Celebrating Drexel Authors

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The Drexel University Libraries
&
The Office of the Provost

May 9, 2023
Drexel Authors by the Numbers

Since 2013, we have recognized...

- **556** book authors & editors
- **522** unique books
- **143** impactful journal article authors *(since 2017)*
- Representing **100%** of colleges, schools & administrative units

Today, we recognize...

- **69** book authors & editors
- **66** unique books
- **23 authors** of **16** highly-cited journal articles
- **37** gold dragons
Presenting Drexel University’s 2022 Highly Cited Journal Article Authors
Association Between COVID-19 Pandemic and the Suicide Rates in Nepal
Published in *PLOS ONE*

**Binod Acharya**
*Data Analyst*
*Urban Health Collaborative*

Dornsife School of Public Health
Improved Characterization of the Astrophysical Muon-Neutrino Flux with 9.5 Years of IceCube Data
Published in Astrophysical Journal

Michael Campana
Graduate Research Fellow
Physics

College of Arts and Sciences
Half a Century of Research on Antipsychotics and Schizophrenia: A Scientometric Study of Hotspots, Nodes, Bursts, and Trends
Published in Neuroscience and Biobehavioral Reviews

Chaomei Chen, PhD xCD
Professor
Information Science

College of Computing and Informatics
Family Processes: Risk, Protective and Treatment Factors for Youth at Risk for Suicide
Published in Aggression and Violent Behavior

Guy Diamond, PhD  ⚜️
Associate Professor
Counseling and Family Therapy

College of Nursing and Health Professions
The Lancet Nigeria Commission: Investing in Health and the Future of the Nation
Published in The Lancet Journal

Alex Ezeh, PhD
Professor
Community Health and Prevention

Dornsife School of Public Health
First Sagittarius Event Horizon Telescope Results: The Shadow of the Supermassive Black Hole in the Center of the Milky Way

Published in Astrophysical Journal Letters

Miriam Fuchs
Graduate Research Fellow
Systems Engineering

College of Engineering
Continuous Transition from Double-Layer to Faradaic Charge Storage in Confined Electrolytes
Published in Nature Energy

MXene Chemistry, Electrochemistry and Energy Storage Applications
Published in Nature Reviews Chemistry

Yury Gogotsi, PhD, DSc 🎉
Distinguished University & Charles T. and Ruth M. Bach Professor
Director, A.J. Drexel Nanomaterials Institute
Materials Science & Engineering

College of Engineering
An Analysis of Anatomy Education Before and During COVID-19: August to December 2020
Published in Anatomical Sciences Education

Haviva Goldman, PhD
Professor
Neurobiology and Anatomy

College of Medicine
Critical Assessment of Metagenome Interpretation: The Second Round of Challenges
Published in Nature Methods

Melissa Gray
Undergraduate Research Assistant
Electrical and Computer Engineering

College of Engineering
The Connectedness in the World Petroleum Features Markets using a Quantile VAR Approach
Published in Journal of Commodity Markets

Shawkat Hammoudeh, PhD
Professor
Economics

LeBow College of Business
Improved Characterization of the Astrophysical Muon-Neutrino Flux with 9.5 Years of IceCube Data
Published in Astrophysical Journal

Xinyue Kang
PhD Candidate
Physics
College of Arts and Sciences
Improved Characterization of the Astrophysical Muon-Neutrino Flux with 9.5 Years of IceCube Data
Published in Astrophysical Journal

Mike Kovacevich
Doctoral Fellow
Physics

College of Arts and Sciences
Family Processes: Risk, Protective and Treatment Factors for Youth at Risk for Suicide
Published in Aggression and Violent Behavior

Stephanie Krauthamer Ewing, PhD, MPH
Assistant Professor
Counseling and Family Therapy

College of Nursing and Health Professions
Improved Characterization of the Astrophysical Muon-Neutrino Flux with 9.5 Years of IceCube Data
Published in Astrophysical Journal

Naoko Kurahashi Neilson, PhD şi
Associate Professor
Physics

College of Arts & Sciences
Use of 15-Valent Pneumococcal Conjugate Vaccine and 20-Valent Pneumococcal Conjugate Vaccine Among US Adults: Updated Recommendations of the Advisory Committee on Immunization Practices

Published in *Morbidity and Mortality Weekly Report (MMWR)*

Sarah Long, MD
*Professor Emeritus*
*Pediatrics*
*Chief, Section of Infectious Diseases*

