statement: "Jewish tradition teaches that G-d does not ask us to perform the impossible. If He grants individuals the ability to communicate through theater, music, and dance, while also a legal standard by which to live, then creative expression according to these standards is possible."

Though art and literature may not be easily grasped by many, both can enrich our lives as people and as Jews, and for that reason arts can and should be incorporated into the Torah U'Madda lifestyle.

continued on page 13

## SCIENCE AND HEALTH

### Ancient Pigments

Naamah Plotzker

The famous green pigment called chlorophyll is the initiator of photosynthesis, the process that enables many living things to eat, and thus essential to life. But is nature so perpetually grave, teasing us with the delights of color but restricting their use to the vital processes of life? Not so, the colorful world around us has been helpful to artists since man's beginnings. Human cultures have ground up many biological and geological materials to extract colors they used to decorate their surroundings, clothes, and bodies. The secrets of synthesizing certain pigments were known even in ancient times, but for millennia, the main sources of pigments were natural.

First, *what is a pigment?* Visible light has color, and like all light, comes in waves of varying energy. Each wavelength is preferentially absorbed and reflected by different elements, and therefore, different molecules will absorb and reflect different colors based on the elements that make that comprise them. A pigment is a substance that appears colorful because it reflects a color. It appears violet, say, because it absorbs wavelengths of red, yellow, orange, green, blue, and indigo light, but reflects violet. A pigment can be organic in origin, like chlorophyll, or inorganic.

Both artists and biologists refer to pigments, and in each case, the meaning takes on a slightly different quality. To an artist, colorants are divided into two main categories: pigments and dyes. A pigment is ground into a fine powder and mixed into a medium in which it is insoluble, and has certain qualities which make it ideal for artistic use; a dye is a liquid or a solution. When a biologist refers to a pigment, he or she is talking about any colored biological substance regardless of its solubility.

Before mass production of pigments began during the Industrial Revolution, "earth-toned" pigments whose sources were iron minerals were very easily obtained from earth and commonly used because of iron's prevalence in earth's crust. Iron-oxide pigments are called ochres and are found in yellow, red, brown, and purple varieties. In its hydrated form it is golden clay, when it is dehydrated it turns red, and a partial hydration will leave brown pigment. Purple ochre is chemically identical to red, but has larger particles which diffract, or bend light, differently than the smaller particles. Ochres were used in the pre-historic cave paintings in southern Europe and red ochre was used as lipstick and rouge in ancient Egypt.

In ancient Rome, vermilion mercuric sulfide was a more popular—and much pricier—source

of red color than ochre. Vermilion is made from the mineral cinnabar, which is found in any place with deposits of mercury. Main sites of cinnabar are alkaline hot springs and places of recent volcanic activity. Since such places are rare and dangerous to access, vermilion was costly. Pliny the Elder records its worth as ten times more than ochre.

While ochre's red is brownish in tone, vermilion produces a brighter and broader range of tones, ranging from orange-red to cooler blue-red. Like the difference between red and purple ochre, this range of colors is achieved by the difference in particle size, not chemical composition. Large and small particles diffract light differently, and larger grains will appear deeper than smaller pigments. Vermilion was extremely popular in China for many centuries, and by the 8<sup>th</sup> century C.E., the Chinese discovered how to synthesize the pigment. Nowadays, the mercury is replaced with cadmium in synthetic pigments because of mercury's toxicity.

Another red pigment called carmine is often added even nowadays as a food coloring for juices. The pigment is derived from the organic compound carminic acid,  $C_{20}H_{22}O_{13}$ , which is found in the order of insects called *Hemiptera*. Carmine is made by crushing the bodies of the insects into powder, boiling the powder in ammonia or sodium solution. The insoluble material is filtered out, and aluminum is added to the solution, and a red aluminum salt precipitate results. Since this pigment is derived from insects, the food coloring presents a kashrut problem to religious Jews.

Blue and purple have traditionally been associated with wealth and royalty in Western cultures because of the expense of their pigments. The only source of blue pigment known and used from around 500 C.E. to the 1800s was ultramarine, a beautiful deep blue from the semiprecious *lapis lazuli* stone, found mainly in limestone mines in Afghanistan. Lapis Lazuli is an extremely complex mineral, made of sodium, aluminum, silicon, oxygen, and sulfur, with trace amounts of chlorine. Some painters avoided using blue in their artwork altogether due to the expense and difficulty of obtaining ultramarine. Others were cautious in their use of the pigment not only because of its cost, but also because of its reactivity. Ultramarine's blue color is due to an sulfur anion which has an unpaired electron. It reacts with even tiny amounts of mineral acids such as hydrogen chloride, which destroy its color and produce hydrogen sulfide. In the year 1824, a contest promoted the discovery of a synthetic version of the costly pigment. The synthetic

### Science Book Short

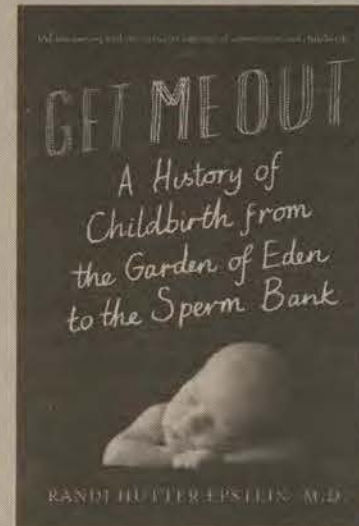
## "Get Me Out": A Historical Look at Reproductive Health

By Helen Ayala Unger

This month's featured science read chronicles the phenomenon of childbirth from Eve to the modern day. "Get Me Out: A History of Childbirth from the Garden of Eden to the Sperm Bank," written by Randi Epstein, MD, is a fact-filled and well-written saga of women's health and the evolution of common birthing practices. Dr. Epstein, currently a professor at Columbia University, addresses the reader in clear, accessible language while covering the history of topics such as the administration of anesthetics to women in labor, the rise in popularity of the Caesarian section, and ultrasound technology. The end result is a book that educates and truly engages its readers.

The book is organized in both chronological and topical order, first detailing attitudes and practices regarding childbirth through the centuries. Then,

attention shifts towards the development of hospital maternity wards in the 20th century, and the



worldwide shift from home-birthing to hospital-based, doctor-directed deliveries. Prenatal care is discussed

as well, and several famous cases of medical mix-ups are recorded. One example of such a foul-up is the case of DES, a drug administered to pregnant women to prevent miscarriage which turned out to cause cancer in the infants it had aimed to protect. Lastly, modern birthing practices are covered, including an overview of modern ultrasounds, which can provide 3-D images of a growing fetus.

"Get Me Out" sheds light on women's health and the changing world of obstetrics in language that is both clear and easy to read. It demonstrates that as far as humans have advanced in the fields of physiology and medicine, there are still—and will always be—certain aspects of the birthing process which we do not comprehend. This month's science pick leaves the reader with a profound respect for the miracle of childbirth.

### In Spice of It All

By Chani Herzog

In a rather tragic accident in which I sprinkled a liberal amount of pumpkin spice into my soup pot (and by "sprinkled" I mean I opened the top of the jar and shook vigorously in a very non-dainty way) only to discover that my pumpkin spice was in fact cayenne pepper, I made a happy discovery.

In a hurried effort to fix the mutilated carrot soup before Shabbat, I dashed to google ways to counter the atom bomb effects of cayenne pepper. For those who don't cook, cayenne pepper is a seasoning you should only use in minuscule, if not trace, amounts unless you possess a tongue of steel. Suffice it to say that the blogs predicted that my soup was lost to the world of the faint-tongued.

Despite the tragedy of my lost soup, I learned that day that cayenne pepper boasts an impressive supply of health benefits. All over the blogs, people were clamoring for the best way to store it, whether in capsules or by the pound. Intrigued by the lauding of cayenne, after a lovely soupsless Shabbat, I began to investigate. I first came across a study conducted by the school of Food Science and Environmental Health of Dublin Institute of Technology that reported cayenne pepper's disappointingly low score on the antioxidant capacity scale. However, it still scored much higher than spices grandmothers have been

raving about for generations, like garlic.

In a human study done by the Division of Kinesiology, in Québec, Canada, it was found that people who added the pepper to their meals "significantly increased diet-induced thermogenesis (heat production) and lipid oxidation (fat burning)." In other words, it was almost like the pepper was burning away the calories for them. Others who added it to their diet simply found they had less of an appetite. A different study done by the Department of Biochemistry and Molecular Biology at Kyung Hee University College of Medicine seemed to indicate that cayenne pepper activated a hormone called AMP, which regulates the production of fat cells. The pepper is also supposed to help prevent plaque build up in arteries and effectively reduce the risk of cardiovascular-related diseases. An extract of the cayenne pepper is even used in relieving arthritic pain.

Of course speaking to a licensed medical profession to make discussions about managing your health is always the smartest route. However, I was gladdened to find that the destruction of my soup was not for naught. I discovered that in the future, I could add cayenne, sparingly of course, to my dishes for a flavorful and healthful kick.

## SCIENCE AND HEALTH

### Mixed Signals

By Shulamit Brunswick

Imagine you are at a concert literally like no concert you have ever seen before. You can still hear the music, the trilling of the flutes, the graceful sweeps of the violin, and the deep brass of the horns, but this time, you get a little something extra. With each sound, with each nuance of the music, colors and shapes swirl in front of your eyes. You begin to notice that each sound produces its own specific color and shape and together they form an exquisite moving painting of sound, unique to you alone. While this may seem like something out of a movie, it is actually a phenomenon few people have the chance to experience – the neurological condition called synesthesia.

While synesthesia may sound terrible, it can actually be extraordinarily special. The name comes from two Greek words, *syn*, (together) and *aesthesis* (perception) because the condition is defined as the interconnection between sensory pathways. For example, the pathways for sight and sound become linked, allowing the person with the condition to see sounds. However, the ability to see sounds is not the only form of the condition; the linked pathways of synesthesia can manifest in any combination<sup>1</sup>. The most common form is the ability to perceive each letter of the alphabet as having a distinct color and, occasionally, personality. Other synesthetes taste in shapes, feel in response to sight, or hear in response to smell. Synesthetic perceptions are unique to each person, if one person will taste a "round shape" when they eat curry, another person may taste a "square shape." Carol Steen, co-creator of the American Synesthesia Association describes her experience as a sound to sight synesthete:

There was a piece of music by a group called Uman. The first note[...] was like a band of grey with a slight curve to it[...]light grey going to dark grey[...]with] gold specks on it. The background was black but it was being broken up by other colors, moving shapes of fuchsia[...]and the shapes appeared from left to right, going horizontally across the bottom of this-like a movie screen that I was watching. And the shapes were so exquisite, so simple, so pure and so beautiful, I wanted somehow to be able to capture them, but they were moving too quickly and I couldn't remember them all. And it's kind of a pity because it was a year's worth of sculpture I was seeing in a few moments.<sup>2</sup>

Although synesthesia has been known for 300 years-if not by that name-it is only recently that it has been seriously studied by scientists. The development and use of fMRI scans have launched numerous scientific studies.<sup>3</sup> fMRI machines look at the blood flow in the brain to detect areas of activity, giving

scientists a better understanding of how the brain works and giving researchers a better picture of what goes on in a synesthete's mind. The internet has also been a valuable tool for spreading awareness of this condition as it allows synesthetes to connect and share their experiences. This, in turn, has raised the estimates of people with the condition from 1 in a million, to a range of 1 in 200 to 1 in 25,000.

Researchers are not sure why sensory pathways become linked. They hypothesize that the neurons and synapses of a distinct pathway cross over into another; however, why this happens is still unclear. Some researchers believe that the crossed connections are present in everyone at birth and are refined later on<sup>4</sup> based on some studies in which infants have responded to sensory stimuli in a way that seems to involve synesthetic perceptions. It is hypothesized that many children have these crossed connections, but lose them later in life.

Although it is unclear which part of the brain is involved in synesthesia, Dr. Richard Cytowic, a leading synesthesia researcher, believes that the limbic system, which contains several brain structures responsible for emotional responses, is primarily responsible<sup>5</sup>. However, other research has pointed in the direction of the cerebral cortex.