College of Medicine
St. Christopher's Hospital for Children
The 2022 Plasma Roadmap: Low Temperature Plasma Science and Technology
Published in Journal of Physics D - Applied Physics

Vandana Miller, MD
Associate Professor
Microbiology and Immunology
College of Medicine
High-Resolution Extrusion Printing of the Ti3C2-Based Inks for Wearable Human Motion Monitoring and Electromagnetic Interference Shielding

Published in *Carbon*

**Hossein Riazi**

*Graduate Research Assistant*

*Chemical and Biological Engineering*

*College of Engineering*
Critical Assessment of Metagenome Interpretation: The Second Round of Challenges
Published in Nature Methods

Gail L. Rosen, PhD
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Electrical and Computer Engineering

College of Engineering
Improved Characterization of the Astrophysical Muon-Neutrino Flux with 9.5 Years of IceCube Data
Published in Astrophysical Journal

Steve Scalfani 🧪
PhD Candidate
Physics

College of Arts and Sciences
Standards of Care for the Health of Transgender and Gender Diverse People
Published in International Journal of Transgender Health

Ayden Scheim, PhD
Assistant Professor
Epidemiology and Biostatistics

Dornsife School of Public Health
MXene Chemistry, Electrochemistry and Energy Storage Applications
Published in Nature Reviews Chemistry

Christopher Shuck, PhD
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College of Engineering
High-Resolution Extrusion Printing of the Ti3C2-Based Inks for Wearable Human Motion Monitoring and Electromagnetic Interference Shielding

Published in Carbon

Masoud Soroush, PhD
Professor
Chemical and Biological Engineering

College of Engineering
Responsive Biomaterials for 3D Bioprinting: A Review
Published in Materials Today

Wei Sun, PhD
Albert Soffa Chair Professor
Mechanical Engineering and Mechanics

College of Engineering
Congratulations to all authors of highly cited papers!
Presenting Drexel University’s 2022 Book Authors & Editors
Adult-Gerontology Acute Care Nurse Practitioner: Exam Review Plus Practice Questions

Essential Procedures: Acute Care

Anthony Angelow, PhD, CRNP, ACNPC, ACNP-BC, AGACNP-BC, CEN, FAEN, FAANP
Associate Clinical Professor
Chair, Advanced Practice Nursing

College of Nursing and Health Professions
Cutting-Edge Language and Literacy Tools for Students on the Autism Spectrum

Students with Autism: How to Improve Language, Literacy, and Academic Success

Katharine Beals, PhD
Adjunct Professor
Autism Program

School of Education
They Believed They Were Safe

Cordelia Biddle
Adjunct Professor
Creative Writing

Pennoni Honors College
The Life and Crimes of Hoodie Rosen

Isaac Blum
Adjunct Instructor
MFA Creative Writing Program
English and Philosophy

College of Arts and Sciences
Job Seeking Warriors – A Mentor’s Guide to Winning

Rich Blumberg
Alumni Association Board of Governors Emeritus
In the Face of the Sun

Denny Bryce
Adjunct Professor
English and Philosophy

College of Arts and Sciences
Biomedical Ethics and Decision-Making

Matthew Butkus, PhD
Adjunct Professor

School of Biomedical Engineering, Science & Health Systems
Emergency Care Research: A Primer

Resident Research and Scholarly Activity: A Primer

Charles Cairns, MD, FACEP, FAAEM, FAHA
Walter H. and Leonore Annenberg Dean
Senior Vice President, Medical Affairs
College of Medicine
Abolition Feminisms Vol. 1: Organizing, Survival, and Transformative Practice

Abolition Feminisms Vol. 2: Feminist Ruptures Against the Carceral State

Jakeya Caruthers, PhD
Assistant Professor
English and Philosophy
Center for Interdisciplinary Study
Africana Studies

College of Arts & Sciences

James Ottavio Castagnera, JD, PhD  ♪
Adjunct Professor

Thomas R. Thomas R. Kline School of Law

Paul Flanagan  ♪
Assistant Professor of Law
Director, Privacy, Cybersecurity & Compliance Program
Data Privacy and Cybersecurity

Thomas R. Thomas R. Kline School of Law
There Is No Box: A Practical Guide for the Relatable Leader

Simon Cleveland, PhD, EdD
Adjunct Professor

LeBow College of Business
Rethinking Global Modernism: Architectural Historiography and the Postcolonial

Islamic Architecture Today and Tomorrow: (Re)Defining the Field

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Assistant Professor
Architecture, Design and Urbanism