There is no way to officially diagnose synesthesia but Dr. Cytowic has developed some basic guidelines:<sup>6</sup>

Perceptions are involuntary. Synesthetes do not think about their perceptions, they just happen the same way that people open their eyes and see.

Perceptions are projected; synesthetes do not see or feel their perceptions in their mind's eye, as someone would imagine a color, they see their perception projected outside of their body.

Perceptions are durable; synesthetes will experience the same perception no matter how many times they are exposed to a stimulus. For example, a synesthete who perceives a G-sharp note as blue, will always perceive it as blue throughout their lifetime.

Perceptions are generic or simple; synesthetes will perceive something simple like a color or a smell when exposed to a stimulus, but they will not perceive something complex, such as a room with people or furniture in it.

Perceptions are memorable; synesthetes will remember the synesthetic perception better than the primary perception. For example, if a synesthete perceives the name "Max" as the color yellow, he or she will remember that the man's name is yellow, rather than his name.

Perceptions cause an emotional

reaction.

Dr. Cytowic notes a number of trends in the occurrence of synesthesia: women are twice as likely as men to have synesthesia, it runs in families, synesthetes are also typically left-handed, and have normal or above average intelligence.

In 2009, Dr. Julian Asher and his colleagues in the Department of Genomic Medicine at Imperial College London performed what they claim is the first genetic analysis of synesthesia<sup>7</sup>. They collected DNA from 196 people in 43 families who have synesthesia, looking exclusively for auditory-visual synesthesia (where sound produces colors) since it is the easiest form of synesthesia to diagnose. They expected to find a single gene responsible, but instead they found the condition was linked to regions on chromosomes 2, 5, 6, and 12. Asher says this indicates that the genetics of synesthesia are far more complex than his team once thought. Asher's research is a promising start, but much of the genetics of synesthesia remain unknown.

What's it like to live with synesthesia? How do synesthetes handle everyday matters like school? College-age synesthete Zoey Stoll has the most common form of synesthesia, meaning that she perceives letters and number as each having their own color. She says, "It can be a real advantage... it's hard for me to misspell a word because if I do, the colors don't line up right."<sup>8</sup> However, not everyone shares Zoey's positive experience; many children in school have difficulty, as synesthesia slows down reading or makes lectures difficult to absorb.<sup>9</sup>

On the other hand, synesthetes are in good company. Poet Charles Baudelaire, composer Franz Liszt, writer Vladimir Nabokov, and physicist Richard Phillips Feynman all had synesthesia. While some people believe that synesthetes are destined to become artists and poets, Asher's database of 90 people with the condition does not show a disproportionate number in the arts.<sup>10</sup>

The world of a synesthete is vastly different than that of a person without this condition. As children, they may find themselves isolated from those around them who do not understand the way they see the world. As adults, they may have learned not to mention their unique gift. However, groups like the American Synesthesia Association and the work of Drs. Cytowic and Asher are slowly raising the awareness for this condition. Despite whether they feel they have a wonderful gift or an occasional nuisance, most adult synesthetes who have shared their experiences would not trade their mixed signals away for anything.

### A Tasty Year for the Chemistry Club

By Shulamit Brunswick

We at Stern have much to be proud of. We have a strong Torah u'Madda tradition, a vibrant student life, and a wide range of educational of recreational activities to stimulate even the most discerning student. This year, we have yet another thing to be proud of. Our very own SCW Chemistry Club is the recipient of two grants from the American Chemical Society (ACS): the Innovative Activities Grant (IAG) and the Community Interaction Grant (CIG). To put these grants in perspective, in the last academic year, only 6 student chapters nationwide received an IAG and 13 student chapters received a CIG. As an added feather in our cap, this marks the second year the ACS has awarded these two competitive grants to the SCW Chemistry Club. This is something to be proud of indeed.

The Chemistry Club has been around for some time. It was originally started by Dr. Lea Blau, but she has in recent years given over the faculty advisor position to other Chemistry Department faculty members. The club only applied for

grants for the past 4 or 5 years, said Dr. Don Estes, the current faculty co-advisor for the club along with Dr. Chaya Rapp.

Aside from the funds that subsidize the Chemistry Club's themed activities (this year's theme is Chemistry and Food), the grants serve other purposes as well. Dr. Estes says that applying for the grants gives students exposure to the process of writing grant proposals, an important part of a scientist's life. Students also learn how to structure and submit mid-year and end of year reports, another important skill that will serve them well later in life. Dr. Estes sums up the awarding of the grants by saying that it is good for the school because it receives the funds, and good for the students because it serves as a valuable learning experience.

The grants will subsidize two projects of the Chemistry Club this year. The Community Interaction Grant will help the Chemistry Club's community service activities. This year, they will be returning to the Henrietta Szold Public School to

*continued on page 13*

### The Mysteries of Music

By Sarah Silvestri

Music has existed for thousands of years and has played a crucial role in the history of human beings. From preeminent composers like Mozart to the greatest scientists like Albert Einstein, who was famous for utilizing music in his scientific studies, all people have been impacted by music. Young people specifically seem to be immersed in the musical world, enjoying music on electronic devices or being surrounded by music in the street. Retailers even play music in their stores to keep customers happy and shopping.

Studies addressing how music affects the brain have been conducted since 1970. An important study at the University of Texas in 1982 analyzed the connection between music and postgraduate students' ability to memorize difficult vocabulary words. Their findings demonstrated that if students were given vocabulary words to memorize while listening to music, they were

able to remember them for a longer time than the students who were not given music at all. This study was inconclusive, however, since it had several holes, including the fact that recall is based on many factors, not just the presence of music. Additionally, recall may depend on the tempo of music and the rhythm of the song.

Scientists continued to study the connection between the brain and music. In 1993, a phenomenon coined the "Mozart Effect" was identified by a physicist named Gordon Shaw and a cognitive psychologist as well as a former cellist named Frances Rauscher at the University of California. They studied the effects of listening to ten minutes of Mozart's "Sonata for Two Pianos in D Major" on college students, and concluded that the students experienced a temporary improvement of spatial-temporal reasoning. However, their results did not seem to be reproducible by any other experimental means. Many skeptics felt that the Shaw and Rauscher claimed validity for their results in order to create an industry that would profit by misleading parents to believe that music would enhance their children's cognitive abilities. Nevertheless, connections between music and memory have been demonstrated and are still being studied today.

In June 2000, Robert Zatorre, a

*continued on page 13*

<sup>1</sup> Contra Costa Times, 21 August, 2011

<sup>2</sup> <http://abc.net>

<sup>3</sup> <http://synesthesia.info>

<sup>4</sup> <http://faculty.washington.edu>

<sup>5</sup> <http://faculty.washington.edu>

<sup>6</sup> <http://faculty.washington.edu>

<sup>7</sup> <http://articles.cnn.com>

<sup>8</sup> Contra Costa Times, 21 August, 2011

<sup>9</sup> <http://articles.cnn.com>

<sup>10</sup> <http://articles.cnn.com>

# THE OBSERVER

## Jews on Campus: Wave Your Flags

JEWS from page 10

I felt compelled to bring the case to court because I am *not* in the former Soviet Union any more. I am a Jew. I am proud of my people. I am proud of my history. And I am proud of the Jewish State—Israel.

I felt compelled to pursue this case because no person—Jew, Gentile, Arab, Christian, Muslim, American, Scot, Israeli, or Palestinian—should face abuse and intimidation based on their membership or affiliation with an ethnic, national or religious group. To display my affiliation with the Jewish State is not a “controversial statement.” It is my right, just like anyone else’s. I hope that my case sets a precedent and sends a clear message to university communities

in Europe, the U.S. and around the world: freedom to criticize Israel, or any other country, does not include the freedom to delegitimize or incite hatred against members of the academic community simply because of their affiliation with or support for Israel.

On behalf of myself and all those students who have ever felt afraid or intimidated to express themselves and their beliefs I wish to send a message to Mr. Ahmadinejad and his campus proxies: your morally bankrupt behavior does not scare us. You only embolden us further to fight for our ideals of democracy, peace, and morality.

*This column has been previously published online at israellycool.com.*

## The Mysteries of Music

MUSIC from page 12

neuroscientist at McGill University in Montreal, organized a conference called “The Biological Foundations of Music,” where experts in neurology, neuroscience, and psychology met to discuss what is known about the connection between music and the brain. These experts came to the conclusion that one’s ability to experience music is rooted in the nervous system. Music is mainly processed in the right hemisphere of the brain, but no single set of cells is devoted to music. Different sets of neurons are activated depending on the task involved with music, listening or playing music, and

whether the music has with lyrics or just melodies.

Although scientists are still studying this mystery of music and the brain, the research barely begins to address the connection. Do you not wonder why music is so important to us or why the music industry is one of the most successful industries today? Stop for a minute and think about how often you listen to music and how it makes you feel, and try to contemplate what life would be without it. And yet we know so little about something that greatly enhances our lives.

## The Art of Science: A Look at the National 9/11 Memorial

9/11 from page 8

meaningful connections. The Memorial became a permanent embodiment not only of the many individual victims, but also of the relationships that were part of their lives before those tragic events. This technology allows the arrangement of the names to represent the tragedy of their deaths, as well as the heroism and beauty inherent in their lives.

The modern world, replete with new disciplines such as Quantum Mechanics, advanced technology, and environmental ethics, has had a profound impact on the world of art. I believe that incorporating these scientific forms of art with more traditional, natural forms of art is an honest reflection of a more complex world. This type of modern art is therefore capable of reaching a larger, more diverse audience. The National

9/11 Memorial represents art at its best. Created with sensitivity and strength, beauty and wisdom, technology and nature, the new World Trade Center site achieves the delicate balance between memorial and rebirth, and is truly a fitting testimony to those whose lives were extinguished on September 11th.

1. Goldberger, Paul. THE SKY LINE, Shaping The Void, The New Yorker. “http://www.newyorker.com/arts/critics/skyline/2011/09/12/110912crsk\_skyline\_goldberger?currentPage=1”

2. “http://www.nten.org/blog/2011/05/16/data-people-inspired-911-memorial”

3. Jer. All The Names: Algorithmic Design and the 9/11 Memorial. June 10, 2011. “http://blog.blprnt.com/blog/blprnt/all-the-names”

**QUESTIONS ANSWERS RESULTS**

Students have questions. We have...

**answers@yu.edu**

answers@yu.edu  
212.960.5411  
yu.edu/student-life/answers

Speech bubbles contain questions:

- I have a suggestion about life on campus, who do I talk to?
- Who do I speak to about changing my rooming situation?
- How do I find a chavruta?
- Where do I make photocopies on campus?
- How can I add or drop a class?
- Where can I find out more about student clubs?
- Who do I talk to about getting healthy food options in the caf?
- How do I declare a major?

## A Tasty Year for the Chemistry Club

CHEMISTRY from page 12

interact with the students and conduct hands-on experiments involving the theme of Chemistry and Food. This program has been met with positive reviews from the students at Henrietta Szold Public School. Excerpts from some of the thank you letters the club has received read “I think you were the best chemistry club teachers ever....I think it’s really cool that there is a girl club of chemistry.” “Next time could you come again to teach us more and even more activities?” and “[I wish] for you to come back to the school and never leave.”

The Innovative Activities Grant will go towards subsidizing the club’s many activities throughout the year. The activities include field trips, lectures, and film screenings that are open to the student body. Some of you may have noticed one of the club’s theme projects: the flyer hung near the

ice-cream machine in Kushner Dining Hall. Emily Levine, the Chemistry club president, says that these signs are meant to educate the student body about the chemistry or science behind the foods that people eat every day. The club hopes to post more signs every two weeks.

How does the Chemistry Club come up with so many activities? “We have a great student body,” says Dr. Estes proudly, “and they put all this together. The faculty merely guides them and makes them aware of deadlines. ...[the students] do most of the work.”

By all appearances, SCW is in for a delicious year, both gastronomically and intellectually. Be on the lookout for more fun and informative activities sponsored by the Chemistry Club throughout the year. Happy learning!