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David DeMatteo, JD, PhD
Director, JD/PhD Program in Law & Clinical Psychology
Professor of Law
Professor of Psychology
Psychological and Brain Sciences

College of Arts & Sciences
Thomas R. Kline School of Law
Dance/Movement Therapy for Trauma Survivors: Theoretical, Clinical, and Cultural Perspectives

Rebekka Dieterich-Hartwell, PhD, BC-DMT, LPC  
Postdoctoral Research Fellow  
Dance/Movement Therapy & Counseling  
College of Nursing and Health Professions

Anne Margrethe Melsom, MA, BC-DMT, LPC, NCC  
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College of Nursing and Health Professions
A Legacy to Share: Navigating Life’s Challenges & Celebrating Our Greatest Achievements

Angela Dowd-Burton, MBA
Drexel University Trustee
Afterlives of Data: Life and Debt Under Capital Surveillance

Mary F.E. Ebeling, PhD
Professor
Communication, Culture and Media
Sociology
Center for Science, Technology and Society
Center for Interdisciplinary Study

College of Arts & Sciences
The Screendance Practitioner's Workbook: A Pre-Production Guide for Creativity and Organization

Brittany Fishel
Adjunct Instructor
Jazz Dance

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Core Curriculum for Interdisciplinary Lactation Care

Susan Fuchs, MS, IBCLC
Program Director, Human Lactation Program
Clinical Instructor

Graduate School of Biomedical Sciences and Professional Studies
ANDiDREW Torah Comics

Andrew Galitzer
Undergraduate Student
Class of ‘26

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Imagination and Arts-Based Practices for Integration in Research

Nancy Gerber, PhD, ATR-BC
Assistant Clinical Professor Emerita
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HRD Perspectives on Developmental Relationships: Connecting and Relating at Work

Rajashi Ghosh, PhD
Associate Professor
Department Chair, Policy Organization and Leadership

School of Education
The Preservation of Art and Culture in Times of War

Derek Gillman
Distinguished Teaching Professor
Executive Director, University Collections & Exhibitions

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Duly Noted

Andre Green
Senior Bursar Analyst

Office of the Bursar
Advanced Introduction to Sustainable Careers

Jeffrey Greenhaus, PhD  ⚖️
Professor Emeritus
Management

LeBow College of Business
Fashion Brand Stories

Joseph H. Hancock II, PhD 🏰
Program Director, MS Online Retail & Merchandising
Advisor, Undergraduate Retail Minor
Professor
Design

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In Her Defense

Amy Impellizzeri 🌹
Adjunct Professor
MFA Creative Writing Program
English and Philosophy

College of Arts and Sciences
Lords of Misrule: 20 Years of Saturnalia Books

Henry Israeli 🌞
Teaching Professor of English
Director, Drexel Writing Festival
Director, Jewish Studies
English and Philosophy

College of Arts and Sciences
The Expressive Instinct: How Imagination and Creative Works Help Us Survive and Thrive

Girija Kaimal, EdD, MA, ATR-BC
Assistant Dean, Division of Human Development and Health Administration
Associate Professor
Creative Arts Therapies

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Policing Beyond Coercion: A ‘New’ Idea for Twenty-first Century Mandate

Robert J. Kane, PhD
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Criminology and Justice Studies

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How to Interview and Conduct Focus Groups

Jen Katz-Buonincontro, PhD
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Spinal Interneurons: Plasticity after Spinal Cord Injury

Michael Lane, PhD
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IUS 2022 Symposium Proceedings

Peter Lewin, PhD
Richard B. Beard Distinguished University Professor

School of Biomedical Engineering, Science & Health Systems
Culturally Responsive Teaching Online and In Person: An Action Planner for Dynamic Equitable Learning Environments

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Clinical Professor
Teaching, Learning and Curriculum

School of Education

Stephanie Smith Budhai, PhD
Associate Clinical Professor
Teaching, Learning and Curriculum

School of Education

Ron Little
Evening/Weekend Supervisor

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Principles and Practice of Pediatric Infectious Diseases

Sarah Long, MD
Professor Emeritus
Pediatrics
Chief, Section of Infectious Diseases

College of Medicine
St. Christopher's Hospital for Children
The Year of the Horses: A Memoir

Courtney Maum
Adjunct Professor
MFA Creative Writing Program
English and Philosophy

College of Arts and Sciences
Laila: Held for a Moment: A Memoir

Leah Mele-Bazaz
Teaching Adjunct
English and Philosophy
First Year Writing Program