*The Observer wishes everyone a g'mar hatimah tovah and a happy and healthy new year!*

# SPORTS

## Maccabees Run Past Competition with Teamwork, Determination, and Practice

By Leah Avner

Recent months have brought turmoil to the athletics department. Due to recent budget cuts in the athletics department, director Joe Bednarsh has been forced to cut any excess spending. Teams on both the Wilf and Beren Campuses were scrutinized and coaches were told to cut down on the number of athletes per team in order to save money on gear, food, and transportation.

When assistant coach Ben Joslin informed the cross country team that the athletics department shrunk their team from ten men and ten women to nine of each gender, the team protested. They offered to take the train to races and run to their practice locations instead, to make room available on the twenty-seater van and retain the ability to recruit new runners.

This is an example of the dedication the cross country men and women have towards their team.

"Each and every member of the team, both men and women, is determined and motivated to be faster than they have ever been before," says Malkie Krieger, co-captain of the women's team. "They train constantly and have all put in rough and tough summers, packed with countless miles."

"The women's team in particular has improved dramatically," Krieger notes. "They are coming in first in the division on a consistent basis, as well as beating their own personal records time after time."

But the success did not come



Rivky Jacobov, Elana Goldberg, and Elizabeth Friedman among medal winners at the Queensboro CC Invitational Meet on September 18.

without effort, explains Meirah Frieden, co-captain of the women's team. "We train six times a week including 6:30 a.m. hill sprints and interval workouts all over the city."

With morning practices for the cross country women and nightly practices for the men, the athletes have been logging over forty and fifty miles a week, respectively.

Though these numbers are nothing new for the men, who worked hard last year and earned first place at the Hudson Valley Men's Athletic Conference Championship, the women have begun to catch up and are now matching the men's standings with second place wins in both races this season.

"We have proven that we definitely have what it takes to win some upcoming important races," said Rivky Jacobov, who was recently named Runner of the Week by the Hudson Valley Conference. "In the past, it may not have been the case, but now Yeshiva University Women's Cross Country is definitely on the radar for a possible win at this year's Hudson Valley Women's Athletic Conference Championship."

So far this season, the cross country teams have only participated in two races. Yet they have brought home four team trophies and thirteen individual medals - an impressive accomplishment by any standard.

## People of the Ball

### Harald Bohr: A True Student-Athlete

Meirah Lerner

You may recognize the name Bohr because of Niels Bohr, a Nobel Prize winning physicist who made tremendous discoveries in the structure of atoms and quantum mechanics. Did you know, however, that Niels Bohr was a talented soccer goalie who played for Akademisk Boldklub, a Danish professional soccer club? Furthermore, although Niels may have eclipsed his brother Harald in academic circles, Harald Bohr dominated the soccer field. Harald, who later became a renowned professor at the University of Copenhagen, was a midfielder on Denmark's national soccer team and won a silver medal at the 1908 Summer Olympics.

Harald Bohr, born April 22, 1887, grew up in Copenhagen, Denmark to parents Christian Bohr and Ellen Adler Bohr, a member of a respected Jewish family. Growing up with a father who taught physiology at the University of Copenhagen, the Bohr brothers were constantly surrounded by Denmark's top intellectuals from a young age. As any Yeshiva University athlete can tell you, however, academics and athletics are not mutually exclusive. As intelligent as he was, Harald loved to play soccer in his free time. In 1903, at the young age of sixteen, Harald joined the Akademisk Boldklub Danish soccer club.

Although soccer became an official Olympic sport at the London Olympic Games of 1908, only eight soccer teams entered the Olympics that year: Netherlands, Hungary, Bohemia, France A, France B, Sweden, Great Britain, and Denmark. Before the Games began, however, Hungary and Bohemia dropped out of the tournament due to financial trouble and FIFA membership

issues respectively, bringing the number of teams down to six.

Denmark, as one of the five countries that sent a soccer team to the 1908 Olympics, asked Harald to join the national team. Harald, still a student at the University of Copenhagen, agreed to represent his country at the London Games. Denmark beat France B in the first official soccer game in Olympic history. In Denmark's 9-0 win over France B, Harald Bohr scored his team's fourth and fifth goals in the twenty-fifth and forty-seventh minutes of the game.

After beating France A in the Semi-finals, 17-1, Denmark faced Great Britain in the Finals. Unlike Denmark's first two matches, Great Britain's defense presented a serious challenge to the talented Denmark offense. By the end of the game, Great Britain managed to kick two balls into the net, while completely shutting down Denmark's offensive line. After ninety minutes of play, the game ended with a score of 2-0 in Great Britain's favor.

Though losing the gold medal match was a great disappointment, Harald returned home with a silver medal and many fans. In fact, some say that when Harald defended his doctoral thesis in mathematics two years later, more soccer fans came to watch than mathematicians.

In 1909, a year after the London Games, Harald received his Master's degree in mathematics from the University of Copenhagen and, in 1910, his doctorate. Harald eventually became a prominent professor at the University of Copenhagen, teaching there for twenty-one years. In appreciation for Harald's exceptional teaching, the annual award given to an outstanding University of Copenhagen professor is known as the Harald.

## October Home Game Schedule

Sunday	Monday	Tuesday	Wednesday	Thursday
October 23 - HWAC Championships	24	25 - 8:00 - 8:00	26	27 - HWAC Semifinals - Skyline Semifinals
30 - Skyline Championships - HWAC Finals - Skyline Finals - HWAC Semifinals and Finals	31			

## Congratulations to...

Congratulations to Erica Hasten for making Hudson Valley's Honor Roll after her impressive performance as goalkeeper.

Congratulations to Sarit Zukowsky for being named Hudson Valley's Player of the Week after making 12 digs, 5 kills, and an assist in Volleyball's win against Medgar Evers.

Congratulations to Ariel Freda for being named Hudson Valley's Rookie of the Week after scoring two goals in Soccer's tie against Berkeley College.

Congratulations to the women's cross country team for placing second at the Baruch Invitational.

Congratulations to senior Rivky Jacobov for being named Hudson Valley's Runner of the Week after placing second among Division III runners at the Baruch Invitational.

Congratulations to the women's cross country team for placing second at the Queensboro CC Invitational.

## ARTS AND LIFESTYLE

### Historic Conservation: Where Art, Science, and Humanity Converge

By Meirah Shedlo

The craft of historic conservation is a unique blend of science and art, history and preservation. As a Collections and Exhibition Research intern for the past two summers at the Maryland Historical Society (MdHS), I have had the unparalleled opportunity to witness this process in action.

The museum opened a new exhibit this April, entitled "Divided Voices: Maryland in the Civil War," to commemorate Maryland's role in this bloody "brother against brother" conflict. There is a seemingly infinite amount of work required to bring an exhibition to life, and a major component was preparing the museum's Civil War artifacts and uniforms for display. Among my other projects, I was privileged to observe expert conservators working with these objects to preserve them, successfully maintaining their historic integrity.

The preservation of textiles requires an attention not only to each piece's aesthetic appearance, but also toward its material composition to prevent natural decomposition of the fabrics. The rule of thumb is that a piece on display for six months would need to be returned to storage for six years, to prevent the harm caused by both natural and artificial lighting. If an item is particularly fragile, it might need to

be returned to collections storage for up to twenty years. While a few of the more durable garments will be on view at the MdHS for up to a year, more fragile silks are only permitted up to six months of exposure.



Meirah Shedlo and the Maryland Historical Society  
Richard Snowden Andrews's Jacket

The clothing itself is not touched by hand, but is carried by tissue paper and gloved hands. When preparing the exhibit, museum professionals ascertain how long a particular object or uniform could be placed on display, and how to

rotate the artifacts over the four years of the exhibit's duration.

As conservators examine the garments, they consider different display settings for each piece. The decision depends in part on the age and material of the textiles,

whether wool, cotton, or even the stiff rubber of Brigadier General Turner Ashby's raincoat. While some pieces, including certain uniforms and dresses, could stand upright, others would need to be laid flat due to their fragility.

One such piece is the breathtaking artillery jacket of Richard Snowden Andrews, a Confederate soldier from Maryland. Andrews' jacket, a bloodstained garment with the abdominal area blasted away, represents a fascinating and inspiring story of courage and perseverance.

When Andrews's abdomen was shattered by enemy fire during the Battle of Cedar Run on August 9, 1862, he barely managed to reach the country doctor for treatment. Although the doctor informed Andrews that he had next to no chance of survival, the physician agreed to do what he could, hoping to at least make the wound more presentable in the event of the soldier's seemingly inevitable death. Andrews was sewn up with a rusty needle, and the area covered by a metal plate for protection. Miraculously, the brave soldier would survive and go on to fight in later battles, including the Battle of Gettysburg on July 1-3, 1863. He would display his bloodstained jacket when he spoke of his experiences afterward.

In preserving this particular piece, the jacket was displayed lying on a slightly angled surface. The garment was then micro-vacuumed, and although minor stitching was required, the original

historic character and visual impact has been preserved. It is supported by a carefully constructed interior form, preserving the original shape. While the buttons near the top of the jacket remain pristine, the bottom buttons have been twisted, warped, and flattened by the blast. Such artifacts truly bring the past to life, in a very compelling way.

Each artifact represented in the exhibit, and countless more preserved in collections and storage, serves to tell a distinct and powerful story about a time and place, but also about humanity as a whole. Union or Confederate, the participants in the conflict were brothers, often literally; as a border state, Maryland experienced painful divided loyalties among families and friends. The struggles and courageous triumphs of Americans during this time still speak to us and inspire us today. Through the art of historic conservation, museum visitors powerfully connect with the past and even the present and future of the human experience.

To learn more about this exhibit and the Maryland Historical Society, visit <http://www.mdhs.org/>.

### Work on Your Roar: Review of The Lion King 3D

By Fiona Guedalia

The 1990's were a wonderful time to be a child. Samantha Shokin, in her ThoughtCatalog.com article, "90s Cartoons Might Be Responsible For More Than You Think," ponders: "What is it about 90s children's programming that has triggered such a tremendous movement in the spirit of reminiscence? Are all of us early 20-somethings career-uncertain and directionless because we meander the halls of our liberal arts universities in a nostalgic haze?"

One answer is the slew of incredible Disney animated movies released in the late '80s/early '90s that many continue to cherish, among them "The Little Mermaid," "Beauty and the Beast," "Aladdin," and, of course, "The Lion King." Ask anyone in their late teens to early twenties and most will confess that "The Lion King" is the first movie they remember seeing in theaters and will even enthusiastically recount their favorite scene. Now, "The Lion King" has been rereleased in 3D, and is out in theaters, for a limited time, for the very first time in 17 years.

You probably already know the story. Scar, the lion second-in-line to the throne, plots to murder King Mufasa and his young son Simba. After Mufasa's death, convinced the blame lies on him, Simba runs away from the pride while Scar takes over as king. Simba finds solace in exile but eventually is encouraged by his childhood friend and the spirit of his father to return and dislodge Scar from the throne.

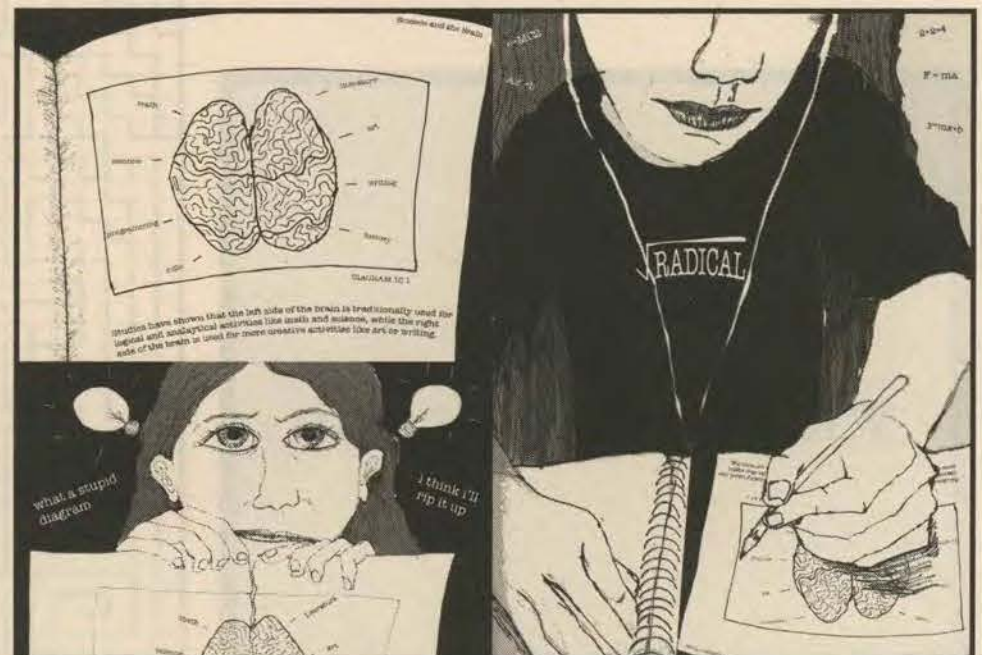
Watching the movie as a child maybe four, five, six or even twenty times, and then watching it again as an adult is a unique experience. At the theater, one relives the experience of once again watching the movie accompanied by singing, crying and laughing - but this time with a crowd of 20- to 30-year-olds! Though the audience was familiar with the story's synopsis, we bawled our eyes out in anticipation of Mufasa's death as well as appreciated the subtle adult humor and witty quips that Timon, Pumba, and Zazu regularly toss out.