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What We May Become

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Theatrum Equorum

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Digital Systems Projects

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Executive Director, Elam & ELH
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Do I Know You? From Face Blindness to Super Recognition

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Adaptive Leadership in a Global Economy: Perspective for Application and Scholarship

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Educational Leadership and Management

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Hidden Pictures: A Novel

Jason Rekulak
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English and Philosophy

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Brutal Minds: The Dark World of Left-Wing Brainwashing in Our Universities

Stanley Ridgley, PhD
Clinical Professor
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LeBow College of Business
The 33rd

Gail D. Rosen, JD  🦄
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English and Philosophy

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More Parties or No Parties: The Politics of Electoral Reform in America

Jack Santucci, PhD
Assistant Teaching Professor
Politics

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Office-Based Laryngeal Surgery

Traits of Civilization and Voice Disorders

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Senior Associate Dean for Clinical Academic Specialties
College of Medicine

Mary J. Hawkshaw, BSN, RN, CORLN
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Vice Chair for Academic Initiatives
Department of Otolaryngology - Head & Neck Surgery
College of Medicine
The Black Experience in Design: Identity, Expression and Reflection

Raja Schaar
Assistant Professor
Program Director, Product Design

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Pregnancy and Allergy

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Division Chief, Pulmonary and Critical Care Medicine

College of Medicine
The Threefold Struggle

Andrew Frederick Smith, PhD
Associate Professor of Philosophy and Environmental Studies
English and Philosophy
Center for Science, Technology and Society

College of Arts and Science
Jagged Little Pill: The Novel

Eric Smith
Adjunct Professor
English and Philosophy

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The Great American Betrayal

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Teaching Professor
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Latin American History at the Movies

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Professor Emeritus
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Chernobyl and the Mortality Crisis in Eastern Europe and the Former USSR

Jose Tapia, PhD
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Ser Improductivo: Enfermedad, Precariedad y Migración en la Era de la Biopolítica

Be Unproductive: Disease, Precariousness and Migration in the Era of Biopolitics

Jennifer Thorndike-Gonzalez, PhD
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Student Center for Diversity and Inclusion
Hispanic Foods: Chemistry of Fermented Foods

Michael Tunick, PhD
Assistant Clinical Professor
Food and Hospitality Management

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After the Lights Go Out

John Vercher
Visiting Faculty
MFA Creative Writing Program
English and Philosophy

College of Arts and Sciences
Teaching Writing in the 21st Century

Administering Writing Programs in the 21st Century

Scott Warnock, PhD
Associate Dean of Undergraduate Research
Professor of English
English and Philosophy

College of Arts and Sciences
The Next Ship Home: A Novel of Ellis Island

Heather Webb
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MFA Creative Writing Program
English and Philosophy

College of Arts and Sciences
Certified Educator (CNE/CNEn) Review

Linda Wilson, PhD, RN, CPAN, CAPA, NPD-BC, CNE, CNECL, CHSE-A, FASPAN, ANEF, FAAN, FSSH  أمس
Assistant Dean for Continuing Education
Simulation and Events
Clinical Professor

College of Nursing and Health Professions
Creating Chaos Online: Disinformation and Subverted Post-Publics

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Military Psychology: Clinical and Operational Applications

Eric A. Zillmer, PsyD
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Psychological and Brain Sciences

College of Arts & Sciences
Congratulations to all 2022 authors & editors!
This year, we asked a number of seasoned authors and a few first-time authors to respond to the following prompt:

“Tell us about the process behind your writing, publishing, and research experience. In particular, we want to uncover the variety of rituals or workspaces successful authors and editors need to create and publish a book or article. For example, some like to pet their cat, or have cookies by a sundrenched desk, or celebrate every final draft with a glass of champagne!”

Twelve authors accepted the challenge. Their stories were shared during the event held on May 9, 2023, and are included in the following pages.
My newest work of fiction is *They Believed They Were Safe*. Sexual abuse lies at the core of a narrative focused on a young woman’s misplaced trust. The setting: a picture-perfect New England college town in 1962. The core of the novel examines how society (then, as well as now) protects abusers.

The story came to me in a dream: characters’ names, backstories, and motivations. I’m given to vivid dreams but never one as persistent as this. I got up in order to dispel the nightmare, went back to bed and the tale continued. I knew I had to write it out. I’m currently working on a sequel – what happens to victims in the aftermath of trauma and betrayal.