The images of the African landscape serve as the movie's seminal background and are aesthetically pleasing compositions that any grown-up art lover can appreciate. Although many children may not have paid careful attention to how striking the scenery was in the 2D version of The Lion King, audiences of any age can now find themselves lost within the curvy shapes and colorful objects of the cartoon setting of the 3D version, as if the landscape came out to meet the eye and pulling the viewer in.

As adults we now face the emotions displayed in The Lion King and relate to many of his experiences. As a psychology major, the movie was most relatable and interesting from a psychosocial developmental perspective. In his youth, Simba, forms a friendship with Nala, is nurtured by his mother-son relationship, and feels both the loving and disciplinary father-son relationship. He then experiences a traumatic experience, losing his father and feeling misplaced guilt because his uncle, Scar, blames the whole occurrence on him. After running away from home, Simba awakens from his depressing slumber only to find two quirky, positive and enthusiastic new friends who help him through his tough times with two words: "hakuna matata." With these two

words Simba learned to put the past in the past and move forward. After a couple of years, Nala bumps into Simba, his past met with his present. Simba then returns home to face his past and moves on to confront Scar and reclaim his throne, creating a unification of his past and present.

Our past is also meeting with our present when we go to The Lion King on 3D, we can now move forward with a rush of nostalgic adrenalin as opposed to a crippling "nostalgic haze." So with that in mind, grab your 3D glasses, practice belting out "Can you feel the love tonight" in the mirror, and work on your roar!



## ARTS AND LIFESTYLE

## YOUR GUIDE to the Seven Friends You'll Need at Stern

By Aliza Kaye

You've just entered the world of Stern College for Women and it's quite an eye-opening experience. There are events to attend, classes to take, and sights to see. In order to survive the next 3 to 4 years, you're going to need a top-notch support system. Make sure to secure the following 7 friends, and your time here at Stern will be a success.

**The In-Towner** - Whether you're from Florida, LA, or another continent, you will definitely want a friend who is from New York. She'll teach you how to cross the street even when the light is red, how to summon a taxi with a wave of your hand, and how to know what's kosher in Starbucks. She's the person you can go to for Shabbat when you're not in the mood for the Stern Shabbaton kugel yet again.

**The Super Senior** - This is the friend who can show you the ropes. She knows the ins and outs of what happens at Stern since she's been here for nearly half a decade. She's BFF with the security guards, has inside jokes with the caf workers, and knows about many of the professors. She can help you plan your schedule and she'll tell you all of her past Stern mistakes so that history doesn't repeat itself.

**The Studier** - This is the student you aspire to be like one day. Her lack of procrastination leaves you in awe. When you have a huge project due the next day, this is the friend you want to sit near when you're working. Her focus and concentration will have a positive effect on you. She also somehow knows everything about every subject, so she can be your personal tutor. In other words, study near a studier and you'll be shamed into not checking your Facebook every 3 minutes.

**The Event Attender** - This is the friend who constantly checks her sstuds to see which upcoming

events are happening. She goes to shiurim, lectures, and she wouldn't dare miss Homecoming. She's your wingman for events that happen at YC. She's the one you can sit with on the bus and at the program. Everyone on both campuses knows her because she's, let's face it, a hocker. She thrives on social scenes and you know you can count on her to hang out with you at all events.

**The Seminary Girl** - After studying for hours and attending events at YU, you need a little spirituality in your life. This is where your seminary friend comes in. She'll encourage you to have a chavruta with her and to daven Mincha every day. She keeps you focused on Judaism and makes sure your relationships with boys are kosher.

**The Married Friend** - This is the friend you can ask for dating advice. She's been there, done that, and knows all about the shidduch scene. Her husband learns in YU so he knows ALL the single boys in the *Beis*. She'll set you up with his friends (after making sure they're hashkafically fit for you, of course). She also conveniently has an apartment in the Heights so when you're there "studying" late, you have a place to crash.

**The YC Boy** - When you're all alone at YC and you're terrified to enter the caf by yourself, this is the friend, or relative, who will come sit with you while you chow down on the delicacies that aren't offered at Stern. He acts as your security so that unwelcome visitors don't plop themselves down by your side. He'll introduce you to his single friends so that your social web of YU boys starts to grow.

*Adapted from The (Seven) Friends You'll Need to Survive YU by Alan Avitan.*

## What To Do With That Art History Degree

Rivka Herzfeld

After falling in love with art history while taking a course last semester, and as a person who is generally more partial to liberal arts subject matters, I began to seriously consider majoring in art history. When I told people that I was contemplating making that my area of study, the overwhelming response was, "That's nice...and what do you plan on doing with that?" So naturally I started to obsess and worry, "what would I do with a degree in art history?!" I told my friend about my predicament. He told me that he thought I had planned on becoming a curator in a museum. I chuckled at the thought, but then decided to research his idea and others that I had come up with.

I found that there are a plethora of jobs that one could do with a degree in art history. "Careers in museums, art galleries and auction houses as curators or managers in conserving, valuing or auctioning works of art, antiques and other collectibles are common," says Margaret Holbrough, a career adviser at Graduate Prospects, the UK's official graduate careers support service and the commercial subsidiary of the Higher Education Careers Services Unit (HECSU). Any museum, whether in a small town

or in Manhattan's Metropolitan Museum of Art, needs a curator; it is an extremely important job. Curators act as the guardians of their collections, make sure new acquisitions are properly stored, and write articles about their artworks. When another museum requests an art loan, the curator negotiates the exchange. In addition, the curator plans and sets up exhibits. Most museums require an art curator to have a Master's degree in Art History, or a related field. At larger museums like the National Gallery of Art in Washington, curators often have Doctorate degrees.

Other careers for art majors include: art book editor, publisher, arts administrator, archivist, museum education officer, picture editor or researcher, journalist, teacher or lecturer, exhibition or event organizer and antiques dealer. "Career success in all of these areas can hinge on the experiences gained before, during and after the degree, so acquiring as much first-hand experience, paid or voluntary, of these environments is very important," Holbrough advises.

For all you want-to-be-therapists out there, there's always art therapy; According to the "What is Art Therapy?" brochure from the website of the British Association of

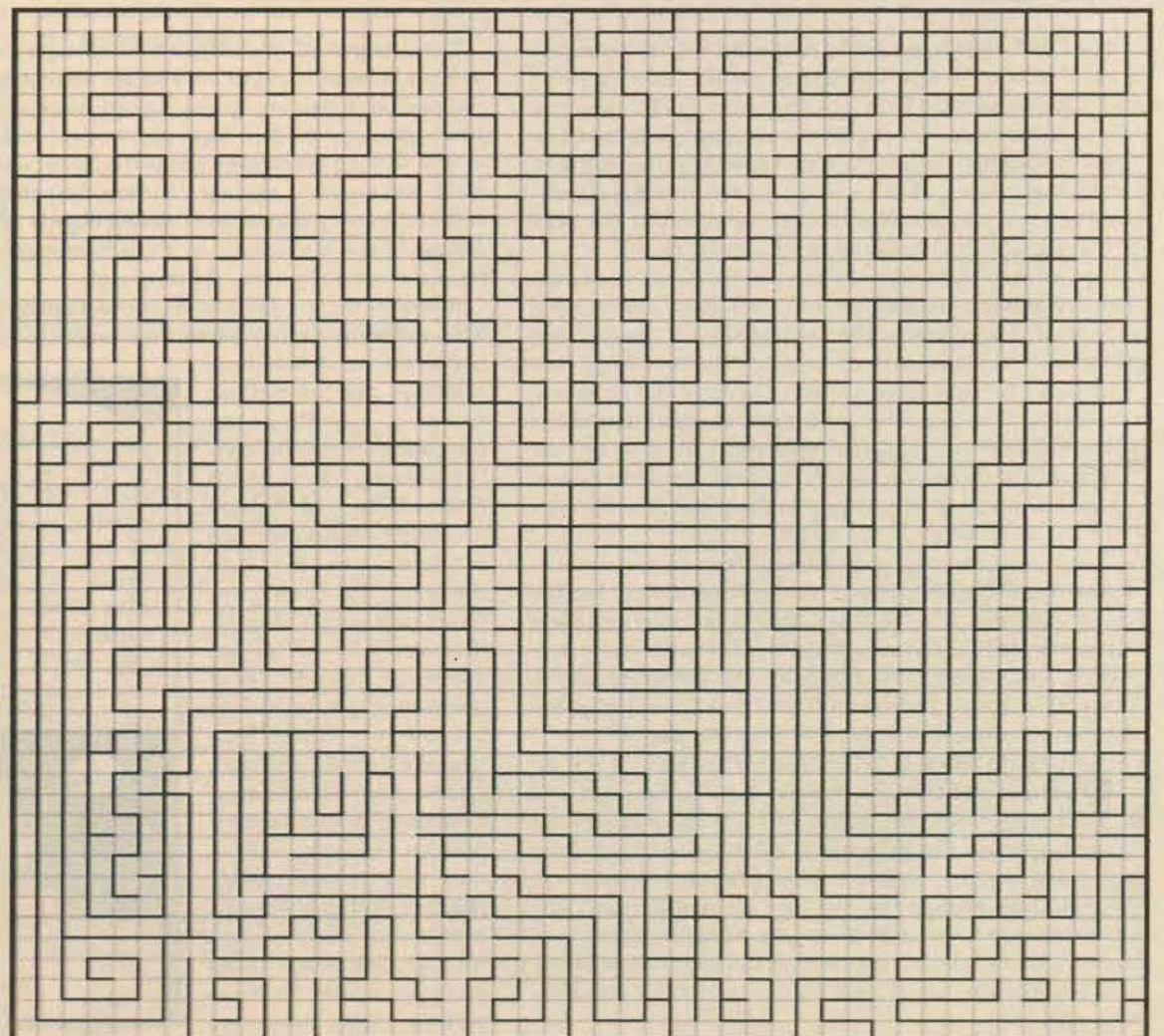
Art Therapists (BAAT), "Art therapy is a form of psychotherapy that uses art media as its primary mode of communication." Art therapists can work with clients of any age, with a varied range of diagnoses, including "emotional, behavioral or mental health problems, learning or physical disabilities, life-limiting conditions, brain-injury or neurological conditions and physical illness." Most art therapy programs require some sort of art degree, and art history fits the bill.

For those of you who are still worrying about what to do with a liberal arts degree, there's really nothing to fret about. College is a time to explore your options, discover what you're interested in, and become a well rounded person. You can always go on to graduate school and get a Masters degree that will determine your career. Since most jobs now require a Masters degree anyway, the end goal would be two-fold. Majoring in art history or any of the liberal arts might seem purposeless, but if you are passionate about these disciplines, if you love them and you take the time to do the proper research, then nothing can stop you from fulfilling your purpose in life and getting a job - not even a degree in art history.

## Puzzle Corner

Hey There!

The object of the puzzle is to get through the maze from one opening in the thick border until the other. Once you are done, color in all the spaces where your line went to form a picture. This one is just for fun, but email [scwobserver@gmail.com](mailto:scwobserver@gmail.com) for the solution.



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