My prior novels *Sins of Commission*, *The Actress*, *Without Fear*, *Deception’s Daughter*, and *The Conjurer* are set during the early Victorian era in Philadelphia and explore women’s rights (and lack thereof) and the chasm between wealth and poverty. My first novel, *Beneath the Wind*, examined colonialism during the Edwardian Age. I need to tackle difficult issues.
This is the 22nd book of which I am the author or one of the co-authors. Although my writing career began as co-editor of my high school newspaper and four years later (following college graduation) as a reporter for the Allentown (PA) Evening Chronicle, I didn't publish my first books until I was 40 years old. Then I made up for lost time with three books published that year: the first edition of my *Employment Law Answer Book*, which went through nine editions across three decades; my *Employment & Labor Law* textbook, now in its 10th edition, and *How to Prepare an Employee Handbook*.

Seeing those three hard-bound books on my shelf was a genuine thrill. Although 19 more books have so far followed, none has been as exciting and fulfilling as those three. There's just something about seeing your name on the spine and the cover for the very first time that is really special.

Winston Churchill, who won the Nobel Prize for Literature, put the process this way: "Writing a book is an adventure. To begin with, it is a toy and an amusement. Then it becomes a mistress, then it becomes a master, then it becomes a tyrant." I totally get his point. Preparing the book proposal, perhaps penning a sample chapter, doing a bit of negotiating with the publisher... all this really is toying around. Once the contract is signed and the deadlines established, it's analogous to moving from being a summer associate at a big law firm between the second and third years of law school--when the firm is courting you—to becoming a first-year associate. Now you are courting them... usually to the tune of 2200 billable hours a year. That is the best comparison I can make to the ever-accelerating drumbeat of writing a new book.

My response to this challenge is to face a blank computer screen every day and stay put until I've met my quota of words for that day. It's like a child being forced to sit at the dinner table until he's eaten all his broccoli... except I'm also the parent enforcing the rule.

I have often told younger colleagues, especially those suffering from writer's block, about writing my dissertation—all 300 pages—on a mechanical (not even an electric) typewriter. The sheer joy of Microsoft Word—the ability to cut, paste, spell check, and insert footnotes and images, all with ease—will always seem a form of magic to me. I assure those young scholars that, if they can just adopt my daily regiment, recognizing how easy it now is to revise, they too will have a book manuscript in due course.
Angela Dowd-Burton, MBA
Drexel University Trustee

My writing process is first deciding on what I want the reader to know and why I think it would be of value to them. That initial idea ripples like a drop in water—it ripples out.

I write in my breakfast room, which has one wall of windows and one wall with two doors facing outside. There’s so much sunlight, and I can watch the seasons go by. Typically, if I’m working, I’m in this room from 7:00 am to 11:00 pm—I step in and out of course—but this is the room I come back to.

You could say I use my environment when I am awake, and I use my creativity when I’m sleeping. Before I go to bed, I review what I’ve been working on that day. I often wake up in the middle of the night with more notes and ideas. I jot them down in my phone and email to myself so I can revisit them in the morning. When I wake up, I’ll look at the notes and incorporate them into my writing. It is those ideas when my mind is sleeping that can be most exciting and engaging. I work well in my sleep where there are no distractions—it somehow clarifies what I want and need to say.

I also draw inspiration from my waking life. My conversations with people, or watching the new or listening to the radio, often spark an “ah ha!” moment. I will try to go back and convert that experience and how it influenced me into my writing.

My best advice to other writers: find a way to go inside yourself. Find time—and a space—to think and just be with yourself and your ideas. Find people you trust; people who will motivate you and push you forward. Have a pen and paper or your phone – find a way to jot down ideas and thoughts and send notes to yourself to rediscover later.

We all have stories to tell. There is so much history that we carry with us. If we don’t document it, it will be lost. I think that would be tragic. Always remember: writing it down—documenting it; sharing and preserving it—is of value to others.
At 12 years old, I started to draw Torah Comics, just because I was bored in my Jewish day school classes. After seeing my friends and family enjoy the comics, I decided to continue to make them year-to-year, throughout High School and beyond.

To create the book, I learned the Torah (old testament) in depth, listed bullet points of each portion, reviewed which points should be included, then begin sketching out and testing drawing layouts. Usually, I cycle through a few different sketches of ideas until one captures the whole story of the portion and fits on a page with the right flow.

From the age of 12 to 13, I created all my comics with just paper and pencil; however, a meeting with an Israeli cartoonist changed that: Yaakov Kirschen showed me how to use the paint-bucket tool on a computer to fill in drawings like a professional artist. Now, I use Photoshop to create comic panels and fill my drawings with color.

Each comic strip takes about five hours to create, with most of the process revolving around drawing and color editing. My teachers in high school allowed me to draw and color the comics during classes, so actually most of the book was created during my high school years. Each year, I redid the comics as my skills continued to improve until I was finally ready to publish the book last year. Now, I speak at schools about how I was able to accomplish my childhood dream of publishing a children's book and inspire them to follow their passion too (and of course teach them how to draw a comic!).

I still can’t believe that my publisher and I have sold over 1,500 copies around the world. Now students learn Torah through comics—something I would have loved when I was 12 years old!
When I painted regularly, as I did when I was younger, it was always to music. Writing is a completely different matter since thinking and writing are conjoined, and I personally need silence to make anything useful happen on either front.

Many years ago, Ronald Dworkin was being interviewed (by the *Times* I recall) and when asked how he spent his day, he responded “thinking.” That felt right, but there was of course another aspect to Dworkin the legal philosopher, and that was Dworkin the university professor. Teaching is another prelude to writing, and indeed I’m grateful to my students, over almost forty years of teaching (on and off), for pulling me up, forcing me to sharpen my ideas, and exhibiting a curiosity that opens rather than closes a line of thought.

In practice, whenever writing—my landing places vary, thanks to the laptop—I put themes and ideas into categories (which sounds rather middle-schoolish, but that merely speaks to the wisdom of middle schools), and then test and re-test the categories. They continue to be tested during the writing process. Despite being a non-fiction writer, I’ll describe this in the language of the arts: what washes out, then, is the wrong note, or the off-key.
The process of writing and editing books and the *Fashion, Style & Popular Culture* (Intellect UK) journal is complex. I am especially challenged being in the Department of Design at Drexel, where almost everyone else is a maker of objects. I am unique and an outsider, but writing is making and is how I express creativity.

I am a morning person, so writing for me happens at the earliest of hours. I will wake up between 3 am and 4 am to draft my words in the day’s silence. Ironically, my office is a closet (as a member of the LGBTQIA+ community, you may find that funny), so I go back into it to write about branding, fashion, and popular culture.

Typically, my work is done by 9 am when my mom, who my husband and I care for because she had a stroke 19 years ago, wakes up. This has been my routine for years and is my creation method.

I celebrate each finished book by purchasing a new Shinola watch or Coach backpack, as I have collected them for years. It makes me feel good knowing that I can honor my writing contracts without extensions so that publishers continue providing me with the privilege of creating new scholarships in the field of fashion.
**What:** Most of my writing is for an academic readership including peer-reviewed manuscripts, books, and book chapters. I publish mostly in academic journals, focusing on arts, health, medicine, and psychology. I also write for the media in the form of opinion pieces and interviews. For my own fun and sanity, I do creative writing in the form of short stories, novellas, and poetry. I publish these sometimes with a pen name.

**Where:** It is very important for me to have quiet and privacy for my writing. I really cannot write or concentrate in crowded or noisy places (I get too distracted and want to see and hear everything around me). My writing nooks are in my study/studio/bedroom; my office with the door closed; a hotel room if I am traveling; or my back porch on a balmy spring and summer day. I write on my trusty Macbook Pro.

**When:** I write best with a clear head and a cup of freshly made coffee early in the morning. I love this time for writing because my mind is clear from the night’s sleep, and I often get to see the sunrise from my bedroom window. A few hours of uninterrupted time in the morning is absolute bliss before the rest of the household wakes up. I don't often get this window of time but when I do, I truly love losing myself in the words and the ways I see to constantly improve on sentences, organization, word choices, figure inclusion: all of it.

**Why:** I write to organize my thoughts and express my ideas and insights and document any information so that I don't lose them in the rush of the day. I write to remember why I do what I do. The best part of my job is getting to learn and share what we research with the world. My hope is that what we study and publish will help enhance the quality of life and perhaps inspire readers out there.

**How:** I like to write in my bed mostly with pillows propped up and blankets on my legs to keep my winter-cold toes warm. I like writing in spaces that have art, books, and green plants. I love to see sunlight streaming through the windows. Once I get going, writing to me feels the same as sculpting or painting. The words are arranged, rearranged, and strung together to tell a story: A story of data and findings and why it matters. As I tell the story, I let go of anything that does not belong to the story and add details that might make the tale come alive. This is why to me editing is as important as writing.

Some concrete ways I organize time and deadlines:
- I map out the written piece (chapters mapped for a book, or section outlines for a paper). I then work backward from deadlines to break up the task into days and weeks.

- I spend as much time editing as writing because I tend to fuss and worry about my grammar and typos.

- I make notes in my unlined moleskin notebook or phone: whatever is convenient so I don’t lose the idea.

- I feel like writing is like any other muscle. The more you exercise it, the stronger it becomes. If I cannot find uninterrupted quiet time (work, family, projects all intrude) I make outlines or commit to writing a paragraph or simply editing a poorly written one.

- Some days are for writing and other days are for editing. I cannot usually do both at the same time.

It all adds up. A few words and edits everyday add up to pages in a month. Consistency is the way that works for me. I don’t usually do well with last-minute work.
I am certainly honored to be qualified as an eligible “author” to participate in the annual Celebrating Drexel Authors Event. Addressing the challenging request asking to share insights on my writing/publishing process is a different matter.

As this is not a typical textbook or New York Times bestseller publication (yes, I am full of admiration for Professor and Dean Paula Cohen-Marantz observing how effortlessly and frequently she publishes her page-turners), the experience input may not be the one that was requested. But here is an honest attempt: let me share that this year's publication is the International Ultrasound Symposium Proceedings, which contains hundreds of contributions describing the most recent—I guess the adjectives such as pioneering or groundbreaking would also be appropriate to use here—advances and progress in Biomedical Ultrasonics and Biomedical Engineering.

This recent volume includes applications of ultrasound energy in diagnostic (hence passive) and extracorporeal imaging of the human body and also therapeutic or healing (active) applications. I presume that this is all the participants would like to know about this incredibly cross-disciplinary field, but I will be honored to field brooding or pensive questions.

Also let me note that not having any domesticated animals to pet, I like to write or edit during the day hours, ideally basking in the sun and slowly sipping a cup of hot and strong (too strong according to my GP) black tea (the first flush Darjeeling or Orange Pekoe Ceylon are my current preferences). Somehow, the sun galvanizes me and helps me to focus on the task at hand.

This year it was primarily scanning the contributions and suggesting edits to the papers that were not clearly presented and did not demonstrate an acceptable level of scientific reasoning. But, as I do have a few textbooks on my record, I can add that, indeed, I celebrated their final drafts with a glass of champagne.
The 2022 edition of The 33rd features over 30 student pieces, 12 faculty pieces, and a Writers Room section. If you open The 33rd to a random page, you might find a short story about a ghost, a poem about a mythological figure, a memoir about choosing a name, or a researched essay about the use of the pronoun “they,” or sexism in snowboarding.

In the fall term, I begin my quest for content. The Drexel Publishing Group launches the student Creative Writing Contest. We ask for creative nonfiction, fiction, humor, and poetry. In the winter term we launch the Essay Contest, seeking researched essays in the humanities, social sciences, and STEM. Any Drexel undergraduate may enter these contests, which are judged by a panel of faculty members. We also receive the winning essays from the First-Year Writing Contest. Finally, I solicit writing from all COAS faculty.

I usually have all the content by the middle of the spring term, when the “traditional” editing begins. Together with our Drexel Publishing Group co-op and literary interns, we prepare each piece for publication. We want to preserve the voice of all our writers, so we focus our attention on typos and other small errors. Then we work together to prepare all sections of the book for our designer. During the formatting stage, we continue to look for text that needs more editing.

After the designer sends the book in PDF form, I work with our co-op and literary interns to check the PDF against the original versions. We continue to edit as needed. Sometimes, there are new errors to fix as we prepare to send the book to our publisher. Most of this work is done electronically, but at this stage, I print some of the pages. I often ask/beg faculty members in my department to be another “pair or eyes” and look at sections of the book. As the spring term ends and summer arrives, the editing intensifies. A peek at my phone will reveal a combination of more than a dozen calls, texts, and emails between me and our designer—per day! I do much of this final editing at my laptop on my living room sofa, which faces a large screen television. I project the book onto my television and look at every page.

After several more anxious looks at the entire book, and more conversations with our designer, we send the book to the publisher. Before printing, the publisher sends a PDF version, and occasionally, a hard copy. We usually ask them to make minor corrections, and they send us the corrected pages to review.

As editor, I am the one who gives the final print approval. After another “final” review, I take a deep breath and do so. When print copies of the book arrive a few weeks later, I feel a sense of relief and satisfaction. But I also know that in a few more weeks, it will be time to begin again.
While I know some authors aren’t a fan, I live and die by the synopsis. For those of you who are “pantsers” (aka you write by the seat of your pants without an outline), this might make you cringe. I apologize. But when it comes to my writing process, the first thing I do is write an absolutely overwhelming synopsis. They can sometimes be up to twenty pages long, where I break down absolutely everything that happens in the story, before I sit down to write a book according to the map I’ve made for myself.

Do I veer away from it? Of course. Everyone does when they outline. That’s the magic of telling a story, it takes you to other places and you surprise yourself. That’s also one of the joys of having a map. Because when you find yourself wandering, and perhaps get a little lost, you have a way of finding your way back.

This process also allows me to “zero drafts,” where I write a wildly rough (and admittedly terrible) first draft of a novel in a wildly short time span… sometimes just two weeks, sometimes a month or two. I need to stress: those rough drafts are bad, but they get me through the story.

What do I need while working on a synopsis or zero drafting? There are a few snacks and drinks of choice that get me through it:

- Sunflower seeds with the shell on. A must for editing.
- Heaps of coffee, preferably a maple spice latte from Reanimator in Fishtown.
- Gummy peach rings (weird, but they remind me of being a kid, and I write kid’s books!)

And when it comes to place… I write the best when I’m out with friends. There’s just something about being around folks who care about you outside of your writing that makes you want to dive right in. Favorite places include Reanimator and their famous maple spice latte, but also the large La Colombe in Fishtown, or bars that don’t mind me sitting there with my Freewrite (a portable word processor) for an hour or two while snacking. Kraftwork, Cedar Point, and Lloyd in Fishtown (hi, I live in Fishtown) are great for this, and their staff are spectacular.

So! The TL;DR of this?

- Outline your book. It’ll help you write the novel fast.
- Treat yourself to snacks that ground you in the place you’re writing from.
- Write with friends; they’ll inspire you.
- Treat yourself while out writing and tip your bartenders outrageously.
I was a research chemist at the US Department of Agriculture for 32 years, dealing mostly with dairy products. My writing there consisted of papers for scientific journals; though I did write one book: *The Science of Cheese*, in 2014.

I retired from USDA in 2017 and have taught food science in CNHP since then, and most of my writing these days involves book chapters. Many of the chapters are in books that I edit, which are based on symposia that I co-chair. My co-editor and I will find a suitable publisher, fill out the book proposal, and get the green light.

My writing process is not complicated – I just sit down with my laptop and plow ahead. Writer’s block has never been a problem, though I do sweat over every word. I have a mental outline of what should go in the chapter and spend a great deal of time looking up and reading references to cite. The hardest part of the process is getting the invited authors to send in their chapters on time. Some people are fast, and others go a year past the initial deadline.

The two most gratifying parts of the process are seeing the final results in print and noticing that other scientists are citing the work.
I have a recursive, erratic, and sometimes frenetic process when I write. Be well fed. Be well watered. Sit. Be deliberate and position your hands on the keyboard. (It’s always a keyboard now. It’s almost never a pen).

I have done—and continue to do—so many types of writing. The genre influences the process. I’ve been doing this writing thing since I was a little boy, but new genres often crush my confidence. I remember the destruction of sense-of-self that accompanied the dissertation… When I get comfortable with the genre, though, one thing that is consistent is that I often write to a main idea.

I do feel comfortable with sloppiness, with being wrong. So I allot time, often through writing “appointment” in the calendar, and splash words on the screen. Sometimes I even aim for a word count goal: Write 1,000 this day. Then later I get serious. I have to craft the splotches into something coherent. I have to take them and add in the coherence of structure, which can include my experience, my research, and my evidence.

I enjoy seeing the thing come to fruition, reading the drafts in a sometimes startled state—“Did I do that?”—but I would be a liar if I said it was a joy. I often procrastinate and wander the house or office. I try to keep my distractions material, not digital, for I believe e-distractions are a deal with the devil. I enjoy the proofing stages, reading aloud, tightening, and refining.

And normally there must be time to put the thing aside, even if it’s in the fast-paced timing demanded by a publishing or work deadline. (In an assignment for my writing courses, I share with my students time-stamped drafts of some small piece of my writing, perhaps a blog post; they are always amazed at how primitive the first drafts are.) I need to stop thinking about the thing and return to it. I always see it differently when I return, becoming my own second, third set of eyes.